

Chat of the Boudoir.

Brown is distinctly one of the fashionable colors this season for street gowns, and while various shades of other colors are used, brown and black apparently have the lead just at present. Sable is the most fashionable fur, and nothing can be much more elegant than a brown cloth costume trimmed with this fur, with some cream white effects in the front of the jacket, worn with a sable toque. The gold effects so much used are charming on the brown cloth, provided they are managed with artistic discretion. A very narrow gold braid sewn close to one of cream white silk of the same width forms the belt effect at the back of the brown dress, each row ending at either side with a small gold button. Rows of braid and buttons also trim the position. Bands of sable with tucked bands of brown velvet at either side trim the skirt, while a glimmer of gold is seen between the fur bands.

No doubt this craze for gold decoration will be very much overdone, and like so many other fads, which can be carried out in cheap imitation, will be made common-place to the point of vulgarity, but just at present there are many refined and pretty effects which are extremely attractive. The touch of gold like the touch of black, seems to be inevitable, but it is much more striking and bizarre and needs to be more carefully distributed. There are very elaborate and expensive gold trimmings made of gold cloth, and gold lace, forming a sort of passementerie which insets on a cream white crepe de chine almost as thin and sheer as liberty gauze, is very elegant. The trimming extends down either side of the front in rounded lines and detached portions and all around the skirt above a hem finished with an openwork stitch done in white silk. Gold cloth, with a very little of the white material, forms the low cut bodice, and a bunch of pink and dull red carnations decorate one shoulder. Small gold buttons are a conspicuous feature of the new cloth costumes, and the use of fine gold braid is seen in varied forms of finish for the edges of revers, collars, cuffs and belts.

Very elegant winter costumes of brown and dark blue gray velvet with hair-line stripes of black are shown among the imported gowns. One in the last mentioned material is trimmed with a wide Hercules braid in black. Similar velvets were shown last season, but as everything in the way of velvet is to be worn they are none the less desirable. For dressy reception gowns, black velvet is made up with elaborate insertions of black lace inset over a white silk lining. Jet spangles are scattered over the lace, so much of which is used that it is a question whether the gown is of velvet or lace. The bodice with a soft white yoke and vest is finished around the edges with jet and striped with the lace insertion, which makes it very dressy. The colored velvets are made up more simply for calling gowns.

While velvets are in question it is well to add something about the new panne, which was never more beautiful or in greater variety. Besides all the lovely soft shades in plain colors, there is an assortment of chine designs of shadowy colors which are fascinating. There are Paisley and broche designs, all sorts of dots, and dark panne with white satin applique stripes as well. Brocade silks are very conspicuous among the new materials, the bow and tassel designs being one of the favorites. In some instances the broche pattern is outlined with black, while other brocades are worked with gold and silver thread.

Moiré silks, with a new design in the watering are patterned over with satin broche effects, and very pretty brocade designs are shown among the crepes de chine, while other novelties for blouses are the pout de soie silks with China flower- ing scattered over with white dots.

In wool materials the smooth, fine cloths stand at the head for dressy gowns, while zibelines and rough wide twilled serges are very much used for plainer costumes. Double-faced Venetian cloths are also highly commended for travelling gowns, as they are made up without any lining in the skirt, a pleasing feature when lightness is considered. None of the novelties can compare, however, with the satin-faced cloths in lightness or effect. One feature of trimming these gowns is the openwork stitching so much used during the summer. Seams in the skirt are joined in this way, showing a white lining underneath, and edges are out in various designs to join with this fancy stitch, making a very effective decoration. In light cloth gowns there are skirts finely tucked all around in groups, with another group of these wider tucks between, stitched down

first with black silk, giving a very peculiar effect. The bodice is all fine tucks with narrow yoke and vest of lace and batiste.

Very little difference between the new and old bodices is in evidence as yet. The same blouse effect with the long line in front is used, and the same methods of decoration in the way of vests and yokes. An occasional model is bloused all the way around, a very little looseness overhanging the belt at the back; but this is for the few with long waisted, slender figures, and must be very carefully made or it will be ugly past redemption.

