

Spring and Summer Millinery. Sketched in Paris Shops.

Special Correspondence of The Sunday Republic.
Paris, March 1.—Spring millinery in Paris is on exhibition, and there are "dreams" of hats and "loves" of bonnets enough to keep one occupied all day, should one start out on a tour of inspection.

Many of the hats are picturesque. Old paintings have been carefully studied and have supplied ideas which the clever milliners have worked over beautifully.

There are so many flowers used that the milliner's window might be mistaken for that of the florist. Roses, exquisitely natural-looking roses, are bunched and massed, or used singly, on hats with charming effect. In fact, on the flat hats flowers, especially roses, are used to give the height usually supplied by a crown. One of my sketches shows a very stylish hat of the plaque shape, the crown trimming of red roses. This style of trimming is certainly a change from anything that we have hitherto had. The trimming of hats has been shifted about from front to back, and

from the back to the side, for years. The idea of piling the trimming on the top of the hat is new, and since it has been found to be effective there is not the least doubt concerning its future popularity.

Ostrich feathers are used on spring hats, but only singly. There is no grouping of tips. The one long feather, fastened with a large gold buckle, suggests the Gainsborough paintings, and this is what it is intended to do.

Lace scarfs or veils are made very artistic use of in trimming hats, especially those of black tulle. A wide hat that flares a little at one side has the side space underneath filled in with flowers, and across the front of the hat there is a close mass of flowers. The lace veils the flowers and is brought around to the back where the ends are looped and fastened with a buckle, the finished ends of the veil falling a bit over the rim of the hat. This hat is wonderfully becoming and suitable for wear with both plain and dressy frocks.

There are the biggest of flowers in use in the newest millinery. There are mammoth poppies, chrysanthemums, carnations, cabbage roses, hydrangeas and azaleas, and choux of gauze, chiffon and ruffled lisse that are very flower-like in appearance. The big flowers are used on French little hats of satin braid, Milan or chip. There are hats with the crowns covered entirely of leaves, the balance of the trimming being of folded draperies of Mullins, net, chiffon or tulle. The draped hat, or toque, is worn exactly as one original girl describes it, "on the bias." It is placed on the head with a perfect slant, but the side tilt is filled in closely with flowers, so the hat does not seem to be as much tilted as it is.

A big, white straw hat with black velvet ribbons and big yellow chrysanthemums is just the thing to go fetchingly with the lovely batiste gowns that will be worn so much when warmer weather is at hand.

Gold dots are still in vogue and occur frequently in the new millinery. Hats for dressy occasions are lavishly draped with white or black, or faintly tinted chiffons and tulle spotted with gold.

Black net embroidered with gold threads is to be found on some of the richest hats, wedding pink roses. The

notion of covering bright flowers with a transparent stuff is a very good one. Particularly in the white and very light colored hats is this effective. The pretty, blossoms of various sorts peeping out from folds of lace or silk gauze look very dainty.

Next in importance to the hats are the shirtwaists. Womankind hardly dared to ask what the fashion in blouses was to be for fear there would come the answer that the shirtwaist was to be put aside, for fashion is not always willing to allow us to keep to even the best of models.

The new shirtwaist is a simple little thing. In the main, though there are exceptions to the rule, and some very elaborate ones, in the way of trimmings, are to be found. The prevailing style is a simple blouse without yoke, and the sleeve a little Bishop, so cut that there is just a trifle of fullness at the shoulder, none down the length of the sleeve until the wrist is reached, when there are just enough gathers for gracefulness.

White shirtwaists will be, truly, the rage. These are in limes, lavas and embroidered swisses. Some are run with the finest of tucks in groups, the embroidered ones, of course, being made up plain so that the pattern will not be broken. Dotted swisses are going to have a decided run.

Plain-colored shirtwaists will be considered smarter than those of striped materials. The small, pin-checks in black and white and white and colors are more up-to-date than stripes, though the latter will be used. Any sort of stuff with a lace stripe seems to be acceptable for the shirtwaist.

