

FRILLS OF FASHION.

Novelties in ribbons are added each week to those already shown, and now we have embroidered ribbons; white ribbon with bright red, green stemmed cherries scattered all over it; ribbons scalloped on one edge with a brocaded feather design outlining the scallops in a two inch band; ribbons with plumed gauze edges, and narrow striped ribbons of all kinds and colors gathered into little frills for trimming summer gowns.

Chiffonette, which resembles thin liberty satin in texture and gloss, is one of the pretty dress materials which tempt the shopper. It is figured in two or three colors or quite plain, in pretty, light shades, relieved only by the fine cords which stripe them up and down.

A stunning muff to carry with your black cloth gown is made of black chiffon, shirred into tufts, and white Persian lamb. The chiffon forms the wide band around the centre and the fur is the lining which extends over the edge in two white bands at the ends.

Round waists and Eton jackets of fur are worn with cloth skirts.

Another idea is the short coat bodice and the round waist of colored velvet to wear with cloth skirts, making a very dressy and useful theatre gown.

The prevailing tendency in skirts just at the moment is to abolish seams as nearly as possible. One new model has no seam in the back, and is carried out in cloth with silk introduced at each side in panels, or a sort of stole end effect.

The best-dressed, most-up-to-date, women have discarded jewelry almost entirely for day wear, but gems of all kinds and grades of magnificence glitter in profusion in the evening.

Drap decur is one name for the new dull-finished cloth which is coming in to fill the place of faced cloths.

Street jackets for the coming season are either buttoned close down the front or turned back in revers to the waist line, or made double breasted, fastening from the shoulder down on the left side.

Fancy handkerchiefs with colored hem-stitched borders and colored embroidery are revived again.

A high-necked lace bolero cut with little epaulettes over the shoulder, the lace forming scallops on the edge, is a pretty addition to white chiffon bodice made with elbow sleeves.

Bengaline in any pretty color is very popular for separate waists, but if you want the smartest thing get white and make it with a narrow round yoke of lace.

A novelty in skating gowns is made entirely of black caracul with rosettes of rose-colored velvet on the bodice to brighten the effect.

Definite conclusions as the coming fashion for spring are possible yet, but the idea that one fashion is bound to be supplanted by another from time to time is so firmly established in the feminine mind that there can be no peaceful certainty of modes for any long interval. Changes are sure to come simply to gratify a desire for changes, and not always because they have any special advantages over the things they supplant. Just why one pretty mode should be uprooted by one not half so artistic is one of the questions in the philosophy of fashion which never have been answered.

However, fashion is improving in this regard, and some other things such as the coat and skirt costume, the blouse and

Ask your doctor how many preparations of cod-liver oil there are.

He will answer, "Hundreds of them." Ask him which is the best. He will reply, "Scott's Emulsion."

Then see that this is the one you obtain. It contains the purest cod-liver oil, free from unpleasant odor and taste. You also get the hypophosphites and glycerine. All three are blended into one grand healing and nourishing remedy.

50c. and \$1.00, all druggists.
SCOTT & BOWNE, Chemists, Toronto.

The shirt waist, have become fixtures, with no prospect of being displaced by other things until something very superior is presented. The rational and artistic elements of dress are gradually coming together, and it is to be hoped that some permanent standard of beauty may be the result of the evolution.

The woman who possesses that elusive quality called style has a pretty good standard for herself whatever form fashion may assume, and tailor gowns for early spring wear are one especial object of interest just now. Cloth gowns, too, of the more dressy sort, which have the lead in fashion this season, bid fair to hold their popularity through the spring. Gray and light fawn shades will prevail with blue and black at the head of the dark colors. A light gray cloth gown trimmed on the bodice with white embroidered satin and on the skirt with endless rows of stitching is one of the most fashionable costumes on the list, whether it is to be worn now or later on. White in some form is a feature of trimming on all the cloth gowns, whatever the color, and a kind of embroidery called pompadour is more and more in evidence. It forms revers and collars and bands which decorate evening as well as day gowns.

Cashmeres and lightweight cloths with a dead finish and no gloss at all are the things for spring, with tweeds, chevrons, serge and Venetian cloths for tailor-made gowns. Tunics of cashmere bordered with silk fringe are worn over cashmere and velvet skirts of a contrasting color, as they were years ago, only that the new tunic is much more graceful in cut than the old model. The under bodice and sleeves are like the skirt, while the tunic bodice in pin-stripe shape, of the cashmere, pale gray cashmere with sapphire blue velvet being especially good style.

