SPRING GOWNS OF MULL, DIMITY AND LAWN, NICELY TRIMMED, AND SUITABLE FOR CHURCH OR CALLING WASH DRESSES WILL BE WORN ALL THE SPRING IN PREFERENCE TO SILK AND CLOTH.

ALTHOUGH THE MOST FASHIONABLE SPRING GOWNS ARE OF WASH MATERIAL, THEY ARE BY NO MEANS INEXPENSIVE; THEIR TRIMMINGS ARE OF LACE, OF SILK, AND OF SATIN, AND THE MOST ELABORATE WORKMANSHIP IS SEEN UPON THEM, NOTICE THE ORIGINAL WAYS OF TRIMMING WAISTS.

SPRING GOWNS FOR CHURCH AND STREET

They Are Very Tight Fitting Upon the Hips and Are Closed at the Back with Little Buttons.

New York, April 21.—Nobody ever heard a woman complain of too large a hat in church. She may sigh about the theatre hat and declare it is a nuisance, but the big hat at church is a distraction pleasant to divert when the sermon is long sharp and positively refreshing during the wait before the services.

I do not wish to be mentioned as authority for the above opinion. I merely quote the sentiment of a girl friend, who says that, seen it not for the decorative hat, church would be less attractive than April mornings.

There are some hats so beautiful as to be devotional, and one is led from their pleasant representation of flowers and leaves to the thought of nature and the good things thereof. Hats are flowery anyhow this year, tall and brightly colored, and the more brilliant and larger the garden the more fashionable the hat.

Fancy a mottled straw of two shades of green red. At the front there is a double bow of taupe red velvet, and standing back of the bow is a veritable poppy field.

Another garden is the creation which is worn upon the head. A white straw, trimmed with brightest red and white carnations, with a mass of curling violet, was worn a few days ago by a very slender young woman, who made herself a floral picture in this way.

Violets are more the vogue than ever. All purple hats are extremely fashionable, and you cannot do better than fit yourself out with a rough purple straw, tipped on one side of the bowl, with purple velvet in the back and a great bunch of violets on top and at the side.

The dress shirt this year is a mess. Those who admire the figure of a woman might write whole stanzas on the fashionable dress shirt of '99. It is sometimes called "the new pullback," but this is a misnomer, it is not a pullback at all. It is a Bird shirt. It is sung on the hips as every song that makes you have seen the modiste direct from Paris you sound Tracy how very close a shirt can be. It scarcely follows the line of the form, almost to the hem, where it flares considerably and is very full.

To get into these shirts is quite an art, for the opening is short. The method adopted by the ladies' tailors is the most successful. But to carry it out you need a maid. As the world is full of kind-hearted people, you may find someone who will pay at maid for you. To get on the shirt you gather it up in front and place both your hands upon the inside of the front of the shirt band. The nearest now lifts the back of the shirt over your head, and you find it falling around you in a mysterious way. You lift the right arm and put it through the opening, gradually wriggling through with the other arm.

The shirt is fastened by the little buttons and holes which have been familiar for the last three months. The buttons are larger and flatter and the coils are more pronounced. Instead of trying to slip into them is simple. Beautiful little pins exist for closing the starched bosom.

Instead of doing out, the fancy for closing the shirt with coils and buttons increases, and not find all the new shirts closed in this way.

MAYE GOODWIN HUSSELL.

MISS HELEN GOULD, ONE OF THE WOMEN OF THE TWENTIETH CENTURY, WHO HAS BEEN INSTRUMENTAL THROUGH HER LAW CLASS IN CHANGING THE POLITICAL HISTORY OF THE COUNTRY.

STUDENTS OF HUMAN NATURE SAY THAT HELEN GOULD'S FACE SHOWS REMARKABLE REASONING AND BRAIN POWERS. HER EXPRESSION IS THOUGHTFUL AND SERIOUS, WHEN SHE SMILES SHE BECOMES SINGULARLY BEAUTIFUL.

