

Chat of the Boudoir.

If ever the modern young girl had a chance to live up to her grandmother's record for charms, she has it this season. The young matrons have consolatory modes and even the dowagers have not been overlooked in Dame Fashion's planning, but this is above all a summer for the young—for youth, with its fresh color, its plump neck, its rounded arms, its fluttering locks, its dimples and curves, and that indefinable something which refuses to be crystallized into words, but is a hundred times more delicious than mere beauty.

Of course all seasons are the seasons for youth, but even the debutante may be handicapped by fashions vagaries and eighteen has its varying shades of attractiveness. Choker collars and Medicis sleeves may not obscure a girl's charms, but our grandmothers, with their bebe decollete gowns and their short sleeves, had a distinct advantage over their grand daughters until now.

This summer has changed all that. Even the sixteen-year-old girl is having her dainty summer frock cut at least low enough to show her throat, and her sleeves stop in their career at the elbow or even earlier than that. Angel sleeves, too, are pushing their way to the front, along with the other details of flowing lines; and an angel sleeve, under pretence of hiding a pretty arm, shows it to as good advantage as any invention known to femininity.

Probably the summer's modes will not lead to the day-time decollete dress and the tiny puff sleeve is here to stay and the modified decollete gown takes a host of forms.

Not one girl or woman out of a thousand can look her best in a colorless bodice, finished at the base of the throat; and so long as the average woman retains her senses and her mirror the collarless bodice threatened in French and English fashion journals will not materialize into painful reality. There are always English women who wear gowns out in that fashion, but then English women wear their hair in both buns and frizzed fringes.

The French woman isn't even attempting to develop a beautiful throat at the price of this round-cut collarless bodice, but she is accomplishing the desired result by use of the dainty surplice effects, fichus, &c., that have been out of style altogether too long.

The fichu is deliciously feminine; why more feminine than other toilet details one hardly knows, but the fact remains; and, if other proof were wanting, the unqualified approval with which its return is hailed by men would be ample testimony. The man creature endures masculinity and eccentricity and artificiality in the garb of his wife and women folks, but in spite of his own lurid taste in hose and ties and waistcoats his heart goes out to the women who wear fluffs and frills and creamy laces and all the things that look sweetly simple though they may represent dressmaker's and milliner's bills calculated to strain masculine amiability. There's a Corydon at the bottom of even the most confirmed Lothario, and he wants a woman who might be named Phyllis and go a Maying, even though she is called Elizabeth and prefers teas to cowpals.

So when the girls come out in their muslins and swisses and organdies this summer, with their short sleeves ending in dainty frills, and the demurest of fichus crossing on their breasts and frou frouing down the fronts of their bodices, and with their soft sashes floating on the breezes, and their Watteau leghorns wreathed a la Langtry, with simple blossoms, the summer man will be exceeding glad. He may even forsake the golf links and sit on the club verandas to watch the fichu frills flutter.

Many of these fichus are not in surplice form. They are often folded around a low-cut bodice, falling off the shoulders and knotted at the middle of the front, or at the left side. Charming gowns of muslin on other sheer goods are made with this simple fichu as the only bodice trimmings, and are worn decollete, or with a guimpe of lace and insertion.

Other fichus are folded across the low-cut back of the bodice and the shoulders, but end in knots, just in front of the arms, and fall in cascades of the bodice, whose front may be drawn into a high collar, or may be cut square and finished with bending and a lace frill.

Then again, the fichu is close around the neck at the back, folded down either side of a square, slightly low-cut bodice front and tucked under the girdle at the waist.

The gowns shown in 'The Emerald Isle' in London have hit the public fancy, with their attractive simplicity and are serving

as suggestions for many of the summer models. Lady Sybil Cuff's bridesmaids wore frocks modelled upon one of these stage costumes and the effect was pronounced admirable.

