

## Chat of the Boudoir.

The wise old philosopher anticipated the twentieth century woman's needs when he said that a man should clothe himself beneath his ability, and wife above his ability.

But in these days of woman's independence it is hardly a question of what the husband should do, or may want to do, for he has very little to say about what his wife shall spend on clothes anyway.

The whole scheme of dress has reached a point in luxurious elegance which is quite beyond his jurisdiction as regards any such little matter as expenditure and it is of no use for him to try to comprehend the manifold necessities of a fashionable woman's outfit this season, as there is no limit to her wants or the prices she can pay.

There seems to be a surprising elasticity about the feminine income. The more demands there are on it the more money women seem to be able to spend.

The matter of extravagance is, however the only point which can come up for adverse criticism, since never before in the history of dress has there been so much to praise in fashions; never such unbounded variety in styles, such diversity in small accessories dress, or such exquisite beauty in the finish and detail of everything for woman's wear.

There are fashions for the petite woman, modes for the stout and tall woman, and fashions for the matron and maiden and none of them draws the line so sharply that there is any diverging path over which two women of different need cannot go.

The matrons are especially fortunate in the styles of wraps and coats, which are much better suited to the matronly figure than the very short jackets which dominated dress a little while ago. Generous proportions and elegance in materials are both necessities in the elderly woman's outfit; if she is to present her very best appearance, and with the long loose coats, velvets, real laces, and fine furs used in the construction of fine costumes, she has every opportunity to distinguish herself in dress.

All-velvet costumes have come back to us from the past with all the added elegance of modern taste and grace of outline. They appear in black, green, blue and brown, and following in their wake is the corduroy velvet gown in the same colors. This is indeed a very stylish material especially when the gown is made simply with a belted blouse coat and plain skirt.

Very stunning walking suits are made of velvet with the short skirt and the blouse coat waist, which can be lined with a new wash leather to give it warmth. Almost invariably there is some strong contrast in the scheme of fashion and it is shown this season with the rich velvets, as inlaid cloths, and the hairy zibelines so much worn for gowns, hats and coats.

The black velvet coat to wear with any handsome gown irrespective of color, is one of the season's revival in which the matron may rejoice if her dress allowance will admit of that extravagance. For variety in length and style nothing can exceed the coats, as they are of every possible length between the hem of the skirt and the waist line.

One of the most attractive velvet coats is in the Louis XVI style with large cuffs and the same old-time flaps on the hips. A wide collar and cuffs of sable or chinchilla make these coats very becoming.

Something on the Empire shape is one of the favorite styles. It has a bolero finish at the top, from which the long skirt hangs. This is laced in narrow stitched down plaits and fitted almost close to the figure at the back.

The long silk coats plaited the entire length are also exceedingly good style, and almost all the coats, no matter what material they are made, have some sort of large collar of lace, tucked silk, velvet or embroidery. One of the few exceptions is the Japanese coat modified into very graceful proportions and finished without any collar at all. A flat band of embroidery four inches wide is arranged around the neck, fitting the shoulders, and extends down to the waist line on either side after the style of the genuine Japanese model.

Corduroy velvets are made up very effectively into long and three-quarter coats, but more attractive than all others are the pale tinted cloth coats. White, pale yellow, blue, pink, and biscuit color, are the prevailing tints than which nothing can be more dainty and attractive.

Of course there are evening cloaks of white panne, and light silks, of various colors but the cloths are so soft and velvety

in appearance that they quite eclipse the other materials. They are made as simply or as elaborately as you can wish with guipure lace and chiffon platings which give you as dressy an evening coat as if the material were finest silk.

Very lovely are some of the light cloth coats made with no lace or chiffon, the only decoration being on the collar and down either side of the revers front, which open or close as you wish. The lining is usually white satin or silk, with embroidery, in which there is some color.

Another decoration is the use of bands of colored silk piped with white, set on in various ways. Pale blue silk bands of white facing of a pale tan coat are very effective, and velvet also may be used in this way.