The second coat and skirt costume among the illustrations is in dark blue, trimmed with inserted bands of black velvet, the cloth lapping over and piped on the edges with white satin. Another in dark, dull red rough serge or frieze shows a handsomely cut and stitched skirt. The bodice has a vest of duck's egg blue cloth, edged with gold, while the collar and revers are of red velvet. The dressy costumes in the large picture are of black taffeta elaborately trimmed with black lace insertion in very open pattern, showing the white lining, and white crepe de chine trimmed with cream lace. The former has a deep accordion plaited flounce, finished around the hem with a tiny ruche of itself.

The unique and distinctly novel cape shown is of pale gray cloth, embroidered all over. In appearance it looks as if it might have been cut in circular shape, with an point in the back and one on either side of the front, as it hangs very full in flute like folds around the edge. A lace yoke collar is the finish around the shoulders, and a chignon knot and ends fastens it in front.

FRILLS OF FASHION.

Blouse waists of something besides thin mull will become a necessity soon and very pretty ones are made of Japanese silks tucked and frilled with narrow lace. Checked silks made up with tucked fronts with open insertion between the tucks, and a wide scalloped collar edged with a frill, are another style. Then there are the chine flowered silks spotted over with white, and the lovely panne velvets which will be worn later. A novelty for this purpose is a large white crepe de chine handkerchief, with a border of soft pink roses which is made up with the plain white crepe de chine.

Much of the popularity which has come to crepe de chine is owing to the fact that it is so much improved in texture and less easily crushed than formerly. One quality which is firm, closely woven and very glossy is very beautiful for dressy gowns in black as well as colors, and then there is a new thin sheer fabric, also very glossy, which makes charming evening gowns.

Broad, flat and round is the new toque, in which the crown and brim are so blended that neither is distinctly defined. The entire hat is sometimes made of folds of velvet, and again it seems that the more crumpled the hat is the higher it stands on the pinnacle of fashion. A three-cornered shape with the brim turned up from the face is one of the leading styles and is trimmed with a large black velvet bow and buckle directly in front of the crown.

Fancy buttons set with imitation gems are shown in great profusion in the shops, and no doubt their particular usefulness will become manifest later on.

Something pretty for evening wraps is a silk Matebese, soft, thick, light and warm which comes in pretty pale shades.

Sea gulls are used for the body of chignon muffs and fancy small cape collars to match; one gull on either shoulder, the heads pointing down on the bust. Two birds are also used for the muff with chignon frills at either end.

Scotch and Irish tweeds very light in weight and pliant in texture, with a white thread woven in on the surface, giving a frieze effect, have a place among the new dress materials. The colors are very attractive and they are made up with jaunty tucked boleros supplemented with dainty vests of guipure, lace and silk mousseline, while the crowning touch is a cravat and belt of black velvet, the ends finished with a gold ornament.

Black velvet embroidered with gold is used for decoration on the new rough materials. Zibeline is especially pretty ornamented in this way.

The crase for machine stitching has assumed another form, and the chain stitch is used in close rows around the edge of cloth coats, the rows being so close together that the effect resembles military braid.

Shades of yellow with cream play the

part of accessories to the brown cloth gowns which are to be so much worn this season.

It is reported that Eastern embroideries are to adorn the revers and collars of our fur coats, but it is to be hoped that such a fancy may not materialize, since the beauty of fur is rarely if ever enhanced by anything except very dainty lace.

White broadtail is used as a dress trimming this season. A two-inch band widening into scallops on the upper edge, sewn on the flounces of a pale grey gown, being one example.

Some of the newest gowns for house wear introduce a sash either at one side of the back or one side of the front. A black mousseline sash with bands of gold across the ends is very effective in some colors.

China silks of the pompadour period form some of the newest petticoats.

Empire gowns of beaded and embroidered nets are shown among the new evening gowns, the neck is cut low and the sleeves are long and transparent.

Stockings to match the gown are the latest fad, and one way to obtain this is to purchase the white ones and have them dyed to match the sample of your gown.

The tricorne hat in soft felt trimmed with silk or velvet and unique Oriental buckles is a popular model.

WORKED HER HUSBAND WELL.
The Woman Wept for \$50 When She Only Wanted \$25.

'Oh, dear,' sighed the pretty caller as she viewed her friend's new bonnet, fresh from the store, says the Detroit Free Press, 'I wish my husband would allow me to buy such a love of a bonnet.'

