

## Chat of the Boudoir.

Still another feature of fashion brought back from the past is the gathered skirt. American women are slow to accept it, but it has the reputation of being the most up-to-date of all the skirts even though it is not the most becoming. It is varied according to the figure the material being gored partially to avoid unnecessary fullness around the hips, or tucked in vertical lines and gathered just enough to make it fit. Other skirts have a gored front breadth quite plain, and the shirring begins at either side of this, extending several inches below the waist line.

Shirred skirts and tucked skirts opening over a front panel of lace or embroidery are a distinctive feature of the new thin gowns, and the skirts with yokes to which the main portion, tucked or plaited, is attached are extremely good style. Linen gowns and thin sheer muslins display the gathered skirt to the best advantage and some of the most fashionably dressed women are wearing them. Women in general have not accepted them yet as they need time to become accustomed to the idea of bulky effects around the hips. It must be remembered, however, as a redeeming point in their favor, that the added material tends to make the waist appear smaller especially so with the wide girdle belt.

These are another point in fashion conspicuously in evidence on the latest gowns. Wide belts of satin, taffeta silk and panne velvet, either in black or in colors, are a stylish feature of many of the new thin gowns, some of which have an added decoration of sash ends. In fact sashes are rapidly coming into favor especially those which are bunched up in the back, Japanese style. Black and white gauze are both used very effectively for girdle belts and sash ends, while flowered and plain soft ribbons add to the possibilities for variety. Pacquin has revived the sash with the very charming additions of embroidery, motifs of applique lace, or fringe on the ends which are either straight or rounded.

One example of the new sash is on a pale blue linen gown, made with a blouse waist of lace and embroidered insertion partially covered with a short bolero of the linen. The wide belt of soft black satin is made by draping the sash high and wide across the back, crossing it in front and tying it in a knot at the waist line in the back where the ends fall to the hem of the skirt. These are rounded and decorated with motifs of cream lace. Wide girdles of heavy lace are very pretty. Another fancy in a pale tan batiste is a wide belt of white satin striped around rather closely with narrow black velvet ribbon. A wide white taffeta silk belt is very effective on one of the new peppy red gowns which are one of fashion's latest fancies. Poppy colored muslins and crepes de chine are the latest things in color, with black velvet used as a contrast for trimming. Poppy red foulards patterned with white make stunning gowns for the fashionable watering place. With black or red velvet baby ribbon, and ecru lace for trimming, and a wide belt of white taffeta silk this sort of gown is a stylish addition to a young woman's summer outfit.

Sewing velvet baby ribbon in different designs on ruffles of lace is rather painting the lily, but it illustrates one of the season's tendencies toward extravagant methods of decoration. The special points in the bodice of the moment are most decidedly the belt and the turndown collar, which is one of the 1860 modes revived. Even the little bolero, cut out in a sort of half low neck, is finished with this quaint collar of embroidered batiste, handsome lace or linen lace, if the gown is linen, and fastened in front over the blouse with some sort of scarf tied in a bow. Black or white taffeta with rounded ends inset with lace motifs is pretty for this purpose.

Scarf effects of all sorts and kinds are in order for any kind of summer gown, and especially the thin varieties where gauze can be so effectively used. Still another point in the new thin gown is the blouse effect in the bodice, which blouses a little both back and front over the wide belt.

Some of the simplest costumes are the



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most striking perhaps if well chosen, and nothing can be much more so than a white batiste, made simply with a plaited skirt and soft full blouse, worn with a black cloth eton, made with pointed, long revers and a large black picture hat, trimmed with black tulle and white flowers.

The gowns show some of the many ways of using lace, the first of which is a cloth with printed panne vest, stitched silk revers and a generous proportion of guipure lace, embroidered at intervals with fine wool. A model for veiling or mousseline, prettily tucked, has a finish of velvet ribbon straps and gold buckles. Black and white foulard forms another gown with lace insertion set around the hem in deep scallops. Ecru Cluny is the kind of lace used, and turquoise blue panne forms the belt, tabs with buckles of brilliants down the front and bands around the white chiffon collar. A tucked bodice of canvas veiling shows a belt of gold galloon and black velvet with two short ends, one of each material, falling at the back and finished at the tip with a gold ornament.

Lousine silk in a pale pink heliotrope color is another stylish gown with a lace yoke, a chemisette finish of gathered chiffon and an English embroidered muslin fichu, caught with a handsome buckle. A charming gown of Luxeul lace and fine cream muslin, embroidered with silk dots, is the next cut and is in a striking contrast with a white foulard, patterned with black. This is trimmed with long lines of black velvet ribbon and waved insertions of black lace and draped around the shoulders with a fichu caught with a rosette of turquoise blue velvet. Black and white with blue for the touch of contrast is an extremely fashionable combination. A lace bolero, edged with a band of soft black satin and one of embroidered white silk, is the feature of a simple flowered muslin. Lace and black velvet ribbon, decorated at intervals with small gold buttons is the trimming on a canvas veiling in pale gray, and the velvet ends at either side of the bodice are tipped with a gold ornament.