The tailor gowns with coats and skirts show a variety in jackets, all very short. They are either double or single breasted, with wide turn-down collar or tiny revers and narrow collar, and quite close fitting. The Eaton coats are particularly jaunty, and are cut longer in the front than at the back and sides, rounding down in one or two deep scallops. Some of the coats are cut in scallops all around the basque, like the one shown in the illustration, finished with rows of stitching. All the short coats are close fitting in the back even though the front is loose, and white cloth and velvet are both used for revers and collar. A stylish tailor gown in the cloth shown in the sketch is trimmed with stitching and bands of velvet in a darker shade. The revers and collar are of ecru guipure over white satin, and steel buttons are the finish. A coat for a gown of dark red cloth with a plain skirt has a wide collar, piped on the edge with black velvet, covered partially with velvet and trimmed with gold and black braid. Another costume in fawn Venetian cloth shows the scalloped lines carried out in rows of stitching, and revers of velvet with a band of white moire covered with fawn and silver braid, on the edge.

Fine stitching and carefully adjusted strappings of cloth or velvet are leading modes of trimming tailor gowns and other cloth gowns, which have any amount of decoration on the bodice. Stitching is not confined to cloth, however, as velvet and silk are both profusely ornamented with rows of machine sewing. It really is the smartest finish which can be produced just at the moment, aside from the elegant embroideries, which, of course, are not within the limit of every purse. Edges which are scalloped and stitched both form a very chic finish, and the latest thing in neck bands is made of velvet stitched around twenty five or thirty times. It is cut very wide at the back and rises in narrow square tabs at the sides. Silk waists covered with tufts stitched in on the machine are another example of this mode of trimming.

Tucked waists of taffeta or corded silk in some pretty color are an important part of the tailor-made coat and skirt costume, and the latest fancy is to have the waist and hat match in color, a mauve silk waist and mauve hat being especially good style with a brown cloth skirt and coat. White blouse waists in panne, liberty satin, corded silk or taffeta are very popular with the cloth skirt, and white wings, lace, or rosettes of tulle carry out the color scheme in the hat.

For theatre wear and other demi-dress occasions the white waist is the swell thing providing it is stylishly made and simply trimmed. Elaborate decoration of any sort ruins the style. The neck may be finished with lace with a jabot down the front but anything more, except tufts or cords, is superfluous. White tulle for the neck in a scarf bow and a plaiting down the front is a pretty finish when it is becoming. Plain satin is used for the white waists, but only the softest, most pliable kinds. It is rumored that pure white for waists, gowns and all the accessories of dress is to supplant the use of cream and ecru tints, which have been favored so long.

White cloth gowns for afternoon teas and receptions are the smartest costumes of the season. Made with a tiny tunic, finished with stitching, and a guimpe neck of lace over satin, with an ermine bertha, the effect is stunning. Cloth gowns have the lead in fashion this season beyond anything in silk, except for full evening dress, and here the gauzy material over silk and satin prevail. Fine soft voile, embroidered lisse, and satin finished crepe de chine are very popular for dressy costumes, and may be accepted as prophetic of the kind of materials most used for summer dress.

One pretty imported model in pale gray voile is made over orange yellow silk and trimmed with cream lace insertion in lattice work design, put on in the form of a tunic and cut out underneath to show the yellow through. The bodice is a round waist of gray guipure outlined with gray chenille and lined with yellow silk. Mousseline de soie is used for both high necked and décolleté evening dresses, and again gray is the popular color. With chinchilla and point de Venise lace for trimming it makes a charming costume. Embroidered gray tulle is another fancy for evening gowns, trimmed with chinchilla another favored material is spangled point d'esprit, trimmed at the bottom of the skirt with wavy bands of velvet ribbon.

Some of these gauzy gowns are made with a double or triple skirt, which has the effect of two or three flounces. The tendency toward extreme scantness in skirts about the hips is more marked, if possible, among the evening costumes than in the day gowns. Tunics prevail to a great extent in Paris, and many of the evening gowns in crepe de chine are made with a long tunic falling over soft flounces of white chiffon or lace on a silk skirt which matches the crepe de chine in color. Fine silk fringe finishes the tunic. Embroidered tulle, however, is the Parisian's pet material for evening dress, made over two other gauze skirts of different but harmonious colors.

A reception gown in dark red cloth illustrates a new fancy for using embroidery and lace in deep points, which, unlike this model, sometimes extend only from the waist down. The yoke and scarf ends are of embroidery, and the front of the bodice is of cream lace over white. A model showing one of the latest forms in polonaises is the next cut, and it is carried out in cloth trimmed with bands of spotted velvet. Another polonaise or tunic dress in cloth is trimmed with bands of velvet, bands of lace arranged down either side of the front over the bodice and a yoke of the same lace. A very unusual costume is of gray chiffon shirred into a mass of upstanding tufts from the bodice and upper part of the skirt, and completed with accordion-plaited flounces. A bodice of white silk with lace insertions and tufts has a shirred yoke of white chiffon. Rosettes of baby ribbon fasten the front.