There is about an equal division in sleeves, the regulation shirtwaist being used about as much as the Bishop. The Bishop sleeve finishes with a stiffened cuff and closes with buttons just like the shirt-sleeve cuff. The shirt-sleeve cuff cuts off of square and the Bishop cuff cuts laps over with a little point as a finish.

I have referred to the batiste gowns that will shortly be in evidence. This silky cotton material in many instances is embroidered as elaborately as the hand-embroidered of silks and it goes without saying that such gowns will be quite expensive, but as they are considered even smarter than silken stuffs one will invest in a batiste gown readily enough.

The simpler batistes are run with strips of narrow lace or trimmed with stitched bands of the same material or linen.

Cotton gowns, and others, too, are made with elbow sleeves and open-front blouses to show the white muslin gimpes that will be worn beneath them. The white underwaists are daintily tucked and trimmed with embroidery and the sleeves are made full at the wrist. There are few summer

gowns, indeed, that are not made to be worn with under sleeves. Even the severe plique frocks are so cut that bodice tops and lower sleeves will be softened by thinner stuffs.

Little utility gowns of light brown and gray mohair, or alpaca, are bound to be much worn, as they are cool and comfortable, with open-front blouses put over full waists of white muslin.

MARIE ARMSTRONG.



Crowns of The Plaque Hats Are Formed of Flowers.

This Is the Proper Tilt for the Spring Hat.

Odds and Ends of Things Fashionable.

Here is a new way of arranging a sleeve. It is a welcome novelty to-day, after several months of puffings and drapings and drooping cuffs. This one, too, carries out the drooping effect, but on severe lines that make it especially appropriate to tailored gowns, and most becoming of an arm too plump for bouffanteries. The straight and close upper sleeve descends about half way between elbow and wrist, widens a little, but not enough to take away from its straightness of line, and is slashed up the inside as high as the elbow, this slashing bordered with a turned-back rever flatly trimmed with braid or buttons or shantung. This slashing allows it to fall away from the undersleeve, which is tight and very long, is of a different material, and at present is finished with a wide band of fur about the hand. On a cloth gown of two shades of one color, this may be used with very good effect the rever of white satin with black velvet bands and gold buttons, the outer sleeve, perhaps, of dark gray, the inner of light gray, the wristband of chin-chilla. The slight medieval air this has may be carried further on the gown by slashing the skirt open in front over a flounced and fur-trimmed petticoat of the lighter cloth.

The tucked or pleated skirts are now worn, and as designed for summer dresses, are a very satisfactory compromise between the fitted skirts of other days and the very flat habit effect so extremely trying to every figure. Formerly the pleats were of an equal width from the top of the skirt to the bottom. The new models show the pleats stitched down a portion of their length, still preserving the clinging effects about the hips, but gradually expanding from there to the skirt-hem. Slightly draped skirts have also appeared among new models from the other side, but the drapery is arranged in such a manner that the natural curves of the figure are not lost in its folds.

Exquisite gowns of black lace are now shown with Marquise or medallion designs, filled in with that species of lattice work peculiar to the period of Louis XV. These openings are sometimes backed with white lace, or the robe worn over a white slip has a charming effect. The shaped founce, both graduated and of equal depth all round, appears on lace and net robes, on embroidered lisse, and on the made robes in soft

silks, so it may be safely predicted to last the summer. Insertions in black or cream lace grow wider and more ornate, and in summer gowns the fashion of cutting away the material and leaving the insertions transparent will be very general. Euro insertion lace, three inches wide, arranged in this transparent fashion over a bright mauve lining, is very effective in a tea-gown of black satin; and a black blouse with an amplitude of two-inch black insertion is very smart with the lace transparent and showing the lining of white satin.

In England the jeweled chain has nearly taken the place of the usual brooch as a gift from the bridegroom to the bridesmaids. It may be as elaborate as his purse affords, though pearls in some sort are desired above rubies or anything else in the way of precious stones. The bridesmaids wear them at the ceremony to support the ermine muffs which are so popular now, or to carry some trinket appropriate for the occasion. In extension of the muff mode and by way of illustrating, too, the flower fashion at a recent London wedding, the bridesmaids wore gowns from white fallie Francalze, carried muffs of ermine which had nosegays flatly pinned against one side of white violets with streamers of wide white satin ribbon.

