

Chat of the Boudoir.

Party dresses of gauze, flounced from the hem to the waist line in genuine 1830 style, are one of the latest fancies, but not nearly so attractive as the new Empire gowns, shaping in somewhat to the figure according to the modern idea of graceful outline. The negligé effect is partially avoided in this way, and it made of gauze with a wide band of embroidered velvet in the form of a short bolero around the decollete neck it is a fascinating gown. The sleeves vary in style, of course, but one of the prettiest modes for the Empire gown is a series of puffs alternated with velvet bands.

For the ma'rions velvet gowns are very smart, especially in the princess form, which is also much improved by modern ideas of grace and flexibility in lines. The bodice is made separate from the skirt, but fastened to it in some imperceptible manner, which breaks the otherwise stiff appearance. The material is draped around the figure, which should be faultless if it is a fair exponent of the charms of this kind of gown. A princess tunic of guipure lace over a chiffon underdress with flouncings around the feet makes a charming costume. Chantilly is also employed in this way, forming the upper skirt and lower part of the bodice, with every appearance of being continuous. In one model the Chantilly is in cream color, over a pink chiffon underdress finely plaited. The lace bodice extends from the bust down, and above this is the chiffon, which also forms the sleeves.

Evening gowns for young women are mostly of diaphanous fabrics anything which can be used as a veiling for silk and satin dominates this special variety of dress. Another feature about the youthful party gown of the season is the use of black materials. In fact, an all black gown is very smart for the young girls wear. Here, as in colors, the materials are net, chiffon or gauze, to give lightness in effect as well as in weight, always a good feature of dancing frocks. A bunch of bright flowers or a colored velvet bow is permitted at one side of the bodice, but otherwise the costume must be all black or the style will be sacrificed. It is astonishing how becoming such a gown can be to youthful wearers.

Black net run through in some pretty design, with either narrow black velvet or satin ribbon, makes a simple and pretty gown. Hand painted silk gauze in white over silver tissue forms one of the many fashionable evening gowns. The foundation dress is white satin, the belt a band of silver galloon fastened with a 'nouveau art' buckle and one sleeve is a trellis work strap of tiny rhinestones, and the other is simply a continuation of a bunch of iris blossoms, which decorate the bodice.

White mousseline de soie dotted over with silver and gold paillettes is one of the more showy models, finished around the hem of the skirt with a Vanduyke bordering of pink roses. A scarf of pink chiffon passes under the arms in Empire style and falls in long ends at either side from the bust, where handsome gold ornaments are the fastening. Simple and youthful gowns are also made of a soft white satin, set in the finest of tucks from the hem to the knees, the tucks being fully an inch apart. This is an old fancy, of course, but it is in evidence again this season, and very effective in the white satin.

Another idea liberally carried out in evening dress is the use of fur on transparent fabrics. For example, a plain blue chiffon shows a band of chinchilla around the hem and tiny bands of sable are also a very modish finish for a chiffon gown. Combinations of lace and white satin make very dressy evening gowns if the lace predominates as it should. A deep flounce of lace, circular in shape, and inset on a wide band of satin, above which is a lace insertion of its own width, forms the main portion of the skirt, which is completed around the hips with the satin. This is hung over white taffeta silk with a chiffon drop skirt between, ruffled the entire depth of the lace flounce. The bodice is usually a mysterious combination of chiffon, lace and satin finished with a bunch of flowers at one side of the decollete neck. The sleeves are merely a band, or a soft scarf of chiffon, which is a part of the neck finish, drooping lightly over the shoulders.

Elbow sleeves, which do not cover the point of the shoulder, are very pretty in effect when made of lace, with a frill for a finish. Transparent elbow sleeves are very modish in the fall dress evening costume, and a point which should be considered if you would have the best results is the lining of flesh-colored chiffon, which gives an additional pink tinge to the skin and

softens the effect at the same time. These short sleeves are made of lace with double frills of tulle much wider on the outside of the arm than at the seam, and they are also made of gold lace with the same tulle frills.

The evening gown for other than full-dress occasions is usually supplied with a transparent neck, and long transparent sleeves, yet the elbow length is also worn. The former are very pretty when made of lace from shoulder to elbow and with a full under-sleeve of dainty net with an embroidered wristband below. Some of these sleeves show a full puff at the elbow, others a puff at the shoulder, with a band of lace below which ends at the elbow. A deep, straight flounce of lace or chiffon, opens up the inside seam, falls from this over a tight fitting undersleeve. For those to whom the full puffy undersleeve is not becoming, this tight-fitting lace undersleeve pointing down over the hand is especially commended.

