

WOMAN and HER WORK.

Not long ago I quoted some passages from a sermon preached by Dr. Talmage on the subject of cruelty to animals, and since then several instances where the leading divines of our own country have devoted especial attention to the cause of God's poor ones; the so-called lower animals who are unable to speak for themselves—have come to my notice. It is a subject to which too little attention has been devoted in the past, and I am glad to think that the clergymen of the land are taking so deep an interest in the welfare of man's unselfish and too often ill-treated servants. It is not long since the Rev. W. W. Brewster of the central Methodist church at Moncton preached an eloquent sermon on the subject of kindness to animals, and only a Sunday or two ago, the Rev. J. Roy

and helpless animals, whose only fault is their too great confidence, and trust in man. Criminals could thus be made to serve the cause of science much better than by mere dissection after death, and as aesthetics would no doubt be administered to them a horrible amount of needless suffering would be avoided.

I have lived in Moncton myself, and when I heard of Mr. Campbell's sermon I could not help thinking that if the eloquent champion of dumb animals could pass the First Baptist church some Sunday morning or evening, when the temperature was not only below freezing, but many degrees below zero, and witness the procession of shivering horses hitched to the fence, without any protection from the icy blast, he would not only be struck by the marvellous amount of religious zeal, and cruelty combined, which they represented, but also by the extraordinary appropriateness of his own remarks in that direction. May the Rev. J. Roy Campbell long be spared to "Open (his) mouth for the dumb in the cause of all such as are appointed to destruction."

Some of the new spring skirts are slashed almost to the knees in large deep tabs ten or twelve inches wide, each tab elaborately bordered with jet, or passamenterie. One model was of the new printed cashmere, in goblin blue, the skirt deeply slashed, over an underdress of darker blue velvet, and the slashed tabs bordered with jet; of course the underskirt of velvet—which comes about three inches below the overdress, need only extend to the top of the slashes, so it is not as expensive as it looks. Another handsome skirt was of cheviot in stripes of soft wood browns, shading into each other almost invisibly. It was slashed at each side of the front breadth to midway between the waist and knee, panels of cardinal velvet showing between the slashes, which were bordered with wide brown passamenterie. The bodies of both these skirts were combination of the material used in the skirt, and the velvet which appears as trimming.

The marked increase in the size of sleeves and the frequent absence of stiffening in them, has made the wearing of jackets with something like comfort, again possible; but still there is no doubt that the jacket spoils the sleeve to a very great extent, crushing and shabbing it terribly; and therefore the cape is once more the popular garment.

The newest capes show rather an increase, than a diminution of fulness, which seems rather out of harmony with the general tendency of the fashions. They are shorter than those worn in the winter, but what they have lost in length has been amply made up to them in width and they hang in such full folds as to really rival the godel skirts. All sorts of materials find a

the style. Plainer capes in light cloths approach more nearly to the tailor-made model, being finished with rows of stitching as their only trimming, while those of dark blue cloth are very effectively finished with rows of narrow gold braid sewn around the edge.

The dressy black wraps show a great variety in shape, and some of them which are particularly designed for elderly ladies are in the pelerine, or fichu shape. These capes, when made of silk and trimmed with frills of lace, have the quaint old fashioned look, so attractive to some elderly women, who love to wear garments which remind them of their girlhood. Short round capes of black or colored satin are covered with closely plaited black chiffon and trimmed with bows, and ruches of gauze ribbon.

A very handsome and striking cape of green moire brocaded with shadowy designs in brown and black has applique lace embroidered with beads in the same colors, and set on in points, and two long ends of black velvet ribbon hang down the back. A little cape of black cloth is trimmed with strips of black and white passamenterie, and fan plaitings of black taffeta silk. The collar is of black velvet, high in the back and has a ruche of plaited silk above. Another of rich corded silk is lined with white brocade, the revers are covered with jet embroidery, and the full front of silk ends in tabs of jet and fringe.

Chine silks enter quite largely into the construction of fancy capes, and one very new model in dark shades of purple and pink, has a deep frill of black lace below the little cape of flowered silk, and a ruche of silk edged chiffon finishes both edges. Sash ribbon of black satin arranged down the centre of the back, and fastened with fancy buttons hold the cape in to the figure, very prettily.

The chief rival of the cape, this season, is the loose and singularly unbecoming sacque coat, to which I have referred before, and which is made very full with box-plaits arranged to fall from a yoke. The result of this style is that while a good figure is entirely hidden and disguised in the shapeless folds, a poor figure reaps no advantage, as the shapeless outlines make it look uglier than it really is. But bad as the box coat is, it has established itself as the proper thing to wear, if you would be in style, so I fancy we shall now become accustomed to it, and perhaps in time, even think it pretty. Gray, blue, tan and black cloths are used for these coats, and the most dressy ones are of black velvet, black satin, and handsome chamois silks. Both cloth and silk coats are often lined with white satin, which is supposed to impart just the necessary finishing touch of style. A very novel coat is of black satin, with tightly fitting sides cut in zozoave shape, and covered with medallion insertions of pale green mirror velvet and guipure, decorated with jet. The sleeves are of the black satin covered with finely plaited black net, over which tall loops of wide black sat



VERANDAH COSTUMES.

place in them, smooth faced cloth, velvet, serge, satin, and every dainty combination of lace and silk, made up in the fluffiest fashion with deep frills and plaitings. Black satin capes are trimmed down from the neck in points, and finished with a full ruche of black chiffon, which has bow-like ends. Such capes are not only very stylish but easily made even by those who are not expert dressmakers, and they are not expensive. Cloth capes with deep fan plaitings of taffeta silk set in between the folds, adding color and fulness to the effect are amongst the successes of the season, and the fashion is a most beneficent one for those who have capes in the house which are too good to be put in the rag bag, and too scant for the present fashion, since a few fan plaitings are all they require to make them in the height of

ribbon. The vest is of finely plaited net, with frills of lace.