Another use of lace is in the half-lace coat on a white chiffon gown, belted in with black velvet at the waist line. Ecru point de Venise forms a pretty bodice, trimmed with narrow insertion, threaded with black baby ribbon. Pale blue silk in a tucked bolero forms another blouse over a lace foundation, and the edge is finished with a hem of embroidered white satin, set on with a cross stitch.

### FRILLS OF FASHION.

Embroideries of gold on tulle are a feature of the new evening gowns, with silver and mother-of-pearl often used in combination. Gold sequins, very small and massed together to form a scalloped edge, are very pretty, while for day gowns gold galloon and gold cloth are both in use and are for belts and collar bands and various other purposes extremely becoming. Pretty dancing gowns for young girls are made of a soft white silk net with a very open mesh. The skirts are plaited and finished around the hem with three tucks, sewn in with fibrolose silk. A sash of soft, white satin ribbon, drawn wide around the waist, and a narrow bertha of tiny white roses and pink buds complete this simple costume, made over satin or white taffeta silk.

Foreign fashion budgets tell us that the severely simple tailor-made gown is not the fashionable costume worn at the Paris Exposition. It may be tailor-made, but it must be elegant with some lace for trimming or it is not up to the required standard. Mohair is one of the most popular materials, since it repels the dust, and ecru lace is an equally good purchase for this purpose.

One of the new modes of trimming foul and gowns consists of bands of white silk, machine-stitched in straight rows or in a pattern which makes them very effective as a finish for the bodice and the flounces in the skirt.

Three bands of narrow black velvet ribbon with small gold slides threaded on to them at intervals are a pretty finish for a collar band, and sometimes they are arranged with crossed ends finished with a little tassel of gold.

Silk, satin and even velvet stocks are worn with the cotton shirt waists, being vastly more becoming than the stiff linen collars.

Flat-crowned hats are in vogue in Paris, made of most beautiful lace straws, combined with gold or silver threads, and trimmed simply with a scarf of mousseline gauze and a bunch of flowers. One of the secrets of chic millinery this season is the use of fine wires to form the shape. Delicate Tuscan and crinoline straws are made up in various shapes, concealing a network of wire underneath. The shape which bends down over the hair at the back and again over the face is very much worn.

Alternate rows of white gauze ribbon and black velvet baby ribbon gathered on trim the skirt of a gray crepe de chine gown.

High corselet girdles are worn with short waists, and dimity gowns as well. Formed of rows of lace, and embroidered insertion running around, they are especially pretty for the flowered muslins.

That fashionable color called khaki has improved since it was first produced, and the ugly tint of yellow brown has emerged into the soft fawn and beige tints.

A straight full Spanish flounce tucked down in vertical lines a few inches from the top is a pretty variation in skirts for thin gowns. It is not always of equal width all around, however, being graduated from ten inches in front to a half a yard at the back.

White mohair gowns trimmed with silver lace braid and made with a tucked skirt stitched with blue or pink silk are one of the vagaries of summer dress. Mousseline taffeta in the color of the stitching forms the bodice, with a narrow finish of silver lace on the plaits, and the irrepressible bolero is made of the bands of mohair two inches wide joined by straps of the colored taffeta decorated with silver braid.

For mourning pretty blouse waists are made of black net run through with black chenille and worn with a long net sash finished with chenille fringe.

The new collar band is quite straight around, having no rounded form at the sides, but it is trimmed as elaborately as you like.

Hand stitching is indeed one of the new features of finish on our gowns and in the expert labor it requires will outdo all others in the way of extravagance. While it cannot be so accurate as machine stitching, it has an air which stamps your gown as chic. Bands of cloth and silk are covered with hand stitching.

Pink is one of the most popular colors of the season, and the varying tints in the different materials are more beautifully soft than ever before.

### A DAUGHTER'S RIGHTS.

A Contract to Recognize Them is Upheld by the Supreme Court of New York State.

Justice Dwight of Rochester, N. Y., has handed down a decision which is of interest as establishing a precedent regarding the rights of persons who have been adopted by agreement with a parent, but not adopted in the full legal sense.

The action is that of Neva C. Healy against Dorus Healy as administrator of Joshua Healy and others. The case was tried at the Steuben county equity term. The plaintiff in the action resides in Rochester on Plymouth avenue with her aunt, Mrs. Solomon Hess. Raines & Miller appeared for Miss Healy and Peck & Plumb for the defendants. Justice Dwight's decision was in favor of the plaintiff. His opinion is as follows:

The issues in this action having been tried before me without a jury, at the above term, and subsequently submitted, I do make and file the following decision with a concise statement of the grounds thereof:

The action is to obtain specific performance of an oral agreement on the part of the deceased, Joshua Healy, to give to the plaintiff the share of a child of his own in his estate.