A costume which shows one of the many ways of using lace is one of the most fashionable among the dressy gowns. The tunic of pale ecru guipure falls over a deep flounce of white chiffon made fluffy by two additional flounces underneath, and trimmed with turquoise blue satin baby ribbon. Lace with loops of blue ribbon finish the edge of the tunic, and ribbon is threaded into the back with rather novel effect. One of the double skirts is shown in an iris crepe de chine gown over taffeta silk, and trimmed with point de Venise outlined with gold thread, and ornamented with Louis XVI, bows of black velvet. Narrow bands of red velvet trim a red silk blouse made with scalloped effect in front, which is edged with an inch-wide knife plating of silk. The vest is of tucked red velvet.

Electric Motor Wagons.

The Automobile Club and some electric associations in France are occupied in

endeavoring to establish electric charging stations for electric vehicles. The idea is to arrange with electric light and power stations to do the work, so as to make the use of electrically propelled carriages possible all over France.

THE ORIGIN OF THE WALTZ.

Evolution from a Religious Dance—How it Became Fashionable.

The opinion most generally conceded is that France received the waltz from Germany toward the close of the eighteenth century, and among many beliefs this contains the most truth; but the justice of attributing to Germanic influence the renaissance of the waltz in France does not of necessity verify the statement that it had its origin in Germany.

Like everything else that touches humanity, where nothing is born spontaneously but everything is the product of a series of successive evolutions, the waltz did not emanate in its present form from the brain of a dancing master. Long before 1780, the time when we find it first mentioned under this name, its graceful curves and cadences were displayed on the village greens as well as in golden saloons of palaces; it had its alternatives of vogue and neglect, its supporters and detractors.

The waltz, like many other secular things we find first in the Church, where, in the midst of a barbaric disorder, it serves to trace the union between ancient civilization and that of the middle ages. The sacred dance of the pagans is preserved to a certain point in Christian rites; it is transformed to a series of revolutions made to the sound of the tambourine. St. Isidore, Archbishop of Seville, born about A. D. 580, was intrusted by the Council of Toledo with the revision of the liturgy as it was then practiced in the Roman Church, in which there was a tambourine dance. The council decided to adopt the Isidorian liturgy in all Spain, and it differed but little from that used in other countries at that time. This rite, celebrated before the sixth century, when the Moors first invaded Spain, was still celebrated by the Christians in the seven churches of Toledo, which the Moors abandoned after their capture of the city, and was after that time called the Moorish rite.

This was known and employed in Provence and Italy. The tambourine in use in this religious dance was called by St. Isidore "moitie de symphonie," and evidently corresponded to the instrument which, in the ancient sacred dances, accompanied the flute, a sort of bagpipe invented two centuries B. C. And thus, as the religious dance of the middle ages is allied to the ancient sacred dance, so the waltz is an evolution of this religious dance, having passed through many changes before arriving at its present form.

In the eleventh century, when the Gregorian rite supplanted the Moorish rite, the dance disappeared from the Church. It appeared very quickly in society under the name of carole, a word derived from the Latin carolus; afterward under that of basse-dance, in which the grand prelates, kings and dignitaries did not disdain to join, composed of three parts, two very slow and one more lively.

The people—and, at this time, all who were not of the clergy or royalty were the people—used the latter part, called the tourdon, which, lighter and more lively, appealed to them, and, little by little, it became changed. In Italy it was first separated from the rest under the name of romanesca, and from there it passed to Provence and southern Germany, but in each of these countries it was diversified and developed according to the character of the people.

In Provence it soon became the gaillard, and this name indicates the character of the transformation.

Five hundred years later they danced the Volte, which was, in turn, a transformation of the gaillard. The measure was ternary like the latter, and might be designated technically thus: two steps, a skip, feet together, pause. The man first faced the opposite couple, then skipped on the left foot, turning the left shoulder toward them: repeating this four times, he again faced the other dancers; as for the lady, her movements were reduced to embracing as tightly as possible the neck of her cavalier.

As can be seen at once, this dance resembled the waltz in three ways. It was danced in three time, it was the first dance in which a turn was made, and the first in which the dancer embraced his partner. The latter, in fact, did not touch the ground; the cavalier held her suspended with his left arm as he executed the four movements described above.