Deep cape collars of lace are a special feature of outdoor garments, the heavy laces, like Venetian, Irish crochet and guipure, being the favorites. Etern, lace threaded here and there with black chenille outlining a portion of the pattern, is an effective collar in a safe au lait cloth coat shown in the large cut, and the edges are finished with a black ostrich trimming.

The modified kimono shape is carried out very attractively in the light clothes, and then there is the San Toy coat with very wide revers and collar of white of Oriental embroidery on white satin, which lines the whole garment. Rows of stitching finish the edge.

One pretty imported kimono coat is in dark blue cloth trimmed with the same kind of embroidery in shades of blue on white. This style of coat is usually knee length and it is a saque in every sense of the word; and falling quite loose from the shoulders, and in the folds at the back like a wide box plait.

The embroidery covers the small turnover collar and the facing down either side of the front, which is single-breasted and on the cloth sides with handsome Brandenburgs of black silk braid.

The Aiglon collar appears in some of these long coats, and the sleeves are some variation of the pagoda style widening to flowing shape a little below the elbow and completed with puffed undersleeves of chiffon or lace net gathered into bands of embroidery.

Cloaks of the loose paletot style with very large sleeves, worn fifty years ago, are revived again in fact, there is no dominant style of cloak this season. It is any thing and everything that is best suited to your especial style.

The small, short woman should shun the loose three-quarter coats as she would the plague if she does not want to look a guy. It is well for her to remember that she is most attractive when she wears garments in keeping with her size.

She needs to emphasize her dainty outlines rather than conceal them with voluminous folds of superfluous material. So if she would be becomingly dressed in a long coat it must be fitted to her figure at the back. But there are coats and coats, and there are quite as many short ones from which to choose.

The Russian blouse and the Norfolk jacket are both in favor, the latter especially so for the short skirted costume, and then there are close fitting coats with short basques rounding from the front over a lacy vest of embroidered cloth or velvet.

The Norfolk jackets are box plaited, the plaits extending below the belt to form the short basque, and their special feature this season is the Batenburg decoration of heavy silk braid down the front. Heavy silk braids are very much used and in a great variety of ways, especially in all the shaggy, hairy fabrics on which any mere delicate trimming would be lost. Silk galleon sewn in velvet in short diagonal lines which meet in the centre makes a pretty vest in one jaunty little coat.

The three-quarter coat, which fits well over the hips, is one good choice, especially for the tailor gown, for which this coat is the only bodice. It is sometimes made in the Newmarket style fitting the figure quite close to a little below the waist line, where the long basque is sewn on. This is the sort of coat which has the hip pockets, or an appearance of pockets.

The present fashion in coats is not confined to outdoor garments by any means, since they are made of brocaded silks and worn with skirts of lace and chiffon. Velvet coats are also worn with the same diaphanous skirts, which are sometimes trimmed with tiny bands of fur.

Very little things often turn the whole tide of fashion and the fete which was held at Trianon last summer is said to have been the active influence which brought back the Louis XVI and Louis XV modes, of which these coats are a special feature. They are made not only of velvet and silk, but of lace as well and worn with velvet skirts, or skirts of crape de chine.

A more practical combination is seen in morning coats and a young lady. The

skirt is of light tan cloth and the tight-fitting coat, with long basques, is of brown velvet. The collar and revers are covered with mink, the pocket flaps edged fur, and handsome old silver buttons are the finish.

Entire velvet costumes are made with a coat which almost covers the handsome skirt. An imported example of this kind of dress is in amethyst color, embroidered around the hem with silks of the same shade. The coat fits the figure closely and is embellished with incrustations of guipure as well as embroidery. A cape of velvet, also embroidered, falls well over the shoulders.

Some of the long evening coats have a deep cape which covers the arms, giving more space for decoration as well as more warmth to the garment. One style of the long-coat costume is carried out in a dark purple cloth and trimmed with handsome black silk braid.

It is the style of long coat which may be recommended to almost any figure, as it is a belted Russian blouse with the added basque in long panels. It pounces a little in front, which is almost always becoming, the collar is of stitched velvet, and the revers, of white satin striped with black braid, are drawn together with a scarf of silk.