White cloth suits trimmed with gold will be worn at the joyous Easterite. A beautiful L'Aligon suit of white broadcloth has the skirt in yoke effect with pin tucks, around the back and sides and down the center a single inverted box plait. Around the skirt there is an intricate design in cross strappings on stitched white peau de sole and following the lower line of the design a gold bullion braid. A short jacket, with a round yoke, strapped elaborately with peau de sole edge and gold, and flare sleeves finished with like strappings. The large square revers are of white peau de sole, hand embroidered in fancy colored chenille. The jacket opens in front, and is deeply slashed at the sides, over a waistcoat of white broad-tail, bordered with an applique of fine Persian embroidery on gold.

The strapped Aligon collar fastens with one gold ball button, and beneath it is a stock of white guilprie. If the weather is cold at Easter with this suit will be worn a

stylish L'Aligon coat, extremely smart and elegant. It has a loose front and back, with three circular shoulder capes, wide bell sleeves and flare collar, revers and turned-back cuffs.

L'Aligon collars appear upon garments of all kinds, and to still further emphasize the vogue, we have the novelty Aligon girdles and buckles. These are elastic belts five or six inches wide, with immense oval buckles of red, dark blue or black leather embossed with gold eagles and crests.

Nearly every gown of spring will have a yoke. This may be merely an indicated one, but usually it is made of material of a contrasting kind and is set in the waist under the shoulder trimming and over the vest-a vertical yoke. It is the exception to see a gown that is not fitted with one.

The newest sleeves have very long oversleeves, scarcely showing the undersleeve; but they are slashed at the elbow so as to let the undersleeves of lace or of mouseline de soie peep out there.

Wash silks are to the fore again in the list of warm weather fabrics in great variety, both for waists and gowns, but the India and China silks in colors bid fair to be outlived very little by the satin foulards.

One of the most stylish silk muslins is in a shade of ecur with medium large polka dots of dark-blue or black scattered over it. This is especially pretty over white silk.

Among the new tucked materials for waists, vests and yokes are the white silks tucked in groups, with a flowered stripe in colored silks and gold thread between.

Many of the new foulards are cut with the circular skirt fitting the hips plainly, with inverted plaits at the center of the back.

A favorite decoration at the present moment for tulle blouses is embroidered spots in gold or silver thread.

Spring wraps are to mean more of capes than we had this winter, yet coats will not be lacking.

The long, simple underskirt, with narrow ruffles, is the smartest thing possible for summer gowns.



One Picturesque Hat Has a Wide Curtain of Lace.

A woman poor in appearance and most shabbily dressed came into the crowded car and stood in the aisle. For a moment the dainty woman watched the boy beside her to see what he would do. Finally she touched him on his little red ear, and said: "My son, you see there is a lady standing."

Quickly the youngster scrambled to his feet, and lifted his cap. I noticed then that he watched for their home street, reached over and rang the bell, left the car ahead of his dainty mother and lifted up his hand to help her from the steps.

I fancy no better school of deportment, gallantry or what you will, can be established than that one which belongs to a home.

The next letter that I shall probably answer assures me that "men think nothing nowadays of smoking where women are, they remain seated in public places when women are standing and never think of taking off their hats in elevators."

These offenses may be as numerous as my correspondent assures me they are, but I should hate to condemn all those who have committed them, without knowing the circumstances. "There is, my dear girl," I shall say in answering this letter, "such a thing as overdoing gallantry. I fancy from the tone of your letter that your daily life brings you in contact with many men outside your home. The dignified and self-respecting young woman who must come and go every day in the business world would prefer that her presence be taken as rather a matter of fact and that no great and pronounced deference be shown her by the men she meets purely in a business way. But this is a broad and liberal view

that the influence of old tradition somewhat hampers."