Sleeves cut flowing at the wrist over a flowing undersleeve are another style which may be added to the numerous revivals among the details of dress. This sort of sleeve is usually slashed up directly at the back about four inches and strapped across with cords and buttons or tiny bands, if the material is not transparent.

Evening bodices show the one-sided effect in decoration as they have for some time. A bunch of flowers with a bit of drapery may form the sleeve and embellishment on one side, while the other has straps of velvet, dotted in the centre with imitation jewels.

Tiny ruches of either pink or blue taffeta glaze edge the flounces on some of the girlish gowns of white mousseline. Fancy ribbons are also used for this purpose, and again we see tiny silk fringes edging the ruffles. Sashes to match the taffeta ruches are another feature of the mousseline gown, and you may trim the ends with any little drop ornaments of gold which suit your fancy. Very pretty simple dinner gowns are made of fine nun's veilings and the inexpensive crepe de chine, the skirts inset with insertions of lace or simply tucked around above three accordion plaited flounces. The bodice in either case must be trimmed with lace.

Flowered crepe de chine is the material of one very striking evening gown and the trimming is lace, sable and chiffon, which forms plaitings in front where the skirt opens. Another mode shows a little bolero of tucked panne trimmed with lace, and pipings of panne with lace trimming the skirt above a chiffon flounce. One of the many, pretty evening sleeves is shown in another gown of flounced crepe de chine, and the skirt has fans of lace set in front. A pretty white chiffon gown shows a sash and belt of pale blue panne, the former finished on the ends with applique lace. The sleeves have an elbow puff of chiffon below the upper part of lace.

A simple white satin gown is finely tucked around the skirt, and the simple tucked bodice has a bertha collar and vest of lace, strapped across at the neck with velvet, which also forms the belt. Mechlin net is the material of the next gown tucked in inch-wide tucks with wide spaces between from neck to the flounces. These are plaited and edged with a ruche. A pretty model for a bodice in embroidered chiffon is trimmed with gold lace; another shows a beaded net bolero.

One of the latest models in evening coats is made of black taffeta, or satin if preferred, and trimmed with black velvet and gold run lace. Dots of black chenille are scattered over the lace on the collar, extending down each side of the front.

FRILLS OF FASHION.

Variations in children's gowns blossom out from time to time, even though they are very slight, and small girls rival their mothers in their ambition to keep up to date.

The long-waisted mode, in which the waist line rounds down low in front, is conspicuously evident among the gowns for girls over ten years of age, and the small gowns for dainty little girls of six imitate this fashion as much as possible by having the long waist all around. Guimpe dresses, which never seem to go out of style, are suitable for all ages, from six to the more mature years of middle age.

Bolero jackets are very popular in the kingdoms of small costumes, and the attempt to produce the effect of stole ends is seen in one little gown, where narrow lace revers are carried down the entire length of the front. Another pretty effect is made by two box plaits in front, one at either side from the yoke to the hem, and two in the back, giving a long effect to the waist, which is defined with a narrow velvet belt ending in small velvet rosettes at either side of the front on the plaits. The skirt gathers on to the waist between the plaits, which apparently are a continuation of those in the waist. A sailor collar of lace covers the shoulders in the back

and opens in front over a yoke of tucked white silk or batiste.

Soft wool materials make up very prettily in this way. In figured French flannel the collar may be made of the same and trimmed with rows of narrow braid or velvet ribbon. Skirts of the small gowns are usually plain, but the older girls have some sort of trimming, either tucks, stitched bands, ruffles, or velvet folds, stitched on.

Thin gowns of point d'esprit for party wear are variously trimmed with ruches, ruffles, lace insertion and rows of colored satin ribbon. A pretty feature of the small girl's costume is the coat and hat to match, making each little figure a distinctive bit of color. All the modes in coats are reproduced in the small editions, the Empire, box and Princess coats, besides a great variety in refter jackets, with plain and fancy collars of velvet and lace. Some of the long coats are trimmed with fur, even to the extravagant extent of a fur collar and revers; and the white and blue bengaline coats trimmed with beaver for the little tots are the prettiest of all. These are plaited into a yoke, which is covered by a collar edged with fur and trimmed with lace.

