Skirts and Corsets Said by a Lady Trav

eler to Conduce to Timidity.

The Siamese may be away behind us in some respects, but they are sensible in one thing at least—the women wear no dangling petticoats. Considering that we are a civilized people, or nearly so, it must be admitted that our fashions are peculiar—neither graceful, healthful nor becoming. The style of the sterner sex is hideous in its simplicity, while lovely woman makes herself most unlovely by outraging all rules of proportion. If there were no other objection to woman's present mode of dressing there is one which should alone suffice to condemn it. It is this: A tight fitting bodice makes a corset necessary. Loose garments leave all the muscles free to fulfil their functions and become strong.

The Stamese Princess whose picture appeared in The Herald of July 31 presents an appearance of neatness and comfort suggestive of delightful freedom of hands and feet. There is no distressing choice between having one's skirts worn and soiled at the bottom or having the hands wearied with continually lifting the garments. We do this lifting at least a hundred times a day, as a matter of course, almost unconsciously; but, trifling as the action seems, it taxes strength and temper, especially when strength and temper, especially w there are other objects requiring all

attention.

In ascending stairs a woman never has more than one hand at her service; the other is a slave to her skirts. A volume could be written on this subject, but it would be difficult to effect a change, because the majority of fathers and husbands would oppose it, loudly protesting that the skirt is the most modest attire, And yet, if the concealment of the form is so essential, the close fitting bodice should not be countenanced.

INFLUENCE OF MORAL FACULITIES.

Judging by personal experience, the dress even influences the moral faculties. During our prolonged explorations among the ruined cities of Yucatan, it was absolutely necessary for me to adopt something less inconvenient than skirts. I wore very wide Afghan trousers and an ample blouse. High boots were a requisite precaution against snakes. The change of attire was a source of great comfort, enabling me to ride and walk in dense forests, to run when occasion demanded it and to climb without extra risk.

demanded it and to climb without extra risk.

It did more than this. The freedom of movement made me fearless, conferring a consciousness of independence and ability to escape danger by rapid and agile movement. I became stronger and less nervous, although always obliged to carry a rifle, being on the territory of hostile Indians and in forests where wild beasts and numerous reptiles abound. The open air life had much to do with the physical improvement, but the dress did its share.

Returning to civilization and resuming the conventional feminine garb produced a depressing effect which lasted some time—a feeling such as a bird might experience on being caught and caged. The close fitting bodice and long skirt were for many days so trying and irritating to me that I found the comforts of civilization an inadequate compensation for the depressing, hampering effects of skirts and corsets, and came to the conclusion that our present mode of dressing is not only prejudical to the strength, but irritating to the nerves and detrimental to certain moral qualities, tending particular to make us timid in our actions, owing to the imperfect ties, tending particular to make us timid in our actions, owing to the imperfect freedom of movement. — Alice L. Plongeon, in N.Y. Herald.

Blackbird Wings and Tufts,



A little bonnet of glace velvet, Alsatian knot of metallic blackbirds' wings, black aigrette tipped with blackbirds' tufts.—Fashions of To-day.

A Bride's Room The craze for plush draperies and pro-fuse knick knacks has died a natural death, and fashionable drawing rooms are nowadays decorated in a far more are nowadays decorated in a far more classical, healthier and simpler way. A good illustration thereof is given by the morning room which a rich gentleman caused to be prepared for the reception of his young bride, and which is arousing the admirtion of all those who have had the privilege of being admitted to it. The room is octagonal in shape and contains three windows. Walls and ceilings are covered with a silk of a dull straw color without any pattern or design color without any pattern or design whatsoever. Curtains of the same material, lined with faint sea shell pink whatsoever. Curtains of the same material, lined with faint sea shell pink satin, hang down in straight folds on each side of the windows and doors. Over the white alabaster mantlepiece the commonplace mirror is replaced by a superb portrait of one of the bridegroom's ancestresses, painted in pastel by Latour, and on the mantelshelf are thre exquisite vases of old Venetian glass filled with pale pink and yellow orchids. The furniture is of pink lacquered wood, upholstered in straw colored silk brocaded with tiny sprigs of pink heather, and instead of a piano there is an old spinet of the fifteenth century inlaid by Martin Pacher of Brauneck, set cornerwise. This alone gives the whole room a refinement and daintiness all its own, evoking as it does memories of Gretry and Lulli and all of the poetry of bygone ages. A pretty detail is that the straw colored carpet is lined throughout with a gigantic sachet filled with orris root powder, the result being that the air is continually pregnated with an evanescent odor of violets.—Philadelphia Times.

Mr. H. L. Drayton, who has been a practising solicitor for the past four years, and who was up to the time of his death a partner of the late Adam H. Myers, has taken the position as one of the assistant solicitors for Mr. Biggar, City Solicitor. Mr. Drayton has been successful in his practice up to date, and has made quite a reputation in the matter of litigation and court practice. It is understood that he will begin duty this morning and will take charge of the litigation work in connection with the City Solicitor's office.

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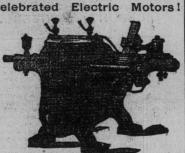
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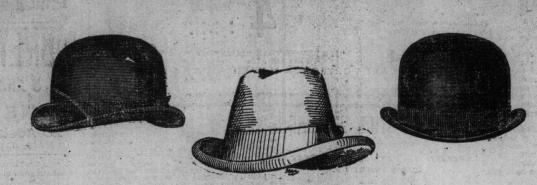
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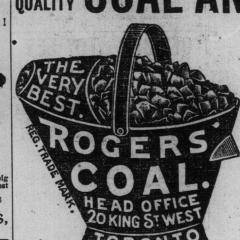
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