The first cut shows such a frock in soft white silk dotted with pale green. The plain flowing skirt opens over a full petticoat of white mousseline finished at the bottom, with six narrow frills of the mousseline. The full, round bodice is of the silk with a surplice fichu of the mousseline, edged with frills. The close-fitting elbow sleeves are finished with shaped frills of mousseline, and the girdle is of pale green panne velvet.

There is not an inch of lace or other trimming on the frock, and yet, made with good lines, and care in color, it will be more effective than nine-tenths of the fussy and elaborate summer creations which are, so say Parisians, particularly American.

The other play which has influenced English modes this spring is Langtry's 'A Royal Necklace'; but the Louis XVI. wave began last summer, and in its new development shows nothing surprising. Here too, the fichus and petticoats and elbow sleeves are in evidence, and Trionon hats are only the Watteau hats, broad, flat, flower-wreathed and simple. In almost every case a motif of black velvet shows on the hat; and, often, the black velvet ribbon, drawn about the crown or brim, is tied in a large loose bow at the back, with ends falling over the hair.

These floating eart ends, on the backs of hats, has appeared in many of the Fifth avenue shops; and though not always becoming, are if well handled, distinctly chic. They point to the coming of low coiffures, and already, the season's hats have driven many women into coiling their hair low on the neck.

The style is almost universally becoming to young girls, but is not so kind to older women, and whether it will make its way into general favor remains to be seen.

The Gainsborough hat, for which great popularity was promised, has apparently died of its own success, and is rarely seen on a fashionably dressed woman; but ostrich plumes are being used most effectively on the summer hats and rival the flowers. The one aim of the milliner seems to be the lowering and widening of the hat and short women are finding their height sadly cut by the prevailing mode.

The beauty and popularity of this year's artificial flowers open a vista of possibilities for the woman who trims her own hats. The tying of a stylish bow and the handling of velvet, chiffon and plumes call for something akin to genius, but, given a mass of beautiful blossom and a hat shape that is becoming, it is possible for even the veriest amateur to stumble into successful millinery.

The low, broad-topped, large crowned sailor shapes of the season are especially susceptible of such treatment. One sees them in the millinery shops swathed round with folds of silk or chiffon and bearing a long, narrow buckle reaching quite across the front at the edge of the brim, but, as the season advances, the prettiest of these simple shapes are wreathed in flowers.

The clever woman who wants variety in her hats without paying heavily for it, should select such a hat in effective straw, preferably in rough white or ecru, although rough black braid faced with white is serviceable, and a braid of alternating rows of black and white is chic. Around this hat she should fold broad black velvet ribbon, passing it through a slit in the straw at the back and tying it in a broad loose bow under the brim, the ends floating over the hair.

Then lying out on the brim from where the velvet folds stop to the brim's edge, must be a wreath of the great flopping roses and foliage, laid flat on the brim in front, but touches the top of the crown and ends in a mass of flowers and foliage. By changing one wreath for another the entire color scheme can be altered, and though the flowers are very expensive it costs much less to buy an extra wreath than to buy an extra hat.

One of the fashionable milliners has condescended to cater to thrifty customers by selling such a hat, with any required number of the floral garnitures; and last week she sent out a black and white straw for which were provided four wreaths, one of La France roses, one of white roses, one of sprawling silk poppies shading from coral to flaming scarlet, and one of primroses.

By the way, the primrose has been the favorite flower with the most exclusive Parisian milliners this season, the white rose being its only rival. The for-get-me-not, which has been perfected as never before, is lavishly used, and the large gardenia helps the roses to fill the demand for pure white garniture.

Artificial flowers are being used by the dressmakers more freely than in many years past, and wonderful corsage garni-

tures, skirt garlands and applique designs are seen on the imported models. One spangled black net gown had high black panne poppies forming a ruche at the bottom of the skirt flounce, while a cluster of poppies nodded on the left shoulder. A gray tulle had much the same treatment in scarlet silk poppies.

For one of last winter's debutantes, a fashionable dressmaker has just finished a delightfully flower-trimmed evening frock. The body of the gown is in fine white swiss. On the skirt, are two flounces of white, with a small embroidered black dot. These flounces are edged with narrow black lace and headed by a garland of exquisitely natural tea roses.