WOMAN'S POWER IN POLITICS.

(From a Paper to Be Read Thursday at the St. Mark's Lyceum, New York.)

Lincoln was once asked if he thought that woman had influenced the political history of the world.

"Yes, I do," replied he. "Nancy Hanks taught me to do what I thought was right and to keep on doing it—and I have an idea that her son is going to make history."

It has fallen to the lot of woman to not only influence the world through her offspring, but to actually change and mold destiny with her own soft hands.

When Joan of Arc stood before the King, Charles VII, convinced that he had before him a woman who could lead, Joan of Arc was an extremist. Other women have changed the political history of the country and have altered the destiny of kings in a softer manner and have come out triumphant and happy at the time when Joan of Arc with less diplomacy was giving her life for her principles. And yet Joan of Arc was not the only French woman to suffer a terrible death for the cause which she believed to be right.

Nearly three centuries and a quarter after the little peasant heroine was burned at the stake by the English there was born in Paris a little girl who was destined to suffer equally as cruel a fate in the very bloom of her womanhood. This little girl was Manon Philipon, or Madame Roland, as she is known in history. Half British, half Christian she was not only a part of but was the very center of that political body known as the Girondists. Her counsels to its leaders and the impulse she gave to their movements formed an awful current in the storm that burst over France in 1789, and deluged it with a rain of blood.

But further mention cannot be made of Mme. Roland here for the names of a few of those who moulded the destiny of France more happily must be noted. Conspicuous among these stands Mme. de Staël, the greatest woman writer of her sex, not, indeed, the greatest France has ever known, who struggled so heroically to reconcile England and France, and who, on account of her talents and very great political influence, was exiled from Paris by the jealous and tyrannical Napoleon—an act which he lived to regret; and in after years would have given anything to repeal.

To this list can be added Mme. de Maintenon, the unknowing though virtual Queen of France; and Mme. Recamier, whose political influence is disputed by many historians on the ground that her chief claim to fame lay in her marvelous beauty. There are many others who cannot now be referred to, but even if these were all France would have done her share toward producing women whose deeds adorn history.

In our day little Wilhelmina of Holland, now in her nineteenth year and grown to a woman's dignity, threatens to be a great power on the earth. She has taken Holland's toy navy and added to it many ships; the cruisers of Holland are now being constructed and the waters of The Hague will soon be restored to their old-time gayety. She will ply her merchant ships between Java, Borneo and Sumatra; and will so alter the political history of the country that, at its present rate, Holland will soon be ranked as one of the great powers.

The good old Queen who sits on England's throne changed that country so decidedly as though she had shaved the texture of its soil. On her accession, in 1837, she immediately made it clear that had been the scene of Mary's joys and sorrows, and of the faithful though by no means pious reign of Queen Anne, and established a stricter court etiquette. This is 1899 the court over which the well-meaning though weak Queen Anne had reigned, but which was, many claim, actually ruled by Sarah, Duchess of Marlborough, one of the most famous women politicians England has ever produced.

The Princess Bismarck changed the political history of France unwittingly, and but for her the Franco-Prussian war might never have existed. Women create history, when they least suspect themselves of creation, and they also shadow when most reminded of their deed. Bismarck was unfriendly to France, but the Empress Eugenie hoped and with her beauty to influence him so that the little trouble with France and Germany might be smoothed over. She therefore invited the old German Prince and his wife to visit the Court of France, and the Prince and Princess Bismarck arrived in great state at the Tuileries.

That evening there was a grand reception, and Eugenie received the guests in a gown which made her so ravishingly lovely that even Prince Bismarck, German, stolid and in love with his wife, stood and gazed upon her with admiration. And Eugenie was not slow to observe the effect of her beauty upon him. She called him to her side, and Bismarck came with his wife upon his arm.