'He would, my dear, if you knew how to handle him,' answered the lady of the house.

'No, it is a waste of words to try to talk with him,' said the pretty caller, with another sigh. 'I saw a dream of a bonnet downtown the other day, and the price was just what you say you gave for yours—\$25. But when I mentioned the price my husband flew into a rage and declared that \$10 was every cent that he would advance me to buy a bonnet with [and if I couldn't make that do I would have to do without.]'

'Exactly,' commented the lady of the house dryly, 'you can't expect any other treatment when you approach your husband like that. My husband acts just the same way whenever I ask him for money. But this creature called 'man' is very easily handled if you go about it in the right way. Now, when I saw this bonnet downtown I made up my mind that I [would be the happy possessor of it, so that night at the dinner table I began going into raptures over a bonnet that I had seen while shopping, the price of which was only \$50 and then I added as an after thought that I had quite made up my mind to buy it. 'What? I roared my husband, '\$50 for a bonnet? I guess not! You'll have to put up with \$25 and not a cent more do you get?'

'As that was exactly the amount that I wanted I am afraid that the tears that I shed were somewhat forced. But I gained my point, and that was what I was after.'

AUNT WEALTHY'S RIDE.
She Believed in Working as Well as Praying to put out a Fire.

A lady correspondent vouches for this notable instance of aged vigor and briskness in the days when men and women owed nothing to fashionable athletics.

A fine old colonial mansion, full of precious heirlooms, was the home of a large New England family including the narrator's grandmother and her two sisters—three old angels, all over eighty years of age.

One day, in the absence of the younger members of the household, the chimney caught fire, and the sparks, dropping on the dry shingles, soon threatened to set the roof ablaze. Grandmother the junior sister of the trio, was the first to discover the danger, and although she was a stout body, she ran into the house with a speed that belied her years.

'Fire! Fire!' The only man at home was decrepit Brother Lyman, who never walked without crutches.

'What shall we do?' exclaimed the women in chorus.

'Pray,' said the good old man. 'I can't do nothing! Oh, if I could only mount a horse!'

'I can, if you can't!' cried Aunt Wealthy, ninety-four years old.

Aunt Wealthy was light of flesh, and a marvel of activity and wiry strength for a nonagenarian. Fortunately there was a

horse left in the barn, and before anything more could be said the spry old lady had the bridle on him, lame Lyman hobbling into the stable just in time to help her buckle on the side saddle.

'Tell 'em to get out all the pails and tubs,' she ordered, 'and you pump the water-trough full and look after the ladders.'

And away went Aunt Wealthy, plying the rawhide in a way to astonish the heavy old farmhorses into his wildest gallop.

No wonder that people imagined her crazy when they saw her gray hair streaming in the wind, flying up the street like a moss-trooper and screaming, 'Fire! Fire!' at the top of her thin voice.

Over the hill she went, alarming first a gang of men at work on the highway, and then on to her nephew's place of business in the village. Then, wheeling the amazed old horse in his tracks, she rode back at the same strenuous pace to the scene of danger. But hurrying feet had reached the house before her, and the fire was under control.

It would have been a gallant ride for a woman seventy years younger; but at her age it made Aunt Wealthy the heroine of the town. She lived to almost her hundredth year in the fine old mansion she had saved from the flames, and to the last she never ceased to feel a pardonable pride in her exploit.

'What if we'd all sat down and prayed,' she used to say, 'as Brother Lyman told us to? Don't the Bible say, 'Faith without works is dead?'

Brave Girls.

No one will accuse the American girl of lacking either courage or resource when she can go out into the pine district of Minnesota and take up and hold a claim with as much courage as her father or brother could show. This has been done by two homesteaders near Bemidji, Behrami county, as their story is told in the Crookston, Minnesota, Tribune.

The young ladies are sisters; one of them was but lately a high school student. One hundred and sixty acres is the claim of Miss Jennie, while her sister lives on a claim of one hundred and twenty acres not far off. The tiny log cabin in which they lived when they came to their claims two years ago has given place to a substantial two-story log house.

Part of their time the sisters have been engaged in teaching, one riding six miles on a bicycle to her school, and the other travelling the four miles each way on horseback.