Louis XV jackets cut out in turreted shape all around the waist, the squares falling below the belt in basque effect, are one of the latest modes. This sort of coat has an embroidered waistcoat.

White broadcloth is one of the popular materials for bridesmaids' gowns, which are made with a vest of yellow silk embroidered with gold.

Pink in all the prettiest shades, from the palest to a deep rose-tint, is a popular color for evening gowns.

Blouses of white silk mull, with the fine tucks stitched in with gold thread, are worn with the coat and skirt tailor gowns.

Myalgia.

This is a term used in a very general indefinite way to denote muscular pain, especially pain for which no evident cause can be found in the muscles themselves. There are no signs of inflammation, no redness or heat of the skin, no swelling, and little or no local tenderness on pressure over the painful part. The trouble may be acute or chronic, sudden in its invasion, or of gradually increasing intensity. The pain varies much in character also, being sometimes sharp, sometimes dull, sometimes throbbing, sometimes cramp-like. Usually there is a constant dull ache, which increases to acute pain when the affected muscle contracts; but in some cases no trouble is experienced while the muscle is at rest, the sufferer being reminded of his malady only when he makes a motion involving the painful part.

Sometimes the myalgia is more or less diffused over a certain region, as the back or the chest; or it may be limited to one special muscle, such as the deltoid, which covers the shoulder-joint.

In children the most common seat of myalgia seems to be the neck—"wry-neck"; in older persons the back is perhaps the most commonly affected—"lumbago."

An acute stiff neck or lumbago or other form of myalgia lasts usually for two or three days or a week, but the chronic form may continue indefinitely, the constant dull pain being interrupted from time to time by acute suffering.

Although myalgia is often called muscular rheumatism, it has no symptoms of rheumatism except the pain. In the causation however, there seems often to be a rheumatic or gouty element, and measures which are useful in preventing the formation or in promoting the excretion of uric acid usually act beneficially upon myalgia. The affection is apt to be worse in cold or damp, and better in hot weather.

Heat applied locally by means of a hot water bag or a hot sand-bag, gentle rubbing over the affected muscles with the dry hand or with camphorated oil, or tapping with a small rubber hammer may give relief. Sponging the part with very hot water, then with cold water, followed by a brisk rubbing, is often a good form of local treatment. Electricity is sometimes of great benefit.

If the general health permits, the sufferer from chronic myalgia should be much in the open air, especially in the sunlight. Tonics are usually called for in chronic cases.

Her Charge.

A recent book, entitled 'Recollections of a Missionary in the Great West,' gives a pathetic story of a little schoolmistress who was faithful beyond the end.

She had been 'boarding round,' and with a dozen or more people, was caught by a tremendous cyclone. They were in a house which stood on the edge of a high bluff. The house was wrecked, and every

inmate but one was killed. This survivor said that the family was at supper when the storm struck the house, and the schoolmistress happened to sit next the baby, crowing in its arm chair.

When they found the poor girl that night she was still alive, although she died almost instantly. The wind had torn off her clothes, even her two rings, and left her but one shoe. Her hair was whipped in rags. She had been driven through several barbed wire fences, and every bone in her body was broken.

In her arms, however, and clasped tightly to her breast, was the dead body of the child. Womanlike, she had seized the baby when she felt the shock of the storm, and not even the cyclone itself had been able to tear it from her arms.

ALFONSO XIII.

The Young King of Spain Receiving a Careful Education.

The young king of Spain has been admirably brought up, and is a charming little fellow, says a writer, in Good Words. He is bright, full of natural kindness, impulsive like his father, but with all his mother's sense of duty and discipline. He gets into trouble like other boys, but bears his punishment with extreme good-will and suffers like a little gentleman.

The life of a king, even a young king, has as much of labor as of pleasure in it. With a sigh this small representative of royalty complains that there is not much fun in being a king, that he has to obey everyone and people only pretend to obey him.

Even as a child he was never afflicted with shyness. He began to chatter in foreign tongues to the ambassadors as soon as he knew a few words of their language.

If Alfonso XIII. does not turn out a sage and a saint, it will not be the fault of his mother. She is bringing him up to be a model king and a thorough gentleman, and all without a touch of priggishness or self-consciousness. He has no idea what a surprisingly good little fellow he is.