The full round bodice of white is low cut and has a Marie Antoinette fichu of white, finished with two narrow dotted frills, edged with black lace. On the left shoulder is a great loose bunch of long stemmed tea roses and foliage, falling over the bare arm and down the side of the bodice to the girdle, which is a narrow one of black velvet.

Dotted effects of all kinds are popular now. Dotted swiss and point d'esprit have been first favorites for graduation frocks, and dealers say that they have been unable to supply the extravagant demands for sheer white goods dotted in black. The white swisses, with black embroidered dot and inlays of black lace, are particularly effective over silk slips of shell pink or delicate green, but the prevailing mania for black and white makes a white silk slip the best investment for any one who can not afford several.

If women would but realize it, a well-made silk slip to wear under thin gowns is the most profitable item of a summer wardrobe. If the skirt is will hung and properly flounced and the bodice well cut, it will give distinction and style to even the simplest thin frock. A limp organdie or mulle or swiss is a lamentable sight, and the lawn petticoats will not keep their stiffness and freshness.

Many of the slips this summer are made in princess fashion and fasten up the back, but only an expert dressmaker can handle a princess frock satisfactorily, and a separate bodice and skirt is a more practicable model for the ordinary silk slip.

The black and white dotted gown shown in one of the cuts is made up over a white silk slip. The upper part of the skirt is of white mousseline, spotted with black, and clings closely from the waist to the knees, where it is joined to a sweeping shaped flounce of white mousseline by an applique of black chantilly lace. Bowknots and garlands of lace trail over the white flounces and enwreath medallions into which a touch of color is introduced, by hand-embroidered Dresden sprays.

The bodice of dotted mousseline has a guimpe and high collar of white, applique in black lace, and the elbow sleeves are finished in the same fashion. A black tulle hat, with a sweeping plume and a cluster of pink roses, completes the costume.

Another black and white gown shown in a cut is of foulard, with a tiny black figure on a white ground. The deep skirt flounce is of black net covered horizontally with narrow stitched folds of the foulard folds. A tucked foulard bolero is worn over this blouse, and held together by a soft black net scarf. The crush girdle is also of black net.

Only one thing is more popular than black and white in this season's toilets. That is pure white. Pure white costumes in every imaginable material are being turned out as rapidly as the dressmakers can make them. White pique, white duck, white linen, sheer white wash fabrics, white cloth, coarse white Monk's serge, white camel's hair, white frieze, white taffeta—the list is practically endless.

Nothing is so exquisite for summer wear as the thin white frock, and, although most of these frocks are elaborate enough to refute the term wash frocks, it is possible to make up many of the materials into simple frocks that can really be washed, while the more elaborate ones can now be dry cleaned.

The white woollen gowns are stunning but have a capacity for attracting dirt that is little short of miraculous. Only the woman who can have many such gowns and who has no objection to always having one or two of them at the cleaners, can really afford the luxury of white stuff gowns, for anything save house wear.

The white taffeta costumes are much more practical and are a rage with Parisians this summer. The silk does not catch the dirt like the wool goods, and cleans well.

Most of these white taffeta costumes are made with a jacket and skirt, elaborately stitched and strapped, and worn with a lace or chiffon blouse; but some of them have a bodice of the taffeta, in place of the jacket. Handsome lace collars, drooping over the shoulders, are seen on many of these gowns but the skirt is seldom lace trimmed.

Occasionally, one sees a white taffeta made up over a lining of colored taffeta in some delicate shade. In such a case, heavy lace insertions are often used, with the under color showing through, and a touch of this collar is introduced in the girdle and collar. A delicate pink of lilac is particularly effective for lining such a gown and gives the white taffeta a soft iridescent glow.