Now, the Princess Bismarck was tall, and gaunt, and ugly, and her feet were enormous. As she walked she showed a great deal of ankle.

While Bismarck stood talking with Eugenie an audible titter was heard along the line of ladies. Bismarck, who was quick as a flash, followed the glance of their eyes and saw those feet upon the feet of his wife.

That settled the matter. The political history of France was changed from that moment. A year later when Paris was besieged Bismarck himself fired a cannon over the ramparts, and those feet were near his heart his shout: "Take that for the feet of the Princess Bismarck!" For slight was stronger.

Jenny Lind is accredited with having once saved the Old Whig party. A political opposition was then gained the Whigs, and was about to put in operation a method by which they hoped to be in election day. Happening into the New York Concert Garden, where Jenny Lind was singing, the Whigs clasp her little hands in the chair and sang and sang in matchless fashion. I have heard that Webster said to Clay: "Let us go and hear that little Swedish nightingale." The upshot was, as it affected everybody else in the house, and when Jenny Lind was through the Whigs had another. He boasted of it in after years, though the election went against his party.

MAYME GRIFFIN.

MISS ADAMS, WHO HAS HAD A UNIQUE SUCCESS DURING THE PAST TWO YEARS, POSSESSES MANY ORIGINAL QUALITIES FOR AN ACTRESS. UP TO THE TIME SHE PLAYED "LADY BABBIE" SHE NEVER HAD A JEWEL, AND SHE FREELY DECLARES THAT SHE IS NOT AT ALL FOND OF CANDY. IS VERY FOND OF STUDY, AND PREFERS A LITERARY CAREER NEXT TO LIFE ON THE STAGE.

MISS MAUDE ADAMS, THE SWEET-FACED YOUNG ACTRESS, WHOM THE MINERS OF UTAH WISH TO HONOR BY ERECTING A STATUE OF GOLD IN HER LIKENESS FOR THE PARIS EXPOSITION.

THE GOLD STATUE OF MAUDE ADAMS.

The Miners of Utah Insist, in Spite of Denials, That They Will Erect It at the Paris Exposition.

So Maude Adams, the youngest star actress upon the stage, is to be cast in gold for the Paris Exposition. The miners of Salt Lake City are determined that their "little girl" shall be made famous in this way, and in no time at all they agreed to furnish $30,000 in gold bullion for the statue. Gold bullion means solid gold, and there will be enough of it to make a golden Miss Adams life size and as natural as the art of the sculptor can make her.

Our readers will remember that when the silver statue of Ada Rehan was cast in New York in quest of a sculptor. Inasmuch as E. H. Parks, of Chicago, had furnished the cast for the silver statue, they decided an Eastern man to furnish the cast for the gold one. Without saying anything to Miss Adams of their intention, they wrote the sculptor of the studios asking each sculptor what he would charge for the work. They also requested designs.

TO GO TO PARIS.

The statue, after it is cast, will be sent to the Paris Exposition, and, after the Exposition is over, it is to revert to the miners, who are to make it into bullion. They lose the gold in Paris, however, for the statue, for the Paris Exposition as a Utah exhibit, and consider themselves well repaid for the advertisement which the Paris Utah will receive.

The exact price which was paid for the modeling of the Rehan statue was never known, but it is supposed to have been $4,000. The gold statue will cost the same. The sculptor must first draw a design which shall be acceptable to the committee; then he must model the statue from clay, after which a cast is made of the clay statue, and finally the gold is melted and poured into the hot cast. When it is cooled the outside is peeled off and a perfect figure is secured. That is one way, and the usual one, of making a gold statue.

The design suggested for the Adams statue is that of a Shakespearean heroine. A representative said recently that if the promoters of the scheme engaged a first-class sculptor Miss Adams would undoubtedly accept the compliment paid her by the people of her native State. But he thought she would prefer the sculptor to represent her in the character of Shakespeare's heroine rather than in the creation of a modern author, the place of exhibition being Paris, and the tastes of Parisians being classical first of all.

