

Chat of the Boudoir.

The campaign of dress is well under way now that the spring fashions are established once more; but it is really the coming summer that brings unmitigated joy to all womankind. Delicate light and airy gowns mark the line of distinction with a certain ethereal fascination which is irresistible and quite different from the creations for any other season. Fancy can run riot on summer gowns, and exquisite taste is revealed in a great measure this season in the materials as well as the modes of making.

For all thin, semi-transparent fabrics the tucked skirts are vastly more becoming and elegant in every way than the plain, close-fitting models which dominated the realm of skirts last season. The carefully fitted hips are as much a feature of skirts now as they were then, but in all the gauzy materials the tucks and shirrings soften the lines with most charming results. Flounced skirts are in evidence and well worth some consideration, since they do not follow the lines of the old-time models. Ruffles around the hem are the prettiest finish for dimities and muslins of all kinds, and there may be two, three or five if they are narrow.

FRILLS OF FASHION.

Taffeta silk Eton coat in either, black or white are very distinctive features of fashion this season. A similar coat in black taffeta put in an appearance more than a year ago but it was then a novelty of course, while now it is a very evident mode. These little coats are tucked all over, or trimmed in various ways with stitched bands, and completed with an embroidered batiste collar and revers. They will be very much worn later on, with the thin gowns whenever an outside wrap is needed, and they are considered especially swell with the pique skirts and silk blouses.

In hats, beige tinted straws are very popular and gauze or tulle with one very large rose nodding at one side is a favorite trimming. Ecru tulle on a pure white straw with one immense rose of blue or pink at one side is charming. Tuscan straws in open work designs are much and crinoline braids form many a dressy toque, alternated with folds of chiffon or crepe. White straws are dyed to match the exact shade of the costume, and yet all the pretty shades seem to be represented in the new straw hats. Rather wide brimmed sailor hats are universally trimmed with a scarf around the crown, and a huge rosette bow at the side. This is variously made of soft taffeta ribbon, of gauze panne velvet and tulle, and can be purchased in the shops all ready for use. White panne with black polka dots makes a very stylish rosette and scarf, and several different pastel shades of ribbon are used in the construction.

If there can be a rage for any one item of dress it is exemplified this season in the cravats. They are on nearly every gown in some form and confront you in the shops in formidable battalions which defy description. It suffices, however, to say that this element of neck fixings is a feature not to be ignored and any fancy, within the limits of good taste, which you can originate by way of novelty is sure to add chic to your gown. But there is such a bewildering variety already that novelty seems to be out of the question. The narrow band more than an inch wide, made of silk and panne of different colors and covered with rows of stitching is very effective over a tucked or lace covered collar band. It is made with pointed ends and finished with three white silk tassels. Another feature of neckwear is the elegant clasp which holds the ends in place where they cross at the neck band.

A novelty in waists is made of ecru linen crash, woven with a coarse thread and open mesh, which makes it semi-transparent. It is trimmed with bands of white linen embroidered in colors or with narrow heavy lace insertion and black velvet rib-

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bon. The material really looks like common hop sacking, but it is rather stylish in effect.

A white pique skirt, made with two inverted plaits at the back and innocent of any tucks, is trimmed down each seam with a stitched band of the pique, and three of the same bands around about the hem. An Eton jacket of pique with a wide collar and revers of all over embroidery covered with a lattice work of stitched bands is worn with this skirt over an embroidered blouse. The sleeves fall only a little below the elbow, where they flare and turn back in cuffs matching the collar.

"Spiders' silk" is one of the new materials to be shown at the Paris Exposition. Made from the webs of the Madagascar spider, it is very thin and suitable only for neckties, ruchings and hat trimmings.

Colored batiste, checked, striped and plain, is used for petticoats, trimmed elaborately with lace. These are recommended as much cooler than silk for summer wear.

Sailor hats of Sumatra straw are one of the novelties. Khaki-colored sailors with black or red bands are favored by English girls.

Beautiful ribbons made of soft, glossy silk, are brocaded with velvet floral designs in the natural colors. Gauze ribbons with satin spots and cashmere printed silk ribbons are special features in the ribbon department.

Renaissance lace braid is used as a trimming for silk waists, sewed on in a straight line between groups of tucks and for wash dresses in a trellis design.

In closing up the house for the summer it is said to be a good idea to leave the piano part way open so a little air will get to it, as the instrument suffers more when it is closely shut for months at a time. It is also said to be well to leave the curtains and shutters open to let the sunlight in. The carpets and furniture may be otherwise protected, but the sunlight is the best disinfectant known and a safeguard against the depredations of the moth.