Black taffeta coats and skirts are eminently serviceable and stylish, but are becoming too common to be well loved by the fashionable woman. The same thing is true of black silk coats. The black silk Eton has lost caste entirely, and American women have not taken up, enthusiastically, the long black silk cloak that is so popular in Paris and London. Trimmed with stitching, straps or applique and lined with white, this long black coat is a most serviceable and effective garment, but, save for evening wear, American women have not greatly favored long or three-quarter length cloaks.

On the other side of the water these cloaks, in pale cloths, taffeta, peau de soie, tussore, alpaca, &c., are indispensable items of the summer wardrobe and are worn to protect dainty summer gowns in driving.

Two good models are given, one is in a soft robin's egg blue alpaca, lined with white satin. It has bands, cuffs and collar of heavy Irish guipure. A scarf of black and white dotted silk falls from the breast to the knees.

The other cloak is in the dove color, or tourtourelle, that is especially favored by Parisians for such garments. It also has bands, cuffs and collar of deep ecru guipure. The loose fronts are folded back to show the cream satin lining, and are held by cockades and fluttering ends of black velvet ribbon.

The black taffeta theatre coat, shows an attractive variation on the silk jacket. It is tucked deeply all over—the tucks running around the coat, and hangs in loose box form, reaching about five inches below the waist line. It is lined with white, and the broad white collar of heavy silk is embroidered by hand, in black and white. Very large silver buttons are used on this coat.

Buttons are an important feature of all of these coats and cloaks, and many of them seem appallingly expensive. Large buttons of velvet or silk embroidered in gold silver and colored threads, and set in metal rims are among the latest fancies. The long braque coats which many of the French houses, notably Worth and Felix, are trying to push to the front, also call for these handsome buttons.

Linen models are attaining a prominence that they have not had in past seasons, and some of the imported models in linen display hand embroidery and elaboration that lift the costume out of all pretences to simplicity. One of the two linen gowns shown, one is in buff dotted with white, with a stitched castellated border of plain buff linen. Above the two shaped flounces are two bands of heavy cream lace; applique. The collar and cuffs are appliqued with the lace, and the jacket is worn over a sheer white blouse with yoke and collar of heavy lace.

The second gown is of white linen, trimmed in bands of dark blue linen dotted with white. The broad shaped collar of white is bordered by a dotted band, and is caught in front by a scarf of crimson silk passed through large eyelets and tied in a bow with floating ends. The narrow girdle is of crimson silk, and the under blouse is of white mulle and insertion. With this frock is a rough white straw hat trimmed in folds of dark blue velvet and a wreath of crimson silk poppies.

Bands of black and white, dotted pique, applied with cretonne designs, are put on many of the linen gowns with excellent effect. The cretonne applique is being carried to such excess that it is likely to run a short course, but just now it appears on everything, from chiffon to crash.

Taffeta applique, with cretonne wreathed sprays and true lovers' knots, is used for evening gowns, veiled in chiffon or tulle; and the flowered taffeta are used in the same way. A white taffeta with cretonne applique in Dresden colors and veiled with black net, makes a charming gown.

The sunshades, too, are decorated with cretonne applique and veiled in chiffon and gauze. One in white silk and cretonne is veiled in dotted black gauze. On another applique artificial flowers are used in place of the cretonne. One marked tendency in this seasons sunshades is the introduction of a multitude of soft frills inside the parasol, making a delightful flower-like background for a pretty face.

TO THE DEAF.—A rich lady, cured of her Deafness and Noise in the Head by Dr. Nicholson Artificial Ear Drums, has sent \$1,000 to his Institute, so that deaf people unable to procure the Ear Drums may have them free. Apply to The Institute, 780 Eighth Ave., New York.

Hood's Pills

Are prepared from Nature's mild laxatives, and while gentle are reliable and efficient. They

Rouse the Liver

Cure Sick Headache, Biliousness, Sour Stomach, and Constipation. Sold everywhere, 25c. per box. Prepared by C.L. Hood & Co., Lowell, Mass.

