

CIRCULAR FLOUNCE HAS PASSED AWAY

What the Fashion Writers of the East Find to Say Nowadays.

NEW YORK, Nov. 23.—Without a doubt the most bewitching material that shall do honor to the joyous bird this year is velvet. For never was velvet, velvetine and corduroy more fashionable as gown textures. Some of the velvet gowns seen are ravishing enough to make the unlabeled woman break the 10th commandment every hour of her life. In line they are an effective compromise between the two flaring styles of a season ago, and the severe tailor-built confection.

For skirts, the much-abused circular flounce has given way to a simple goring, which brings the desired foot flare without too much of it. Bodies are made with beautiful bolero effects, which fall over contrasting boleros and reveal the rich beads and applications which ornament the jupe. Sometimes the bolero trimmings are of tulle silk, put on in swirling bands of crescent moons, diamonds or leaves. Not infrequently these are inserted bodily in the velvet, the edges of the insets being outlined with narrow Hercules braids of hand embroidery.

Louis XV. toilets are of a pliancy highly suited to their royal lines, many of the slightly trained skirts being entirely without trimmings, and the upper garment showing only some rich gurgles or embroidery at revers and cuffs. Such rigid present handsome possibilities for the middle-aged woman, but by common consent most of her younger sisters seem to prefer the trimmed skirts and bolero-bodice effects, which so charmingly set off a pretty figure.

A suitable gown for almost any afternoon occasion, and in which a middle-aged woman looks especially well, is of black with a perfectly plain skirt, in which there is neither flounce nor extra fullness at the bottom, but has the falling straight and full from the waist. Over the white satin bodice a coat of black velvet is worn. It is single-breasted and tight-fitting, with a plain skirt six inches deep and a even length below the waist line, and finished at the edge with a galloon of black silk braid on which are fastened little ornaments, like acorns, also of black silk. This ornamentation is found also upon the shoulders, and over the sleeves like narrow caps. The sleeves themselves, which are reasonably full at the top, are plain coat sleeves from the elbow down, and have a single button at the wrist except a plain hem. There is a deep collar to the coat, and this is of chin chilla.

There is no falling off in the popularity of shirtwaist flannels, and the counters are extremely attractive to shoppers eager to select from the designs offered. Saxony flannel, in Roman stripes, is among the importations this season. Persian patterns are also seen in almost every shade of delicately blended color. One very striking pattern was of a particular broken stripe about an inch wide, alternating with a stripe of solid black, making a most effective contrast.

In the making of shirtwaists tucks are a predominant feature, tucks on the bias, tucks straight up and down, and tucks crosswise, but however they may be, there must be tucks. One waist in old rose had a bias row of tucks set in each side of the front, meeting in a point in the center, the tucks being edged with silver buttons, and the waist was smart, indeed.

Another waist of cream white flannel was trimmed with a row of tucks of panne velvet in Persian pattern, the squares so arranged as to give a pointed yoke effect in front, and edged with several rows of machine stitching in black, which set off the velvet to perfection. Collar and cuffs were trimmed with the same velvet, and gave just enough color to relieve the white of the waist.

To supplement the flannels also are seen some stylish corduroy and velvet waistcoats. These are made up in a rather plain style, and need little garniture to enable them to hold their own with those of the shirtwaist sex who admire elegant simplicity. A gray corduroy waist seen in a Twenty-third street shop was rich and novel looking.

Evening waists are also exhibited in an almost endless variety of color and style. One of white panne velvet, made simply, with very flat perpendicular tucks on each side of the front and two rows of rather large gilt buttons from neck to waist line, will certainly be becoming to its fortunate wearer at the theater this winter.

The matinee girl will surely fall in love with those white mottre silk waists, trimmed with just enough pink on the collar to bring out the pink of her cheeks as it should be brought out. Then the waist is fastened to one side with four of the prettiest pink buttons, edged around with silver, that one could wish to see.

so uniformly the same I knew the wearers were simply tolerating the style with martyr-like fortitude. The stereotyped answer was: "It's style, you know." It was a case of "when in Rome, etc."

The coats this season have a straight back, and I am glad to say, a maintenance of the many shoulders. Undoubtedly the most insidious form ever built up by a tailor was that of several years ago, when they built up the neck in order to drop the shoulders to as narrow an effect as possible—the date of caricature fame—a badge of ennui and I-own't-work-yet-know. Give me a man. The coats of today are giving us men.

Square-End Batwings.
I have been noting an uneasiness in small neckwear which has now settled itself into a tangible condition—the square-end batwing has supplanted the narrow-end, blunt-end or round-end, and is now the thing in shape for the bat tie.

BEAU BRUMMEL, JR.
CONCERNING CUFFS.
They hold an important place in the season's gowning.

About cuffs one cannot say enough, for they have assumed with a jump an important place in the season's gowning. The Russian cuff, with its tight-fitting band, is worn with street gowns and house gowns as well. This sort of cuff allows for a little bag at the back of the wrist, but is close fitting to the hand and very neat. It is made of Persian embroidery, or is seen in the new striped velvets, or in the velvet-dotted silks, and is effective in any material.

There is the cuff no wider than your finger of velvet, bringing the sleeve in sharply so that it makes a very full bag. This cuff is used with the sleeve that is very baggy below the elbow and cut off far above the wrist. Most of the cuff sleeves are finished in this way, just a narrow band of black velvet.

