

WOMAN and HER WORK.

The ruff seems to be rapidly developing into the most important feature of feminine attire and I really think some of the specimens shown would cause Queen Elizabeth herself to open her eyes, and wonder how she could ever have been satisfied with the height and amplitude of the ruff to which she gave her name.

One which was shown recently was of black chiffon, and not only reached to the wearer's ears, but absolutely covered them, and touched the line of her hair. An enormous bow of black satin ribbon fully four inches wide, and of very heavy quality finished the back, there were six long loops in this bow, and each loop stood out beautifully, and was six inches long. The ends of the ruff were in fish shape, and fell over the front of the jacket to the waist, finished with a jet ball. It was wonderfully stylish and becoming though the description has rather an exaggerated sound, and the effect of this elaborate neck dressing when soft fluffy materials are used, is to soften the face in a most surprising manner. Another beautiful ruff was of opalescent taffata ribbon with quantities of yellow lace falling over it. These ruffs are really a boon to thin women as they are so much worn with evening dress and serve such an excellent purpose in covering up a thin throat, and too aggressive collar bones. With one of the new square necked evening bodices, and a pierrot ruff, the thinnest woman may defy criticism. By the way—I wonder why it is that the back of a woman's neck, and her shoulders will remain plump and beautiful, long after the throat, and upper part of the neck in front, have ceased to be firm and white and pretty? It is so annoying and yet so inevitable, that a fortune awaits the man or woman who will discover some method of cheating Father Time a little longer, in that respect.

Velvet seems to be the material of the hour and it is more universally worn than ever before. It is by no means the plain rich material we are accustomed to think of when we mention velvet, but comes in an endless variety of striped, watered, stamped and shaded designs known as art velvets. But those who are thinking of getting a velvet costume will find it to their advantage if they select the plain silk velvet, which is certain to be in good style always; velvet skirts in any of the dark rich shades are worn with waists of fluffy chiffon, by those who can afford so expensive, and perishable a material, and those who cannot, substitute silk, either some of the soft wash silks, or the more fashionable taffata. The outside coat is of velvet matching the skirt. Gray is a very popular color for these velvet costumes, and the colors used to relieve it are usually either green, or white; indeed white trimmings seem to be a special feature of all the bodice decorations this year from the white cuffs and collars seen on the new shirt waists, to the ruffles of chiffon on the most elegant velvet costumes. White collars, vests of white satin, and white waist trimmings abound, while the dress which does not display at least the band of white ribbon around the neck fastening at the back with a large bow is the exception. Large collars of white silk muslin covered with a pattern of applique lace and trimmed around the edge with a frill of the muslin edged with lace, make a charming addition to any toilette, and black silk muslin is used in the same way, with cream lace applied.

A dressy appearance is given to a plainly cut gown by partly covering the bodice which with heavy lace, passamenterie, or jet, and running a corresponding design down the two front seams of the skirt. In spite of all the efforts which have been made to banish the separate waist and do away with the blouses of silk, chiffon and muslin which have added so much to the variety and beauty of women's wardrobes for the past two or three years, the separate waist is very much in evidence this spring, and shows every indication of a renewed lease of life, and it seems to be more elaborate than ever, since the lovely new muslins, lawns and organdies have come in; of course these dainty fabrics must be worn, and the woman of good taste, has long ago discovered that the skirt of black silk, satin or mohair, is too sensible and convenient an institution to be readily discarded in favor of an entire costume of the light and fluffy materials I have mentioned, as the skirt of a dress always soils so easily, and therefore the popularity of the plain skirt and elaborate bodice was a foregone conclusion.

For some reason of their own the dress designers and modistes are making every effort to bring the close sleeve back into favor, but their success is not yet by any means assured though almost every size from the huge balloon, to the tight coat sleeve is to be seen. Some are ruffled or puffed their entire length with bands of jet insertion set in between, while others have a short slashed trimming with insertion at the top of a close, unwrinkled sleeve, which is really very picturesque. A full bishop sleeve appears on many of the summer gowns, and it is finished at the shoulder

with pointed epaulettes of the material, edged with some fancy trimmings.

Another picturesque sleeve is laid in plaits almost to the elbow where it flares out into a full puff, the plaits start again below the elbow and are continued to the wrist where the sleeve is finished with a band of ribbon and a bow tied on the outside.