A new English skirt just touches the ground at the back, is less sloped on its front and side gores, and is some inches fuller all around the upper portion than any of the skirt models in vogue for seasons past.

The young Queen of Holland is an expert and artistic milliner, and takes pains to design all her own toques and hats. She is always simply yet well gowned.

Queen Margherita of Italy is very partial to costly attire, and when seen driving is a perfect dressmaker's masterpiece. Until quite recently she has been partial to white, but her age seems to be unsuited to the absence of color, and she now wears somber shades.

The queen regent of Spain is always magnificently attired and the Czarina spends more money on her clothes than any other crowned head. This, however, is said to be quite a revolution, for her former indifference to dress was a thorn in the side of the Russian court dames, as etiquette prevented them from outshining their sovereign.

White bridesmaids' gowns have been the feature of the spring weddings, and it is a delightful fashion. There are trimmings or sashes of some color to brighten and distinguish them from the all-white of the bride, but the white ground lightens the effect with a real springlike touch. The flowers are of some color, and there is nothing which sets off so well as the bride maids' gown of white.

Every spring gown has a bolero of some short, straight material, with points in front, or slashed up the middle of the back, and the varieties are so many that almost any figure can be suited.

The material of these gowns is most popularly foulard, although numerous taffetas are to be seen, but with the new skirt

models, which are tucked part way and then full cut half way down, the stiff silk is ugly, while the softer variety lends itself more gracefully, and droops in artistic curves.

A V shaped neck, filled in with transparent lace, is a pretty accompaniment for the lace undersleeve.

Among the new robe gowns for summer wear are the white pique skirts elaborately trimmed with embroidery all ready to hang, and zephyr robes in ecru color, decorated with bands of embroidery of the same color.

There are shorter coats of fancy silk, which reach only to the knees, but they have the same style of flowing sleeve.

In honor of the Queen's visit to Ireland, malachite green is a very fashionable color in England.

Organdies, on which the design is painted on the under side, are the prettiest examples of pastel colorings.

Demi décollete bodices will be very generally worn for house gowns in midsummer; some of these have the elbow sleeves.

Black net, well covered with applications of black taffeta, makes a very pretty short cape, finished with frills of lace and chiffon. This sort of garment is made in cream tints as well, and also in gray and beige.

THE SECRET OF EXPRESSION.

Various Things That Help to Make a Woman's Face Attractive.

Many of the most fascinating women of history have been without a single beauty of feature. Therefore their attraction must have depended on expression, either inborn or acquired. Its subtleties depend as much on temperament as on education. A perfectly irregular face is sometimes magnetic by reason of its animation and earnestness.

Irregularity of that kind is preferable to a beautiful and immobile countenance that smiles perpetually like an everlasting blue sky. There is only a hair line between repose and stagnation and one is as pleasing as the other is dull.

It is the quality, rather than the quantity of the mind that affects expression. Excessive brain work is detrimental—it strains and tortures the features, tightens the lips, wrinkles the forehead and dulls the eyes, but on the other hand where beauty is absent a certain amount of brain work will add to the face for the eyes gain depth and earnestness, the nose becomes determined and the shapeless lips and jaws grow powerful. Expression to be really beautiful must correspond with and enhance the individuality already expressed.

Violent temper render the eyes dry and staring, making them devoid of that clear serenity which is so charming. Concentrated thought and pessimism, jealousy or discontent, deprive the mouth of its mobility and compress the lips to a thin line in time. Cynicism has a lasting effect on the corners of the mouth.

No matter how ugly a face is, it may come to possess rugged grandeur and homely sweetness, but neither of these is to be obtained by those who frivol, vacillate or have no appreciation for the higher things of life and the larger emotions. A pretty expression, a poor mind and a shallow heart cannot add to the expression of a face.

ETIQUETTE OF THE DANCE.

Customs Which Polite Society Approved as Being Good Form.

When a man is presented to a young woman at a dance he usually says almost at once, 'May I have the pleasure of this dance?'

After dancing and walking about the rooms two or three times the young man may take the girl back to her chaperon and plead another engagement—or better, she suggests that he take her to her place near her mother or chaperon. The lady is the one to intimate her desire to stop dancing.

If a man holds a girl too tightly she should drop her hand from his shoulder, so as to bring it between her partner and herself. If he does not take the hint let her stop dancing at once under some pretext so evident that he may realize her displeasure or disapproval.

A chaperon should not be lacking in personal dignity; nor should she dance

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while her charge is unprovided with a partner.