At the court of Valois the volte was a favorite dance, especially with Catherine de Medici, while Henry II. was charmed with the Psalm which Clement Marot set to an air of the volte, thinking, perhaps, that what came from the Church should go back to the Church. The volte, as did la-

ter the waltz turned the heads of this court. The Queen, Marguerite de Navarre, wife of Henry IV., was an admirable voltuese.

After the corrupt court of Valois had been dispersed by the League, and Henry III, the last of the great voltueurs, had fallen under the knife of Jacques Clement, this dance disappeared forever from court, city, and people. Though it greatly resembled the waltz, the latter did not descend from it directly, but was rather the younger sister of it.

In fact, the Romanesca transported, as we have said, to Provence and southern Germany, was developed in these countries very differently; in Provence into the gallard and volte, while the Germans, more dreamy and slow, changed the romanesca into the german and waltz.

The volte succumbed, while young, to oblivion, in the sixteenth century, by very reason of its excess, but the german lived long and produced the waltz which reigns to day.

About 1786 an incident occurred which tended to fix definitely the waltz among German customs, in its present form and name, placing in high society and making it known to foreigners. This was its introduction in an opera by Vincent Martin, "Una Cosa Vana," which in 1787, de-throned, at Vienna, the "Figaro" of Mozart. Four characters in this opera, Lubia, Vita, Chita, and Lilla, dressed in black and rose color, danced on the stage the first waltz.

The favorable reception of the opera naturally drew the attention of society to the dance, and under the name of coza vana it immediately became the fashion, and shortly afterward assumed the name of waltz, by which it has been known ever since.

Thus from the tourdon of the aristocratic dance, transformed by the people, was born the romanesca, which became, in France, the gaillard and volte, and in Germany, through various stages, emerged at last into the waltz, and this last avatar of the old dance of the eleventh century seems to be installed definitely and to have fixed the fancy of the world.

The waltz has always had, and always will have, appreciation and opposition, but it has triumphed over all and to-day its musical rhythm, so charming and captivating, which Beethoven and Chopin disdained not to immortalize, is to be heard on every side. "The Invitation to the Waltz" by Weber, magnificently orchestrated by Berlioz, is celebrated. Of course, it must be remembered that these waltzes were composed to be listened to rather than to be danced.

Recently the classical waltz has been obscured by a newcomer of American origin, which is called—"do not know why"—"The Boston." There is no dance of that name in America, and it one asks a young American for "un tour de Boston" she does not know of what you speak. This is a very slow and glissie waltz, in which the gyratory movement is rare; in fact, produced only every eight or ten measures, and then slowly and almost insensibly.

On the other hand the waltz, as it is danced in Germany, is very lively, the gyrations very rapid and frequent. The slower waltz has the advantage in that it admits of conversation, is less monotonous to watch and causes less of "ces vertiges et tournoisements de tete," which so disturbed the good Thoinot Arbeau.

In the same way that the costumes and manners of the world change, the waltz too, is evolutionized—adapted to the conditions surrounding it. This dance has de-throned more noble dances—the puvane, gavotte and minuet. We have not time enough now to learn these complicated dances, and the waltz may, in its turn, be supplanted by something easier. Perhaps the future generations, entirely occupied in other directions, will regard dancing as a childish pastime, belonging to the barbarous days of their ancestors.

UNFADING COTTON DYES.

Special Fast Diamond Dyes For Cotton That Will Not Wash Out in Soapsuds.

It is absolutely impossible to get a fast and satisfactory color on cotton from the same dyes as are used for woolen goods, and for that reason Diamond Dyes have a specially prepared line of fast colors for cotton that will give perfect satisfaction. If you want to color cotton and mixed goods be sure to get the fast Diamond Dyes for cotton, as they will give colors that will not fade even by washing in strong soapsuds or exposure to sunlight. If any dealer tries to sell you the same dye to color cotton as he would sell you for coloring wool, do not accept it, as such dyes are unreliable, and in the majority of cases will ruin the material on which they are used.

There are some fifty different kinds of Diamond Dyes, so that you can get any color that you wish. By using them in different strengths any desired shade can be made, and all the fashionable colors are readily gotten with these dyes.

To get a fast, rich, full black, use one of the Diamond Dye Fast Blacks. There are three different kinds, for wool, for cotton and mixed goods, and for silk and feathers. They color a rich, full black that cannot be distinguished from new goods.

Diamond Dyes are prepared specially for home use, with very simple directions, so that it is but little trouble or work to use them. A direction book will be sent free to any address. Wells & Richardson Co., Montreal, Que.



The Art of Dressing is brought to the highest degree of perfection by the adoption of the
Dea Corset.
It lasts longer, looks richer and wears better than any other.
For sale by all first class dry-goods dealers.
PRICE: \$1.00 TO \$3.50 PAIR.