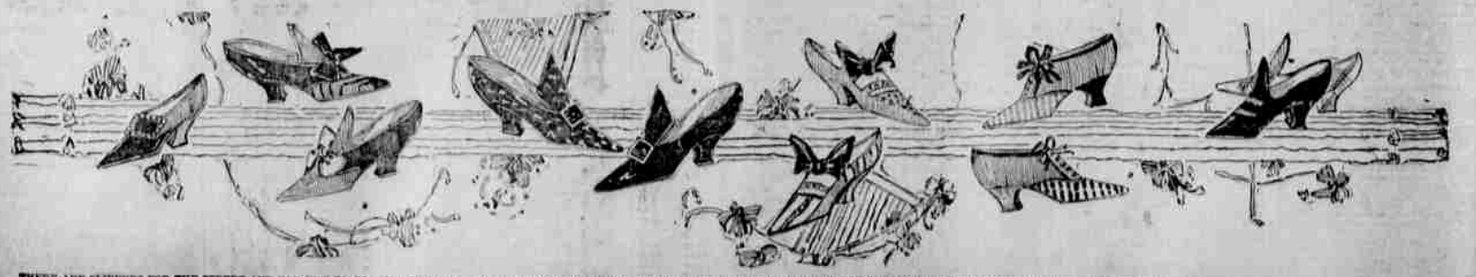
But if Miss Adams should pose as Lady Babbie that will mean a monument for her in that character at a Paris theatre.

Maude Adams, the young woman who is to be thus honored by her native State, was born in Salt Lake City twenty-six years ago. Her parents were Maude Adams, great upon the stage in "The Lost Child." She was carried in upon a tea tray, and her appearance was hailed with such delight by the audience that she soon became the star of the company. At the age of six years she traveled through Canada with a concert company, and was advertised everywhere as "Maudie Adams, the little violin wonder." At that tender age her performance was so good that the critics called her "a baby artiste."

YOU SEE HERE A FASHIONABLE CHRISTENING PARTY. APRIL IS THE MONTH OF CHRISTENINGS, FOR AT THIS TIME THE WINTER BABIES CAN BE BROUGHT OUT FOR THE CHURCH CEREMONY. A GALA OCCASION IS MADE OF IT AND A LUNCHEON IS GIVEN AFTERWARD AT THE HOME OF THE FATHER AND MOTHER. PRESENTS ARE GIVEN AND THE BABY STARTS LIFE THE RICHER BY MANY CHRISTENING SOUVENIRS.

THIS SCENE IS FROM A FASHIONABLE NEW YORK CHRISTENING PARTY. A FASHIONABLE PLACE OF WORSHIP. THE YOUNG COUPLE STAND ALMOST FACING THE CLERGYMAN. THE SPONSORS COMPLETE THE SEMI-CIRCLE. THE FAMILY SURROUNDS THEM, AND THE GUESTS ARE SEATED IN THE PEWS BEYOND.

THE SLIPPERED GIRL IS TO BE VERY MUCH IN EVIDENCE THIS SUMMER. FORTUNATELY FOR HER HEALTH AND COMFORT, THERE COME MANY BEAUTIFUL "TOPS" TO BE WORN FOR WALKING AND ON WET DAYS. THESE "TOPS" ARE MADE TO MATCH THE GOWN, AND THEY SET OFF A TAILOR-MADE COSTUME VERY PRETTILY.



THESE ARE SLIPPERS FOR THE STREET AND FOR THE PIAZZA, FOR MORNING, FOR AFTERNOON AND FOR EVENING. THE DANCING SLIPPERS YOU WILL OBSERVE, ARE OF PLAID SILK, TO MATCH THE PLAID SILK BELTS AND STOCKS, WHICH ARE TO BE SO FASHIONABLE THIS SUMMER.