A very pretty style of bodice is cut perfectly plain, and fits like a glove, from the shoulders down to the waist line; it is then cut out in V shape and the space filled in with gathered silk, satin, or chiffon, in full vest shape; the edges of the material are often outlined with handsome passamenterie or jet, where it is cut out.

The wrinkled sleeves seen on so many new costumes are said to have been originated by Bernhardt, who has, as is well known, rather slender arms.

HINTS ON CANDY MAKING.

Some Secrets of Success—The Season For These Delicacies at Hand.

To make candy that requires cooking, and to be successful, the sugar must be boiled to just the right degree. Several technical names are used by confectioners for the different degrees of heat to which the syrup is brought in the operations of candy making. The smooth degree indicates thick syrup; dip a stick into it, and if it is only to the touch the degree is reached. This may be used for crystallizing purposes. The thread state is reached when the syrup, taken from the stick with the finger, separates quickly and hangs in small threads. The feather condition is when it may be drawn out, like fine hairs, without breaking. The ball degree is reached when on taking the stick from the syrup and dipping it into cold water the sugar can be worked like putty. The crack degree is when the sugar leaves the stick clean when dipped into cold water and snaps into pieces when hit. The caramel is the last stage. In it the syrup becomes dark colored and care is required that it shall not remain too long over the fire. A smooth stick is the best thing to use for testing boiling sugar. Dip the stick first into ice water. At or sugar is melted it should not be stirred.

A pinch of cream of tartar added to the sugar when first placed over the fire will often prevent its graining. If the sugar boils until it is too hard, add a spoonful of water and try it again, and if the sugar begins to grain when working it, a little water must be added and it must be boiled once more.

Uncooked Creams.

Although boiled sugar is preferred for cream candies, an uncooked cream may be quickly and easily made, and is very satisfactory. To prepare the cream, beat the whites of two eggs to a froth, add as much water as there were eggs before they were beaten, and gradually stir into this confectioners' sugar until it is a paste thick enough to be moulded with the fingers and retain its shape.

Colorings.

To color the creams pink, place in a glass a quarter of an ounce each of powdered cochineal, alum, and cream of tartar; mix and add four ounces of warm water and the same quantity of alcohol, cover and allow the mixture to stand over night, strain and bottle; stir a few drops at a time into the cream until as deep a color is obtained as required. For coloring yellow, take half an ounce of saffron and add to it two ounces of alcohol and four of water. Let the mixture stand several days before using. It has a deep orange color and used in small quantities gives a beautiful yellow shade. To color green, crush and cook a few spinach leaves in water, strain them, and use the liquid. Fruit juices also makes an excellent coloring for creams.

Chocolate Creams.

Of all the delicacies from fondant perhaps that most generally liked is chocolate cream drops. To prepare them take the cream, flavor it and form it into little balls or cones and place on plates. Let the cones harden slightly on the surface—an hour will be sufficient—before covering. Break into small pieces a cake of plain chocolate and place in a saucepan, set the pan in another containing boiling water and stand over the fire until the chocolate becomes entirely melted; drop two or three of the cream balls into the melted chocolate at one time and roll around to cover all sides; lift them out with a two-tined fork or a piece of wire twisted into a loop, hold a moment to allow the extra chocolate to drain off, and place them on paper or buttered plates until they become cold. When less chocolate is required the covering may be prepared thus: Put half a pound of chocolate in a pan and set over boiling water. When it is soft add four ounces of confectioners' sugar and flavor with vanilla extract; mix well and cover the cream balls with the plain chocolate. Chopped nuts may be mixed with the cream to make a variety.

Burnt Almonds.

Put into a saucepan one and one-half cups of brown sugar and three tablespoonfuls of water; stir until the sugar is dissolved when the syrup boils put in one cup of shelled almonds, and stir until the nuts are well covered and a little browned; turn them into a buttered dish and separate each nut; repeat the process if the almonds require a thicker covering.

Pulled Chocolate Candy.