Last the flattery of the people should spoil him, his mother keeps him away from public view as much as possible. He is obliged to study hard, so that when he comes to reign he may be able to converse intelligently with all classes of his subjects. He rises, winter and summer, at half past seven, but, thanks to his own impulsiveness and love of play, in spite of the study he remains a child, with none of the Spanish precocity.

Last summer he might often have been seen romping with the children of his tutor the commandante Castrejon. One amusing description of him shows the young king on all fours, with three babies on his back shouting to him as he tears round the room with a string in his mouth, while they violently tug at the reins and one little girl beats a wild tattoo on his head.

The game over, his majesty espied through a door some sweet things on the dining-room table, and with all a boy's love of mischief whispered to the eldest child, "Take me in where the sweets are."

Still more amusing was an earlier episode in the life of the little Alfonso. It was on the occasion of a splendid court ceremony, and all the ambassadors were there to kiss the infant king's hand as he sat on his big throne, with the regent on his right hand. On the steps of the throne sat the little princesses, Mercedes and Maria Teresa.

Maria Teresa was then her brother's favorite playmate, but she excited his wrath on that occasion by repeatedly knocking her head against his leg. The temper of his majesty gave way, and forgetful of ambassadors and courtiers, of his royal mother's presence and of the solemnity of the great hall, he bent down, caught his sister's hair in both hands, and began to tug at it violently.

Thus assailed, Maria Teresa lifted up her arms and seized her brother's head in a vengeful grasp, and before any one could come to the rescue both angry children rolled ignominiously down the steps of the throne. It took some minutes to restore the party to its earlier dignity.

Borrowing Powder.

A lieutenant of the United States navy tells, in the Boston Herald, a story about the etiquette of naval salutes.

A ship was on dropped anchor in a little Haytian port known to have a battery in its forts. We gave the national salute, but waited in vain for an answer. I was sent ashore to demand an explanation, and was told, with many apologies, that no powder was on hand, but that people had been sent to a neighboring town for it, and the salute would be returned as soon as it arrived.

This did not please our captain, who sent back word that if the salute were not fired by sunset, he would consider it an insult to the United States. In answer to this a dusky Haytian officer, covered with gilt and trailing a huge sword, came on

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board and said that it would kindly lend him some powder the salute would be returned at once. Our captain relented, gave him the powder, and the booming of twenty-one guns was soon heard.

Useful Mrs. Biggus.

A travelling preacher says that, during his stay in a certain little town, he had rather a curious experience while boarding or rather visiting 'round.'

On my first visit I explained that I did not drink coffee. The next time my hostess remarked, 'You don't drink coffee, I believe?'

'No,' said I, 'I do not.'
On my third visit, this time to another house, there came the same question and answer. Again and again it happened, on fire or six different sojourns. Then I grew curious, and when my hostess remarked that I did not drink coffee, I said:

'No, I do not; but may I ask who told you?'

'Mrs. Biggus,' was the reply.
'Who is Mrs. Biggus?'
'Well, she is the only woman in this town whom we can secure for domestic service. Everybody who has entertained you has had her while you were there. She knows what you like and has told us all.'

Smart Lunatic.

Although this anecdote from Short Stories is so good as to suggest the hard writing which makes easy reading, we all know that for unexpected and splendid intervals of lucidity the unbalanced mind cannot be suppressed.

Horace Mann, the famous educator, was sitting one evening in his study when an insane man rushed into the room and challenged him to fight.

"My dear fellow," replied Mr. Mann, "it would give me great pleasure to accommodate you, but I can't do it, the odds are so unfair. I am a Mann by name and a man by nature, two against one! It would never do to fight."

"Oh, come ahead!" the insane man answered. "I am a man and a man beside myself. Let us four have a fight."

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The Retort Irritable.

Boggs smoked "on the fly," as some men do. On emerging from the smoking-car of a suburban train one morning he was surprised at meeting Noggs, a business associate in his down-town office, and an inveterate smoker.

Noggs was still more surprised.
"Eureka!" he exclaimed, jokingly.
"You reek of it worse than I do!" retorted Boggs, irritated at being found out, and not quite understanding the allusion.

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'This,' said the chromo pedler, represents an Oriental dance.'
'What does Oriental mean?' asked the head of the house.
'Belonging to the east.'
'You got it out! They don't stand fer no dances like that in the east. I'm from Connecticut, an' I know.'

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