

Chat of the Boudoir.

The Parisian mills of fashion are still grinding out new models which are continuously and tentatively launched on the wave of woman's approval. This approval is not so easy to secure in these days of arbitrary ruling in fashions when so much is expected of them as a means of enhancing the beauty and grace of a woman's figure.

If the powers could definitely decide the fate of their modes to the same extent that they did some years ago, the business of creating novelties would not be so precarious. But now there is no one guiding star, no special arbiter of taste and standards in dress, so while the fashion makers prescribe and dictate very convincingly, they are simply leading the horse to water and they cannot always make him drink.

Provide what they may, it is capricious woman who accepts and discards at her own sweet will. Persuasion and persistence often influence her decision, but it is usually later on when she has become quite accustomed to a new idea and learned how to modify it to her own favored lines.

Just now there seems to be a wide difference of opinion as to the general adoption of short walking skirts in Paris. Rumors to the effect that house gowns are to be shortened also may have made woman a little shy of the whole plan. That she has brought herself to accept the short skirt at all is indeed an innovation in her realm of frou frou and trailing garments.

But, in spite of rumors and contradictions, the short skirt is a feature of Parisian fashions, and we may rest assured that it will be idealized into something so attractive and becoming that we will find new beauties in this abbreviated garment. The French woman who is at all ambitious to be fashionably dressed thinks more of suiting her garments to her especial style, that she may look her very best, than she does of anything novel or odd in design. How she looks in the costume is a far more important side of the question than the costume itself, so there is great hope for the future of the short skirt in the French woman's hands. It certainly will be chic in some way.

The magic difference may be all in the coat that is worn with it, but it will be there just the same. The real tailor made severity which the English woman dotes on, has never found favor in Paris, and there is no prospect that it ever will since masculine features in woman's dress do not in any way appeal to the French woman's ideal of becoming attire.

It is said that the attempt to launch the short skirt into favor in Paris originated in the desire to make the tailor suit less suitable for receptions and other afternoon functions, and to bring in the costumes of silk or velvet. It was a sort of leading up to this idea when the tailors began to make silk gowns in the spring, and all the dressmakers tell you that silk and velvet gowns are to be very much worn.

It is no use to say that they will out the cloth gowns from favor, for that is impossible just at present. Handsome cloth gowns with long skirts are quite as popular as ever, especially in the light tints. Every woman who desires to be fashionably dressed cannot afford a velvet costume, so the pretty soft cloths will suffice for her reception and calling gown.

However, the short skirted tailor-made gown is one of the fashionable necessities of a stylish outfit. But you must study the Parisian's elaboration of it if you would have the correct thing. She wears a Louis XV. coat or a modification of it, with her short skirt which is hung and fitted to give the best possible lines to the figure. The coat skirts extend well over the hips made with flat plaits at the back, and there are pocket flaps, small revers and buttons for a finish.

The sleeves are flowing, with turned-up cuffs and inside frills of silk and lace, and then there is an embroidered waistcoat falling loose and quite innocent of any curves. Her skirt just clears the ground nicely, but the coat is so jaunty and stylish that the skirt attracts very little attention.

Eton coats and short coats with basques are also worn, but they are not severe in style. One thing which is sure to militate against any great popularity of the short skirt in Paris is that the women walk very little in comparison with their English and American sisters.

It is astonishing how rapidly we are losing sight of the original idea of the tailor-made gown. Really the only remaining feature to hold its name is that it is made by the tailor. In order to keep his business at all he has had to branch out into the more decorative style of work, and

trespass on the dressmaker's province, so he makes every kind of gown for every kind of function. His art is not applied alone to the coat and skirt gown, for he makes the complete frock with a dressy bodice, and has been doing this sort of work for some time.

A great many of the models for tailor gowns originate in Vienna, and they are something between the English severity and the glorified Parisian costume. The Viennese tailor considers the work and finish of greater importance than much trimming, so he confines the decorations chiefly to stitchings and strappings and arabesque designs of cloth. Eton coats with rather long tab points seem to be a favorite model.

Gowns of zibeline are strapped with smooth faced cloth of the same color, but panne velvet and silk are both used for strapping. Combining velvet with smooth cloth for a dressy gown is one of the season's fancies. The cloth is in a light shade of brown with a darker zone of velvet which forms a panel in front, a border around the hem, the train and the coat. A scroll ornament of white silk cord confines the plaits at the back, and the fronts drape up in bolero form over a corselet belt of embroidery on cream cloth.

A band of the embroidery finishes the collar and forms the cuffs and wristbands. A frill of lace falls over the cloth under-sleeve, but the upper sleeve is of velvet. One advantage of this mode of combining materials is the suggestion it offers for making over old gowns.