To make pulled chocolate cream candy, boil together four cups of granulated sugar and half a cup of sweet cream. Dissolve a pinch of soda in a cup of water and add with one tablespoonful of butter. Cook the mixture until it is a thick syrup. Place

in another sauce pan half a cup of sweet cream and four tablespoonfuls of grated chocolate and cook slowly over the back of the fire until the mixture is quite thick. When the white mixture is ready to take from the fire stir into it quickly two tablespoonfuls of vanilla extract, then stir two large spoonfuls into the chocolate mixture and turn the remainder into a buttered dish. Pour the chocolate mixture over this, and as soon as it is possible to handle, pull it and cut it into pieces. This makes a striped candy.

Peppermint Drops.

Place over the fire, in a granite pan, one large cup of granulated sugar, and four tablespoonfuls of hot water. When the mixture comes to a boil, cook just three minutes. Meanwhile have ready four tablespoonfuls of confectioners' sugar and a few drops of peppermint. Turn this into the boiling syrup and stir quickly. Take from the fire and set the pan containing the mixture in one of hot water, and with a spoon drop the liquid in spots the size of a nickel on marble or on oiled paper.

Molasses Candy.

Old-fashioned molasses candy, such as was made by our grandmothers in the days when French creams were seldom seen, will always be welcomed. Into a kettle holding at least four times the amount of molasses to be used pour the required quantity of Porto Rico molasses. Place over a slow fire and boil half an hour, stirring all the time to keep the contents from running over and from burning. When a little dropped in cold water becomes hard quickly, and snaps apart when hit, add a teaspoonful of soda, stir it in quickly, and pour into buttered tins to cool. When the candy is sufficiently cool to handle rub the hands with butter to prevent the candy from sticking to them, and pull it. The more the candy is worked the lighter it will be in color.

A Little Went a Long Way.

"We acknowledge the compliment of a serenade from the Greenville Silver Cornet band on the occasion of its visit to our city a few days," wrote Editor Clugston of the Spiketown Blizzard. "While truth compels us to say that the music was simply infamous, we yet recognize the kindly spirit that prompted the serenade, and admire the band's superb exhibition of nerve. Come again, boys, and play a shorter piece."

THEY WILL AMUSE THE CHILDREN.

Handsome Dolls With Change of Dresses.

We have secured a new and very taking novelty known as the "Diamond Dye Doll." These dolls are clothed in bright and handsome dresses and will prove a great attraction for the little ones.

A set of Six Dolls with Six Extra Dresses will be mailed to any address on receipt of four cents in stamps. Thousands are going to all parts of the Dominion, giving universal satisfaction to all who receive them.

Users of Diamond Dyes will please bear in mind that it will be to their advantage to examine each package of dye that they buy, as worthless imitation are now being sold. See that the name "Diamond" is on each package. Wells & Richardson Co., 200 Mountain Street, Montreal.

The Inventor of the Polka.

The origin of the polka is not generally known, the inventor of the dance having been a young Bohemian girl named Haniczka Selezka. She was a blooming young peasant maiden, and the best dancer in the village of Costelec, on the River Elbe, and used to perform solo dances of her own invention at the various village festivities. It was in the year 1830, at a farmhouse, that the assembled guests asked her to dance a solo, and she said, "I will show you something quite new," and to the music of her own singing she danced the polka step, though with more elaboration than it is now performed. The dance became so popular that it was later made a national dance, and Haniczka named it polka, as she said it was danced in short steps. From polka came polka, and finally polka, the dance three years later, in 1830, becoming popular in Prague, and in 1839 it was already danced at Vienna balls, and one year later became the most popular dance in Paris. Haniczka Selezka is still alive, surrounded by numerous grandchildren and great-grandchildren sprung from her own six sons and daughters.—The Etude.

THE POWER THAT PULLS DOWN.

I want to present a single idea in the fewest and clearest words at my demand. Here goes for a try at it. From the time you are first able to stand on your feet, up to the time you can stand no longer, there is always a power pulling you backward and downward. You resist, and it persists. It wins partial victories over you every day, and finally it lays you by the heels. Now, what is the name of that power? Don't be too quick with your answer. It is the over confident cricket who gets bowled out. Perhaps the reading of these letters may help you.

"In the spring of 1891," says a woman, "my health, previously good began to fail. I am naturally as energetic as most persons and enjoy being up and doing, but now for some reason I felt low, weak, and tired. I had no relish for food of any kind, and what I ate gave me pain at the chest and a feeling of tightness and oppression around the waist, with shortness of breath.