The making of the agreement is established beyond question. The deceased was an intelligent farmer of Steuben county, possessed at the time of the agreement of a considerable estate. He was childless.

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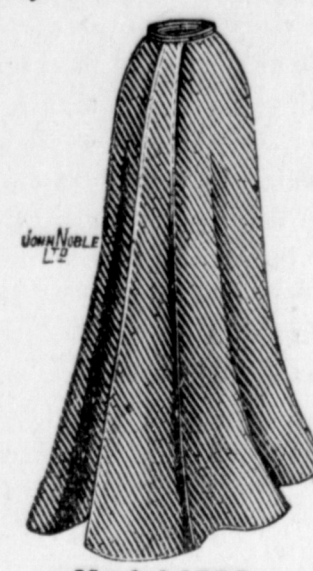
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of about the age of 45 years, when the father of the plaintiff a brother-in-law of his own, died in an adjoining county, leaving his widow destitute, and the plaintiff, then an infant of two years, depended upon her. Mr. Healy attended the funeral and at the time proposed to the widow to give her child to him, which she declined to do. Six months later, finding her unaided efforts insufficient to provide support for herself and her child, she was willing to reconsider Mr. Healy's proposition and wrote him to that effect. He answered renewing his proposition, but insisting that if he took the child the mother must give her up entirely and finally that he would take her only as his own in all prospects. The mother soon afterwards took the child to Mr. Healy's house and there, as the undisputed and altogether credible evidence shows, the contract was made definite, unequivocal, inexorable, of sacrifice and self-renunciation on the part of the mother and of obligation on the part of Mr. Healy. On her part to surrender the child absolutely to his custody and control; to visit her only infrequently and then to refrain from words or acts of endearment; never to disclose to her the relationship existing between them; but to be known to her only as a distant and an indifferent relative. On his part to care for her and maintain the child as his own to give her his name; to teach her to know him and his wife as her parents; to call them father and mother and to know no others; to do by her in all respects as his own child, and finally, to provide for her future by giving to her the share of an own child in his estate.

Such was the contract; it was definite and certain in the respect to which this action relates; it was on abundant consideration; it rested wholly in parole, but it was taken out of the statute of frauds by full performance, by both parties, down to the time of Mr. Healy's death. During the period of more than twenty years the mother acquiesced in the surrender of the child with all the hard conditions which the contract imposed, and Mr. Healy was equally true to the obligations which were laid upon him. He and his wife, till the latter died, were father and mother to the plaintiff and she was to them a dutiful child. After the death of his first wife, Mr. Healy married again, the defendant, Julia C. Healy, who survives him, and the same amicable relations were maintained between the new mother and the daughter as existed between the daughter and the former wife, until the death of the father, and indeed so far as appears, until this day, except for the issues raised by this action.

A daughter was born of the second marriage, who is now about 5 years old, and appears in this action as the defendant, Anna C. Healy.

Joshua Healy died in July, 1897, intestate, leaving his widow and the child Anna, his only next kin and heirs at law and hav-

ing made no disposition in any manner of any portion of his estate for the benefit of the plaintiff.

He died seized of the real property described in the complaint and possessed of personal property at least sufficient to pay all his debts and the expenses of administration. The defendant Dorus Healy has been appointed and is acting as administrator of his estate.

I know of no reason why the plaintiff should not have the relief demanded in her complaint. The birth of the child of the second marriage can have no effect upon the rights of the plaintiff except to divide the share of the estate which the latter would otherwise have received. The promise to give to the plaintiff the share of a child in the estate which the promisor should leave was, of course, to be interpreted in view of the situation which would exist at the time of his death. If he should leave a widow such share would be subject to the right of the dower: should he leave another child or children the estate must be shared equally with them. The provision of the contract in this respect was entirely definite though the relative value of the share which the plaintiff should take could be determined only at the death of the promisor. No inequity is done to the after born child by enforcing the promise made for the benefit of the plaintiff any more than it her rights had been those of an own sister.

I believe that all the questions raised by the defendant in this case are to be answered in the favor of the plaintiff upon long established principles of equity which are recognized in the late adjudications of Gall vs. Gall (64 Hun. 601; affirmed 138 N. Y. 675), and Gates vs. Gates (34 App. Div. 608.)

Upon the grounds above briefly stated I find and decide that the plaintiff is entitled to judgement for the specific performance of the agreement set forth in the complaint; adjudging that she is the owner of an equal undivided one half of the real estate of which Joshua Healy died seized, subject to the dower right of the defendant, Julia C. Healy; and that she is entitled to one third part of the personal property of Joshua Healy which shall remain after payments of the debts and expenses of administration of his estate, and that the defendant, Dorus Healy, as administrator, account for and pay over to her such share of said personal property if any shall so remain.

And I direct that judgement be entered accordingly, without cost of this action to either party as against another.

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