Votes Come High. There is a good story told of political bribery. An Irishman, so the story runs, received a rather strong smelling hare just before polling day. He hummed and hawed about taking it for some considerable time, but the donor begged him to have no misgiving, as there was no possible question of bribery in the matter. 'Shure, 'tis no bribery I'm fearin' at all,' said Pat; 'it's—and he sniffed the hare—'Just a matter of corruption.'

20 Years of Vile Catarrh.—Chas. Q. Brown, journalist, of Duluth, Minn., writes: "I have been a sufferer from Throat and Nasal Catarrh for over 20 years, during which time my head has been stopped up and my condition truly miserable. Within 15 minutes after using Dr. Agnew's Catarrhal Powder I obtained relief. Three bottles have almost, if not entirely, cured me." 50c.—73

Visitor—What has become of old Scraggs who used to trade horses all the time?
Native—Oh, Scraggs? Didn't you hear about him? He's made a fortune now, and is so blame stuck up he won't trade for nothin' but automobiles any more

Rheumatism will Succumb to South American Rheumatic Cure because it goes right to the seat of the trouble and removes the cause. Many so-called cures but deaden pain temporarily only, to have it return again with doubled violence. Not so with this great remedy. It eradicates from the system the last vestige of the disease and its cures are permanent.—74

'I notice that Binks doesn't sit in the front row at the theatre any more.'
'No, he says he's afraid of the dust.'
'Dust? Why where would dust come from?'
'It might have come from the slipper of a ballet girl.'

Heart-Sick People.—Dr. Agnew's Cure for the Heart is a heart tonic that never fails to cure—is swift in its effects—goes closer to the "border land" and snatches from death's grip more sufferers than any other remedy for any family of diseases and ailments in the category of human sufferings. Gives relief in 30 minutes.—75

Mrs. Callier—I just heard about your husband being struck by a trolley car. I'm glad it wasn't very serious.
Mrs. Style—Yes; it might have been very awful. Dear little Fido, who was with him at the time, might have been hit, too.

The Poisoned Spring.—As in nature so in man, pollute the spring and disease and waste are bound to follow—the stomach and nerves out of kilter means poison in the spring. South American Nerveine is a great purifier, cures Indigestion, Dyspepsia, and tones the nerves. The best evidence of its efficacy is the unsolicited testimony of thousands of cured ones.—76

'Poor Henpeck's wife still bosses him.'
'Nonsense! She's dead.'
'I know, but he's a spiritualist, and he can't get away from her.'
'Ah! She is 'the ruling spirit strong in death,' eh?'

Life's a Burden.—If the stomach is not right. Is there Nausea? Is there Constipation? Is the Tongue Coated? Are you Light-Headed? Do you have Sick Headache? Any and all of these denote Stomach and Liver Disorder. Dr. Agnew's Liver Pills act quickly and will cure most stubborn and chronic cases. 40 in a vial for 10 cents.—77

Miss Freeman—Why, I thought you knew her. She lives in the same square with you.
Miss Hutton—Perhaps; but she does not move in the same circle.

'My Kidneys are all Wrong! How shall I insure best results in the shortest time?' It stands to reason that a liquid specific of the unquestionable merit of South American Kidney Cure will go more directly and quickly to the seat of the trouble than the "pill form" treatment, and when it strikes the spot there's healing in an instant.—78

Bleeker—How seedy and 'run down' Smith looks. Has he lost his money?
Baxter—He must have lost his money! I haven't heard of his getting married!

Pile Terrors Swept Away.—Dr. Agnew's Ointment stands at the head as a reliever, healer, and sure cure for Piles in all forms. One application will give comfort in a few minutes, and three to six days' application according to directions will cure chronic cases. It relieves all itching and burning skin diseases in a day. 35 cents.—79

'He is an old-fashioned person, you say? Very.' He continues to get excited over international expositions and baseball games.

'Bought my Life for 35 cents.'—This was one man's way of putting it when he had been pronounced incurable from chronic dyspepsia. "It was a living debt to me until I tried Dr. Von Stan's Pineapple Tablets. Thanks to them to-day I am well, and I tell my friends I bought my life for 35 cents." 60 in a box.—80