"After a time the pains went to my shoulders and all over me. The distress after eating was so great that I hesitated before swallowing a mouthful, well knowing what the result would be. I took many medicines, but none of them gave me any ease. As time went on I became weaker and weaker, often leaving my household word for a bit so as to lie down on the couch and rest. And as this debility increased upon me my spells of work got shorter and my spells of rest longer.

"Sometimes feeling a trifle better and then again worse, this was practically my condition month after month. I saw a doctor, but his medicines did me little or no good. He said I was suffering from weakness, and would have to get my strength back gradually. The autumn and winter of 1891-2 slowly passed and I was about the same, only more thin and feeble.



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RIPANS

ONE GIVES RELIEF.

I had almost given up hope of getting really well again.

"In April (1892) I was in our shop one day and heard a customer speak about Mother Seigel's Curative Syrup, and what remarkable cures of different ailments it had done in the district. 'It may be the right thing for me,' I said, and sent for it that very day. After taking one bottle I could eat better, without any distress or pain to come after it. With the additional food I gained strength, an one week after another, while keeping on with Mother Seigel's Syrup, I found myself able to do more work and needing less rest between time. I took only the 'Seigel's' no other medicine. I could stand and walk once more without thinking about it, and was soon in as good health and spirits as ever. You are free to print my letter if you desire. (Signed) Mrs. Emma Cottingham, wife of G. W. Cottingham, Grocer and Ironmonger, Scotter, Lincoln, April 29th, 1895."

"For over four years," says another, "I suffered from constant weakness. My natural strength was gone, and nothing I did or took seemed to bring it back. My food—and I ate but little, having no appetite—did not go to the spot, as we may say, I was none the better or stronger for eating it. Indeed I was the worse; for it caused me great pain and distress in the stomach, chest, sides, and back. I was working in the mill and never quite gave up my employment; but did my work in the face of pain and weakness. Finally, I was cured by Mother Seigel's Syrup. I heard of it by means of a little book. The syrup stopped the pain after eating, and soon I was another and a brighter woman. My strength came back, and I can walk stand, and work at ease. (Signed) Mrs. Elizabeth Jackson, Silk Street, Glossop, October 10th, 1895."

Now what was the power that pulled these women down? "Weakness," you say, and they say "weakness." But what is weakness? Is it a disease? No, old age always brings it, and it is always one of the results of disease. Strength, the opposite of weakness, is created only by digested food. Nothing else under the sun will produce it. Lose the ability to digest your food and soon your legs tremble beneath you, your fingers lose their grip, your head its steadiness and your mind its clearness and courage. The word "weakness" comes from a Saxon word meaning to yield, to fail to give way. By its wondrous virtue in correcting the machinery of digestion and enabling the system to get "the good" of its daily food by this, I say, Mother Seigel's Syrup, used in time, overcomes weakness and restores strength.

But, mark you! there is a mystery in this simple explanation, so deep we must reserve the discussion of it for another occasion.

A pneumatic tube connects Paris with Berlin. It is used for postal purposes, and makes it possible for a letter posted in Paris to be delivered in Berlin in 35 minutes.

The engine of an express train consumes twelve gallons of water for each mile traveled.

DROPPED DEAD.

Suddenly Stricken Down by Heart Disease. A sad and sudden death occurred to a well-known citizen on one of the leading streets this morning.

Nearly every large city paper contains daily some such heading. The number of deaths from heart failure is very large, but it is only when they occur in some public and sensational manner that general attention is drawn to them.

Palpitation and fluttering of the heart are common complaints. With the heart itself there is nothing radically wrong. But the system is disorganized, the kidneys and liver are out of order, and the stomach is not in condition to do its work properly. Between them all, they throw too much responsibility on the heart, and the latter is unable to stand the strain.

A box of Dr. Chase's Kidney-Liver Pills at a cost of 25 cents will regulate the system, purify the blood and make a new person of every sickly man, woman or child. Dr. Chase's Liver-Kidney pills may be had from any dealer or from the manufacturers, Edmanston, Bates & Co., Toronto. One pill a dose, one cent a dose.

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