Cape mantles, which are half fitted in the back, and loose in front, have cape sleeves in fan shape, and made of black silk covered with jetted net. They are very elegant garments. Pretty models of black satin are covered with black lace net, relieved by applique figures of cream lace and cream lace designs, outlined with jet, and applied directly to the satin, at intervals all over the cape, are almost as effective. So much for wraps!

Foulard silk that most old fashioned of fabrics, the very name of which suggests spencer wains, cottage bonnets, and pelerines, have actually come into style again, in one of the curious turns of fashion's wheel; doubtless it is because of its glossy surface, as everything must be

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ONE GIVES RELIEF.

stiff and shiny this season, in order to win public favor. Old fashioned glaze silks such as our mothers wore thirty years ago and broadened pouce de soie, are also very fashionable, with taffetas, striped, checked, and chambray, of every degree of stiffness following closely in their train.

Mohair, alpaca, canvas and grenadines of silk or wool, or both mixed, are amongst the leading favorites in dress goods. In fact all kinds of transparent fabrics are popular this season, and they will be made up over black, white or colored silks. Wool canvas comes in different degrees of thickness, both loosely and coarsely woven, and of a finer quality sometimes called etamine. Grenadines will be a great deal worn this summer, and those with flowered stripes on a black ground, alternated with black satin, will be most effective, when made up over black silk. Frills of all kinds, except surah, and India, head the list of fashionable materials for the more dressy gowns, but for the warmer weather the transparent materials will have the preference, and the fashionable dame run riot amongst sheer batistes, lawns, cayus cloths and grenadines.

Amongst the fashionable neck decorations, the newest is white tulle tied in a large soft bow in front.

A CHERRY FROCK.

Ideal Costumes for the Fair Summer Days of June.

New York, May 6.—Since the beginning of time, almost, a simple white muslin frock and a pale blue sash has been the conventional and most popular of an elegant feminine get-up for summer.

Our grandfathers thought this and our fathers as well; and here to day are our brothers, husbands and sweethearts claiming about the same thing. And though we may be inclined to smile at the idea of such vernal taste, when the bottom of it can be sounded, this masculine view of woman's dress will be found to have a deeper significance.

It isn't a muslin frock and a blue sash, exactly, that the poor, dear stupid men want, but all the dainty simplicity and immaculate freshness called up by such gentle visions.

Blue-sash simplicity is not to be entirely the text of the following sermon, but it may be considered, and it goes without saying that a band-box freshness should be the telling note of every summer toilet.

In choosing correct costumes for June more difficulty is experienced perhaps than those of any other warm month.

Though only the beginning of summer June often boasts some of the hottest days of the season, along with a chilly one here and there. This calls for variety in weight and coloring, and since suggestion is needed to fix the faults and virtues of the new modes on the mind, one often finds after the purchase has been made that they have got the wrong thing.

In the following descriptions are given some smart hints for June. The costumes have all been designed at the best places for out of town resorts and embrace collectively the possibilities of varying June temperature. They are also suited to simple morning and dressy afternoon uses, and on the right type will, in each instance, be found delightful.

Take first the frock with the upper half of the skirt, bodice and sleeves laid in crosswise tuck. This is made of cherry-red linen batiste—just the shade of the delicious pale little cherries you used to steal in the orchard when you were a little girl—over white taffeta silk.

This softens the red in places like a bloom of frost, a vest and neck ruche of white silk muslin giving an elegant finish.

The hat is a sailor shape of black Panama trimmed with a white muslin quilling and two long black wings. The parasol may be either white taffets, under the white mousseline, or else be of the same cherry-red linen as the gown. As to shoes for this toilet there are two sorts to select them. One of the fads of the season is to have the shoes made of the same material as the costume—that is with the unforgotten linens and ducks—so over a stout white lining the little shoes for this toilet could be of the same red linen.

Otherwise black patent leather pumps would be in excellent keeping, and it may be agreeable to know here that these trim little affairs are to be more worn than ever.

But a moment more with this charming cherry frock, which of course is something very dress-up indeed. It stands to reason that none but the most knowing fingers could ever accomplish that wonderful tuck of a gored skirt.

"I shall never do another in just the same way," said the great dressmaker, who was showing off the creation. "I have found out that I can get the same effect with bias folds laid on a gored foundation." So, if you think this costume a good model for your type, take the hint. Only remember that to wear these pale sparkling reds you can't have red cheeks as well and a figure like a pillow tied in the middle. They are only suited to slight lines and clear colorless complexions.

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