

HER NEW SPRING GOWN - by Mrs. Cholly Knickerbocker

The Overskirt Is Strikingly Growing in Popularity--Very Eccentrically Cut and Elaborately Trimmed

French Jackets Are Worn With Un-trimmed Skirts

Many Models of Draped Gowns Are Among the Very Newest Importations--Four Yokes of Entirely Different Materials All On One Dress!

If there's one thing that is of more importance than the front of the Easter girl's gown, it is the back of it.

No longer is it as it was "in the olden days" when all the thought—and trimming—were lavished on the front of a dress or suit, and the back was left to take care of itself. Now the successful designing of the back of a costume is oftentimes of the first importance, for it is there that opportunity offers for all kinds of novelties. Witness the Empire back, with its quaint, high-waisted girle and pretty conceits of buckles and modish little bows. Notice, too, the fashionable jackets of today with their over-elaborated backs, covered with braiding, the short-waisted lines accentuated by buttons and braid or satin ornaments.

Waists of flimsy white materials are no longer made with fronts a mass of fine embroidery and carefully put together laces, and the backs left forsaken with just a few insular tucks. The smart waist of this summer wardrobe shows the back a complete duplicate of the front, tuck for tuck, lace for lace. Sad news for the clever girl who makes her own blouses, but satisfying to the eye.

A charming back effect is shown in the sketch lettered "C." In fact, the whole gown is so simple but most effective lines, and is a model not at all impossible of successful copying by an ordinarily clever home dressmaker.

The original was made of silver gray silk cashmere and combined many of the latest effects in the sartorial world. It had the semi-Empire back, the skirt



satin ribbon which ends in a smashing bow with fish-tail ends under the left ear or at the back—never in front. Worn by a pretty woman they are charming, framing the face in delicate outline, and they seem to quite suit the quaint gowns the tailors and dress-makers are each day turning out.

The new model suits seem more eccentric than ever as to coats. Skirts are plaited or plain, escaping the ground well for almost wear, and are sometimes unostentatiously trimmed, with wide folds stitched on at the top, but hanging loose at the bottom. Braiding is really quite the smartest trimming—

fine soutache braiding, put on in intricate design. You see, there is nothing very sensational in the way of suit skirts.

But my word! as our English friends would say, the little jackets do make up for them! I use the word "little" advisedly, for such slight, soft things the couturiers and Tailors have discarded canvas and padding and make no pretense of "fit"—everything is in the "hang."

Shoulders seem to be things of the past and sleeves and jackets are all cut in one, with, of course, no fulness in the turn of the arm. In fact, each day, sees sleeves molded more tightly to the arm although, thank heaven! fashion has decreed that elbow length or three-quarter sleeves will be worn until the autumn at least. After that only the very wise dare prophesy.

No kinds of cloths are not necessarily the same shade are often found combined cleverly in a suit. A very good illustration of this may be seen in the figure lettered "B." Here is the checked cloth which will in the near future entirely supersede the monotonous stripes of khaki color, a shade over which Paris is just now having fits of joy, with a little darker over-check, it is trimmed with a quite decided darker plain cloth around the bottom of the skirt.

The little coat, Bion in effect, is of the same plain cloth. It has epaulet effects formed of the dark cloth, over the top of the sleeves, which are of the checked cloth. In the back two long, slim coat tails are slipped under a belt and hang far down on the skirt. Both the skirt and the jacket are heavily braided in soutache braid, and a narrow rolled collar and bow of orange-colored satin give a piquant touch of vivid color.

Enough the lingerie waist is again worn this season under jackets, and is, if possible, more sheer and diaphanous than ever, no longer are we to be allowed glimpses of charming lace lingerie and gleaming satin ribbons, for high-necked underwaists of flesh-colored silk jersey will hide all their daintiness, but on account of consideration it is perhaps just as well, for I hear that threatening white lingerie with black ribbons is a coming fad. We shall be spared that funeral sight, at any rate.

apparently buttoned over each hip, the sleeve cut in one with the rest of the waist, the softly trailing skirt, the ornate, folded girle and the V-shaped yoke of lace, back and front—a fashion not now, but one which is too generally becoming to be hastily discarded. The dress, say touch of relieving color was given in the silk embroidered bands which edged the yoke across the sleeves. They combined dull blue, pink and gold with a sure and happy effect.

Although the day of draped effects in gowns has not dawned with any particular burst of glory on this side of the Atlantic, still each day's spring sunshine points out another model come to join the family of these artistic creations. For that a gown depending for

effect on its skillful draping, if well done, is a thing of beauty nobody can deny. If badly done, but way talk about unfortunate things."

A very skillful bit of draping is shown on the figure in the middle of the page. The skirt has one of the overskirt effects, the yokes for which will grow with the warm weather. It is undoubtedly designed for a woman of slender figure. But who, now, with any pretense of being fashionable, owns a hips? They are extinct as the dodo. The picturesque high waist line is again seen in this gown, but with the difference that it does not become higher in the back.

Four yokes, all of different fabrics, are not too many to form part of your

new gown—there you must have at the very least. In this gown lace, tucked tulle and satin lace, but of a different mesh, from the overlaying yokes, which are, of course, sheer. In all the lately displayed gowns it is plainly seen that yokes will play quite an important part during the coming months in those past. Yokes of lace, of tucked tulle, of net and of silk net, with dots scattered far apart, will all be used. Flesh-colored net, stretched tightly to form a yoke without tuck or insertion, is seen in many gowns sent out from Paris for wear on formal occasions—and very effective it is.