It is not necessary to say that girls who carry revolvers in their belts, and practise shooting at small game on their daily trips, are courageous. Wild animals are no rare sight to them. Deer roam into their very dooryards, and wildcats occasionally make music on their roofs, while bears, moose and wolves are among the game to be hunted.

A free life and a happy one is that led by these girl homesteaders. They do their own gardening, and with berries and game fare sumptuously enough. A bushel of blueberries picked in the afternoon is no poor record, and the pickers can boast that they were back in their homes before six o'clock.

During the trouble with the Indians at Leech Lake these brave American girls lived on their claims, only yielding to caution so far as to spend their nights with a neighbor.

In two and a half years they will have completed the period during which they must live on this government land, and will be able to get a title. They are no martyrs to circumstances, for they cheerfully aver that although they have lived in several Minnesota towns well up in the scale of civilization, they very much prefer the life of a homesteader.

Carmen Sylva.

A favorite picture at a recent Paris salon represented Queen Elizabeth of Roumania relating her own stories to her country children. Few who looked upon it, however, realized the extent to which this beautiful 'Carmen Sylva,' as she is known in the literary world, has given herself to the welfare of her adopted people.

When, as a girl, she left her father's home on the edge of the Black Forest to enter the Carpathian palace, she said that no other throne would so well have suited her, 'because in Roumania there will be plenty to do.'

Her first act was to gather the young daughters of the nobility about her to teach them industry. She herself set them tasks in needle work, reading aloud as they worked. She called the little children to her palace, opened to them the wonders and delights of their native folk lore, and by tales of peasant life and fidelity strove to educate them in honor and patriotism.

Finding they possessed neither school nor story books, she herself compiled a volume of Carpathian legends, with illustrations from her own skillful hand.

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A few years ago Queen Elizabeth began giving talks on current topics to the daughters of the aristocracy. By earnest request she has since extended these talks to girls' high schools, and has received the official diploma of lectureship signed by the king and the minister of public instruction. She has also organized a national school to teach weaving and other crafts, and supervises an agency for the distribution of sewing and embroidery among a thousand poor women throughout the country.

Her collection of dolls is the most famous in the world, the majority of them having been dressed in national or local costume by her own hands. To this collection, now on exhibition in Paris, the children of the United States, through prizes offered by the New York Tribune, have recently contributed four dolls, representing Uncle Sam, Priscilla, Martha Washington and an Indian maiden.

Even for queens the modern world has turned a new face of personal service. Anne Boleyn's shrinking from danger and dishonor and untold responsibility, expressed in her famous exclamation, 'I would not be a queen for all the world' belongs to the old regime, as Wales's 'I serve' represents the new.

'Even in a palace life may be led well.' The group of noble women on European thrones to-day is the best argument for the truth of the remark. For the queens of England and Spain, of Russia and Germany and Holland, of Italy and Greece and Sweden and romantic Roumania, the peoples of the earth have only affection and honor, admiration and praise.

TO THE DEAF.—A rich lady, cured of her Deafness and Noise in the Head by Dr. Nicholas Artificial Ear Drums, has sent \$1,000 to the Institute, so that deaf people unable to procure Ear Drums may have them free. Apply to The Institute, 790 Eighth Avenue, New York.

To Talk Across the Ocean.

Through the insertion of inductance coils into the electrical circuit, Professor Pupin, of Columbia University, has greatly increased the efficiency of long distance telephony through cables. The insertion of the coils enables the cable to transmit 6,000 times as much current as it is able to transmit without them. With an experimental cable thus provided, it has been found possible to carry on a conversation distinctly at a distance of 250 miles. By applying the principle to ocean cables, it is believed that telephonic messages might be sent to and from across the Atlantic. It would also greatly increase the rapidity with which ordinary telegraphic signals can be transmitted by cable. The principle is likewise applicable for extending the range of telephonic communication over aerial wires.

A Phosphorescent Crab

There was recently added to the aquarium at Calcutta a gigantic crab, about two feet in diameter across its shell, and having legs three feet long, which was captured in a drag-net in the Indian Ocean about a mile from the shore and at a depth of 45 fathoms. After being placed in a large tank it devoured the fish and smaller crustaceans that were its fellow-prisoners, and later, in the evening, surprised its keepers and visitors by emitting a white phosphorescent light, strangely illuminating the gloomy corner where it had concealed itself between two boulders.

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