## Years of Suffering.

HOW RELIEF CAME TO THOMAS FINDLAY, OF PETROLIA.

He Had Suffered for Forty Years from Dyspepsia—Food Became Detestable and Stomach Cramps Made Life a Burden.

From the Topic, Petrolia, Ont.

Few men in Petrolia are better known than Mr. Thomas Findlay, who has resided here nearly forty years. In 1862 Mr. Findlay came here, and before the railroad connected with Petrolia he drove a stage coach bringing the early oil men. When the railroad came here Mr. Findlay engaged in the oil business, but later he suffered from an accident that led his hands

permanently. After recovering from this Mr. Findlay was appointed constable and night watchman for the town, which office he has held during thirty years past. This accident was by no means Mr. Findlay's worst misfortune. From early youth he had been a martyr to dyspepsia, which finally became so bad that he looked forward to death as a merciful release.

Happening to hear that Mr. Findlay had found complete relief from his lifelong foe, a Topic reporter waited on him to find if this was true. Mr. Findlay was only too glad to tell his story, hoping its publication might help some other sufferer. 'I am a pretty old man now, said Mr. Findlay, but I cannot remember the time when I was not in pain from pernicious dyspepsia and stomach trouble until lately. As a young man on the farm I suffered all sorts of pains with it; food would sour on my stomach and violent vomiting spells would follow. As I grew older my sufferings increased. I could not eat anything but the simplest kind of food, and little of that. My system became badly run down and I grew so weak that I really looked forward to death as a release from my misery.

One after another I tried doctors and medicines, but could get no relief then in despair I concluded to quit all and await the end. Meanwhile my condition became worse. Violent cramps attacked my legs, prostrating me for a time. They became worse and more frequent until they one day attacked my stomach, and I thought my end had come. Unable to move and in agony I was driven home, as I thought to die, but after an injection of morphine I gradually recovered. From that time on the cramps increased in frequency and violence. Nothing gave me relief except the temporary immunity from pain afforded by morphine. I became so weak from pure starvation, that death stared me in the face. Finally a friend said: 'Why don't you try Dr. Williams' Pink Pills? What's the use?' I said, 'I've tried everything and just got worse all the time. Well, she said, you try a box of Dr. Williams' Pink Pills, they cured me, and I believe they will do you

good.' Well, I purchased a box and started taking them. After a little I thought they helped me, so I kept on taking them for a couple of months when I felt I was really cured after so many years of suffering. My strength came back, my stomach recovered its power, and I was able to eat anything I fancied, and once more could enjoy life. This is nearly two years ago, and I was cured to stay cured. I have never had a sick day since or known the slightest stomach trouble. I am confident I would be a dead man now if it were not for Dr. Williams' Pink Pills—nothing else ever helped me.'

The old adage, 'experience is the best teacher,' might well be applied in cases of dyspepsia, and if sufferers would only be guided by the experience of those who have suffered but are now well and happy through the use of Dr. Williams' Pink Pills, there would be less distress throughout the land. Dr. Williams' Pink Pills can be had at all dealers in medicine or by mail, post paid, at 50 cents a box or six boxes for \$2.50 by addressing the Dr. Williams' Medicine Co., Brockville, Ont.

Preferred The Old Way.

Mrs. Bradbury was instructing the new cook, who was not only new, but as green as her own Emerald Isle. One morning the mistress went into the kitchen and found Katie weeping over a pan of onions.

'Oh, you're having a harder time than you need to have, Katie, said she. 'Always peel onions under water.'

'Indeed, ma'am, said Katie, I'm the last one to do that, asking yer pardon. My brother Mick was always diving and picking up stones from the bottom. It's little he couldn't not do under water, it was lying his shoes or writing a letter; but me I'm that onaisy in it I'd be getting me mouth full and drowning entirely. So if ye please, ma'am, I'll peel them the same old way I've always been accustomed to, and dhry me tears afterwards.'

In the French chamber of deputies discussing South African affairs, one of the speakers called Mr. Chamberlain a coward and an assassin. He was called to order.