A girl should be attentive to her mother or her chaperon, presenting her friends to her and occasionally stopping to say a few words.

Both young men and maidens should be careful to remember that their dancing engagements must be kept.

A girl must not refuse to dance with one man under some pretext and then dance with another; neither should she dance with the same man more than two or three times.

A young man invited to a house should dance as early as possible with the daughter of the hostess, and pay them every possible attention.

NEW DESIGNS IN UNDERLINEN.

Full Skirt Calls for Flounces in Petticoats.

The important change which has taken place in making very full skirts necessarily brings about a corresponding change in underlinen. We have escaped from the acute crisis which led many women—and those not the least delicate and careful of themselves—to repudiate fluffy lace and fine ribbon and adopt odious tight, with grotesque lines, making the female outline resemble that of bathers in bathing costumes, than which nothing can be more ungraceful. Here is one point established. Those wretched tights of English origin, known by the name of combinations, are banished from the toilet.

The fine cambric chemise, the drawers richly trimmed with lace, the thin under-petticoat, have become the indispensable basis of every woman's dress. Nevertheless these garments are still buttoned and adjusted very low on the stays, so as not to increase the size of the hips. Some women even wear their stays over them, but this practice often makes troublesome folds, and the underlinen, being made of fine lawn or nainsook, takes up a very small space beneath the silk petticoat, which should be more correctly called the under skirt. In fact this silk petticoat has length and fulness around the bottom, intended to support the bottom of the skirt. The upper part is still very tight fitting. The front breadth is cut almost straight. A few gores are made in the upper part, and there are two breadths, cut on the cross on each side, very narrow at the top, with two points quite flat behind to a depth of forty centimetres, beneath which is a sort of ground of a skirt, widening largely down to the bottom.

The skirt thus prepared is trimmed with one or two flounces of frilled taffetas, much shorter in front than behind. These flounces are edged with a ruche of taffetas, ribbon or with gathers of mousseline de soie, which widens the flounces and supports the skirt better.

Petticoats for the street are mostly made stuff, trimmings of lace or muslin being reserved for the evening. As soon as the fine weather comes petticoats will borrow the brilliant colors of the flowers—turquoise, mauve, laurel green, cerise or orange color. A new idea is to match the shade of the petticoat with that of the lining of the skirt, all petticoats being lined with taffetas in striking colors. This involves

expense, for the price of petticoats is still high and adds greatly to the expense of dress. Prudent women will therefore have some sort of uniformity in the linings of their different dresses. Still better they could choose their linings to match the color of the dress, which will enable them to wear the same petticoat without showing incongruous colors when the skirt is turned up.

While petticoats, though still in favor, are exclusively worn with evening dresses we are told, however, that they will be worn by day in the summer. Those made at the present moment are so trimmed with laces and very light materials that one almost doubts whether they are not entirely of lace. But we do not see many such petticoats sweeping up the microbes from the pavements of Paris.

We are told to expect for day wear what we saw a few years ago—many wide flounces of fine linen, lace and embroidered muslin over silk petticoats bright or dark in color. In this case the flounce should be bordered with a large endive ruch of taffetas.

Not So Bad as She Charged.

Judge Broyle's clerk called aloud, 'Clarence Mason and Sally Simpkins!' Clarence stepped up, a pretty well dressed, intelligent looking darkey. Then came Sally, a soot skinned, sidestepping Sally, switching her skirts and with a large, loud hat tilted down in her face.

'Clarence,' said the Judge, 'you are charged with cursing this girl. What about it?'

Sally broke in: 'He did, Judge; dat he did. He used talk to me dat no gentleman would say to a colored lady!'

'No, sir, I never, Judge.'

'He did! Dat he did! I heered him Judge!'

'Well,' said the Judge, 'what language?'

'Judge, hit would make me blush ter tell it.'

'Well, out with it; what did he say?'

'Judge, it would make you blush.'

'Clarence, what did you say to her?' the Judge impatiently asked.

'I don't remember saying nothing that would make her blush. I don't reckon I could do it.'

Sally fired up, turning a glare on Clarence, and shouted: 'Judge, he's a story, sah! I'll tell you what he said: he called me er hot baby. Dat's what he called me, too, now!'

'What about it, Clarence?'

'Judge, I never. I just called her a tepid infant.'

Customer—Is there any difference between this year's style of saddle and those of last year?

Bicycle dealer—Oh, yes. Last year there were 37 styles. This year I think there are 33.

Cyrus—How did Judson get all of them thar turrows in his brow?

Silas—From thinkin' too hard about this year's plowing.

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