Velvet appears again on a cloth gown in a narrow band with a piping of white silk finishing all the edges. Another use of it, on the third gown of dark blue cloth, is in the vest, which makes a pretty contrast in the soft shade of pinkish red used so much this season. It is especially pretty with dark blue, and with gray, also combined with a narrow band of white cloth on which is a scroll design in narrow gold and white

braids. This shade of red velvet is extremely effective on the bodies of a blue cloth. Zibeline heavy and hairy as it is made up with very elaborate trimmings of velvet and heavy lace. Handmade lace is not too elegant for the heavy materials. Some of the cloth gowns made with a bodice show a little position of some sort at the back. These short bands of cloth stitched down on three box-plaits form one pretty model. The plaited portion is a whole piece, of course, the plaits widening like the bands towards the lower edge. The hemp lace made by the Italians, is another trimming for the cloth gown.

Rough materials in light, delicate blues and grays and biscuit tints make some very stunning gowns. One in pale blue, for example, has a double skirt effect, each edge trimmed with one of the fancy silk braids in white with black dots. By the way, it is well to remember the fancy braids this season, as they were never before so varied, never half so pretty as they are now. There are all sorts of mixtures, but nothing else is quite so fascinating as the black and white.

One very effective trimming in black is a silk serpentine braid in different widths, each scallop widening almost into a point. All the braids are flexible, soft and glossy, so they are easily arranged in any design. Something called the new art braid is so pliable that you can give it different shapes by stretching it in places.

Another feature of trimming shown in the shops is an embroidery on both black and white taffetas, which is cut out in different designs on one edge and embroidered by machine in imitation of hand work. White on black and black on white are the rule. The bands are not wide and the embroidery is around the edges with some very small pattern scattered through the centre, but this does not conceal the silk at all. These bands make a very pretty finish for the top of a circular flounce where it is sewed on to the upper skirt and

for the front edges of the bodice down either side of the vest.

Brown zibeline forms one costume, and trimmed with stitched brown glace silk bands. Irish lace and yellow chiffon form the vest, with an outer vest of brown velvet trimmed on the edge with a silk band. Two simple models are one trimmed with a band of embroidery on white cloth and the other laced across with spotted panne velvet.

Silk braid, matching the tan cloth in color, decorates the next costume, and the vest is of soft red velvet. The collar and a very narrow round chemisette below extending in a narrow line down the front are of black liberty satin. A pretty model for coat shows velvet bands down the back and the front rounds up in a bolero shape with small painted revers.

Black velvet ribbon is shown on a soft red cloth bolero, worn with a skirt of the same material, also trimmed around the hem with velvet ribbon. Gullion trimming, which matches the color of the cloth, is the feature of another gown tucked around the hem and across the shoulders. The vest is of embroidered silk.

BABY'S ILLS.

Every Mother Should Be In a Position to Promptly Relieve the Minor Ailments of Her Little Ones.

The baby who is always plump always has a good appetite, always has a clear eye and a rosy cheek, and is always active and playful, is the choicest treasure this life affords. The medicine which keeps babies in such a condition or which restores them to it when they are ill is certainly a priceless boon to humanity. There are many medicines which produce sleep, but their action upon the child is similar to that which whisky or opium has upon a full grown man. They deaden and stupify the and a most injurious thing which can be given to

children.

The only safe course is to use nature's remedies. Nature has provided a vegetable cure for every ill, and her remedies for children's disorders are scientifically compounded in Baby's Own Tablets. For diarrhoea, constipation, colic, simple fever, croup, irritation when teething, indigestion and all the disorders of children so familiar to mothers, this remedy is conceded by the medical profession to be without an equal. Its effect is gentle, soothing, promptly curative and never failing. It will save pain, anxiety, doctor bills and perhaps a life. All mothers who have used Baby's Own Tablets for their little ones speak of them in terms of warmest praise. Mrs. Ben. Sward Forfar, Ont. says: 'I have used Baby's Own Tablets and can highly recommend them to all mothers. My baby was cutting his teeth, and was very cross when I first gave them to him. They acted like magic; he cut his teeth almost without my knowing it, and gave him such ease, that they proved a blessing both to the child and myself. He has not been sick since I gave them to him, and I would not be without them in the house.' Baby's Own Tablets can be procured at any druggist's or will be sent post paid on receipt of 25 cents by addressing the Dr. Williams' Medicine Co., Brockville Ont.

Hall Caine has played a copyright version of The Eternal City at Douglas, Isle of Man. The American rights have been secured with the idea of producing the play in the United States before it is performed in London.

Sir Henry Irving will begin a three weeks' engagement in the Knickerbocker theatre on the 21st instant. In the first of these he will offer nothing new, but will place his reliance upon those of his most successful impersonations, King Charles I. Sh. I. and Louis XI.