As to the shape of the yoke, it may be whatever your fancy dictates, and yet be fashionable. Square, round, oval or

V-shaped, they will be cut in all shapes, but not so deep as those seen in the dresses of the past winter. The very high collars, with points running up behind the ears which women have been torturing themselves by wearing are already being modified. They still rise high in the back, but in a gentle slope, and the sharp points are absent. This is surely a case of self-preservation, for who could have borne those chokers during the hot weather months?

Easter always brings some novelty in neckwear. Women must have something to take the place of the furs they lay aside. This year great flaunting ruffs of tulle, plaited in airy fashion, are being worn. They fit up tightly around the throat, being attached to a

him. The jester saw it and crushed it brutally. The composer, speaks of a favorite spider which descended along its thread upon his piano as soon as he played it. When giving recitals at Brussels, Bibbstein saw a large spider leaping from the floor of the platform and listen to the spider. He gave three concerts at the same hall and on each occasion the spider appeared.

Insects in general, though less sensitive to music, do not object to it. Bismarck betrays little or no interest in music. Everybody, on the other hand, probably knows that music is often used in order to attract snakes from their hiding places.

The Indians catch iguanas in that manner, and there is an experiment that we can all make to demonstrate the truth of the matter. If a violin or piano is played whenever there is a lizard visible the lizard will stop and listen with obvious pleasure as long as the music lasts.

It is well known fact that in those countries where oxen are used for labor they take great pleasure in the singing of their driver. They work better at the plough when stirred by a cheerful song. Arab shepherds sing to their camels during long journeys across the desert.

Horses are particularly sensitive to music. Gueno, who carefully studied the matter, notes the following curious fact: In 1892 the 11th Cavalry regiment of infantry was making a military test march when the music struck up. The young horse of captain De Rousset hastened forward and placed itself, in spite of its rider, behind the last rank

of the musicians. Then it followed peacefully, giving obvious signs of pleasure.

When the music ceased the captain was able to resume his place at the head of his company, but the hand struck up again, and the horse, notwithstanding the efforts of Captain De Rousset galloped ahead and once more hid itself behind the musicians. This happened every time he band played.

Lions have been found to listen with marked joy to the piano. They appreciate the top notes and the medium notes, roar terribly when the bass keys are struck loudly.

Scarlati, the Italian composer, owned a cat which loved to walk on the keys of a piano and struck certain notes in preference to others. The composer took those notes as the theme of one of his fugues, which, for that reason, received the name of "The Cat Fugue." I have seen many cats walk up and down the keyboard, showing obvious pleasure at the sound thus produced.

The writer knows of a dog that will listen intently and silently to all melodies, but displays every symptom of pain and agony at the sound of a chromatic scale. This dog becomes quiet as soon as the melody is again taken up. It is only the succession of semitones which makes so extraordinary an impression upon it. I know of another dog which is fond of organ music, but which makes no sound when the Vox Celeste stop is used.

If one wished to make serious experiments in musical psychology, the dog would not doubt prove the most interesting study, and the monkey, too,

SMOKED PIPE 100 YEARS

From the Kansas City Star.

At the foot of Lafayette avenue, Kansas City, Kansas, lives a negro woman who says she is 125 years old and that she can prove it: Mrs. Nancy Gordon is her name. She was born near Alexandria, Virginia, about 1782. She was the slave of Mathias Boone, a wealthy cotton planter of that vicinity, who was an officer in the Continental army.

"I was sold the first time," Mrs. Gordon said yesterday, "to satisfy a sheriff's warrant. My master's daughter Ellen was married to a young planter, William Gillies, and I was given to them as a dowry. My new master was a spendthrift. That's why I was sold at auction. I was married to John Gordon of Vicksburg, Mississippi, a cotton grower. I was put to work weaving cotton cloth. I was married soon after I went to Master Gordon's home. We had nine children, but all except two are dead."

Mrs. Gordon lived with the Gordon family until after the civil war, then

she moved to a little truck patch in Warren county, Mississippi. She, with her son, moved to Kansas City, Kansas, 14 years ago. She is wrinkled and rheumatic, but still retaining all her faculties. She is an ardent Methodist and expounds its doctrines to all who will listen.

Mrs. Gordon while telling the story of her life drew from her apron pocket a clay pipe, filled it with tobacco, and lighting it with a piece of paper which she had touched to a live coal in her fire, said: "Well, boy, I've told you enough. Go 'way and let me smoke. I've smoked a pipe for more than a hundred years, and I can't stop it."

First American Glass.

From the Crookery and Glass Journal.

The first American glass factory was erected in the town of Temple, New Hampshire, Washington, in his diary, speaks of glass being made in New Haven, Connecticut, in the year 1789.

One would suppose by the language he uses that he considers it a new and quite extraordinary affair. It was nine years previous to this, and during the very war whose issue first enabled the country to commence its own manufacturing, that Robert Hewes of Boston began to carry out the project which he had long conceived, but had hitherto found impracticable. It not impossible, under English rule—that of making glass in America for America.

In 1780 Mr. Hewes selected a site for a beautiful valley holds in its embrace the towns of Wilton, Milford and Nashua, while to the northeast Joe England Hill and the Inconerucks mountains conceal the city of Manchester. The place is now reached by a two mile walk over an old road, long a stranger to travel other than by grazing cows and nature loving tourists. The stone work about the ovens and the foundations of the building are all that now remain to remind us that here was situated the first of the American glass plants, bold and precipitous, to the east

ANIMALS LIKE MUSIC

By M. Daubresse in Le Reveu.

The extraordinary musical sensitiveness of spiders has several times been proved. Every one has heard of Pallidus spider. Consider of the unfortunate prisoner, it perished because it listened too closely to the captive's violin.