For example, in the days when there were gallant knights and dames as gentle as those who trip through the pages of fiction, there were no hurrying street-cars or swift elevators to catch. Women, in those days, were only met by men in their drawing-rooms or in ballrooms. Maybe "ye gallant knight" and "lady faire" would have had just such trials as we have now had the gallant knight and lady made a hasty scramble for a street car at the end of a very busy day. To be honest—though I would not offer one feather's weight in defense of the ungallant man—human nature has not undergone a very great change since the days when "knighthood was in flower." Social conditions have, however,

I am certain that gallantry is not a lost art. It is a delightful art, indeed, and for fear that one day it may entirely pass away I would suggest that every woman who approves of gallantry—and where dwells the woman who does not—encourage gallantry whenever and wherever she has a chance. The girl with brothers might begin at home. The mother of boys must certainly begin at home or she is neglecting one of her duties and may really make it necessary to establish the school that the bright girl has suggested.

Occasionally, very occasionally, now one hears a man spoken of as "a gentleman of the old school." Immediately this brings to your mind the likeness of a man who shows a deference toward women. There might be a revival of this "old school," through proper encouragement, and it might even be improved by an infusion of new ideas, ideas that have sprung into being with new social conditions.

MARGARET HANNIS.



Ostrich Feathers Are Used, but Only Singly.

WHAT HAS BECOME OF THE GALLANT MAN?

WRITTEN FOR THE SUNDAY REPUBLIC.

The girl had just come from the circulating library, whither she had been to get a book. The girl's eyes were bright and there was such a refreshing air of youth about her that you would not for a moment suspect her of being anything of a cynic. Indeed, even now that I am certain she is not inclined to cynicism, but is just honestly frank.

The girl put her book down on the table of the sitting-room, and sank into a chair, with a half sigh, as she unlinked her hat. The title of the book I knew, and its contents, too. It was just such a story as a girl does on. It was about brave knights and gracious women, the knightly men doing deeds that were brave, and that showed their strength, while the women cheered and allowed them to kiss the tips of their fingers as a reward.

"Mother," said The Girl, "when you were young weren't the men more gallant than they are now?" The little mother looked up from her sewing, rather surprised at The Girl's question. "What do you mean, dear?" "Oh," said The Girl, "weren't men more

polite to women a long time ago than they are now?" (To a girl a mother's youth is always a long time ago.)

The little mother smiled quietly. "Well, child," she said, your father was a very courteous gentleman, and you know that he still is."

Then the little mother rocked placidly back and forth in her low sewing-chair. This was rather a vague answer to The Girl's question, but it may have meant more to her than one would fancy, for she admires her father ardently, and he is really the pattern by which she would have all other men made.

The Girl picked up her book, curled deeper into her chair by the fire, and bent closer and closer to its pages as the daylight died in the room.

The Girl's quest in fiction for a gallant man reminds me of a little packet of letters that have come from other girls who wonder if gallantry is a lost art. One girl says that the gallant man no longer exists, and suggests that a school be opened by gallant women in which boys may be trained to grow to be courteous and considerate

One Bright Girl Says That He No Longer Exists, and Suggests That a School of Deportment Be Opened for Boys.

"My dear girl," maybe I shall write in acknowledgment, "there is a school of deportment for every boy, provided he has a wise mother, and this is in the nursery. If it is not established there, alas and alas! I am afraid it would do little or no good to establish it later and elsewhere."

"You define the word, 'gentleman' very well. Yes, a gentleman is a man of gentlemanly manners, whether he is of gentle birth or not. The definition may be different in other lands, but in America this simple one here mentioned answers fully. Thackeray sang thus concerning gentlemanliness:

Come wealth or wit, come good or ill, Let young and old accept their part, And bow before the awful Will, And bear it with contented heart; Who misses or who wins the prize, Go lose or conquer as you can; But if you fall or if you rise, Be each, pray God, a gentleman.

A little glimpse into a nursery school of deportment was afforded me the other day on a street car (that special spot from which the greater number of walls are now coming regarding the evident lack of gallantry on the part of modern man), when a daintily dressed woman and a sturdy boy of 9 or 10 played interesting parts.