The elbow sleeve, with its narrow cuff, is so seldom becoming that it can never be a popular favorite. It should be reserved for those with slender but perfectly rounded arms and for young girls, but women who are doubtful of their outlines should not attempt it.

The embroidered cuff is one of the very new freaks of fashion. The sleeve, which is finished without any cuff at all, is embroidered for a depth of about six inches. In the embroidery little attempts are made at a definite pattern. Pink roses with green leaves embroidered the wrist of a sleeve that was made of tan-colored cloth. The gown, which was a reception dress, had the same embroidery upon the yoke. It was repeated around the foot, but in a much more ambitious way, the embroidery reaching up on the skirt so as to be very deep at the sides and shallow in the middle of the front and in the middle of the back.

A corn stalk gown was one of the handiest dresses seen at an afternoon tea. It was worn by a guest of Mrs. Charles Dana Gibson. The skirt was a very pale green and, trimming it around the foot, were husks of corn, looking as though just pulled off the ear. Even the corn silk was visible in pale yellow and light green falling from under the husks. Around the foot of the gown there was a band of green velvet in a little deeper shade. The hat was in corn color to complete the resemblance.

ORANGE BLOSSOMS IN DISFAVOR.

English Brides Carry Other Flowers to the Hymeneal Altar.
Orange blossoms would appear to be declining in favor with English brides. Formerly the flower was deemed an essential part of the bridal toilet, and none but widows went to the altar without wearing it. Even when a bride was married in her traveling costume she pinned a sprig of orange blossom in the bodice of her gown.

Judging by the fashionable weddings of the past few months, however, a new order of things has been introduced. One distinguished bride went to the altar with a breath of myrtle, another with white heather and myrtle, another with white daisies, and yet another with lily of the valley.

The reason given for putting aside or-

ange blossoms is that, as natural flowers were usually worn, the heavy perfume caused faintness to many ladies. As the artificial flowers so nearly resemble the genuine article, this can scarcely be said to account for the "slump" in the nuptial blossom. Love of change and a comicality into wedding attire which is to become stereotyped, is probably at the root of the new fashion.

HOW TO PUT UP LUNCHEONS.
Hints on Preparing Noonday Snacks So as to Be Palatable.
The housekeeper who has to put up box lunches for one or more members of her

family all the year round has a difficult task, but it is by no means so difficult as the task of those who must eat the lunches she provides. If she has never been a lunchcarrier herself she has little conception of the difference between a box lunch—as most people put it up—and the home lunch, however simple. She does not know the essentials of a good box lunch, nor how these are made essential by the conditions under which the lunch must be eaten. Yet these conditions determine largely what should be the nature of the lunch, says a writer in the Chicago Herald-Record.

There is an underlying feeling—probably no one would own up to it, but most people who put up lunches act on it—that those who take lunches act "get along" with "almost anything," because they will have a warm dinner at night. This argument is not used for those who stay at home. It is an injustice to the wage-earners of the family, to the teachers, who are doing for the children what parents

what to put up, and they won't eat what I do give them.

"If only put-up lunches did not smell so! The odor of meat and bread and fruit and pickles all shut up together takes away my appetite before I begin to eat."

These two complaints are not without foundation or relief. The cardinal rule in putting up dainty lunches is: Never allow two articles of food of different nature to come in contact with each other.

But that suggests two of the essentials of good lunches: 1. Attractiveness of appearance. 2. The confining of separate odors.

In addition to these we shall need to remember: 3. Variety. 4. A certain degree of moisture without mussiness. For a few cents per quire one can buy white paraffin paper in large sheets, which will each cut into 25 or 30 pieces large enough to wrap the separate articles that are to go into the box. Cut the whole square up at once and keep the pieces packed up ready for use, and it will not take more than a minute longer to put up the lunch with every part of it tucked up tight in its dainty wrapping than it does to slide in a piece of paper in a grocery roll, where the sandwiches are daubed with cake and the cake is soaked with pickle juice or crushed fruit. Moreover, it does away with one linen napkin and saves washing, besides avoiding fruit stains on the housekeeper's linen.

One who never followed this plan of wrapping his little idea of the effect. It is like the white linen on the dining table. A certain judge who was given such a lunch box for a railroad journey, said when the box was opened, "It makes one hungry just to look at it."

There are three good reasons for using the paraffin paper. The close wrapping in paper of each article in such a way as naturally to prevent the unpleasant odor when the box is opened. The again as the paper does not easily wet through, radishes, celery, fresh tomatoes, pickles and similar articles can be carried with perfect safety in a double layer. Pickles, snaps and wafers retain their crispness, while the sandwich does not get dry and hard. Many articles will go safely in the paraffin paper, but others cannot be carried. When the pudding for dessert is made, a little can be baked in a patty pan, and will make a nice change in the lunch box.

When all the articles are carefully wrapped one finds also that mystery heightens the charm, just as the housekeeper enjoys a meal that some one else has prepared because she does not know what is coming.

When the box is packed lay the folded napkin on top where it is ready for use, and if you cannot afford the luxury of a clean linen napkin every day buy Japanese napkins at 10 cents a hundred. At all events, never put anything but a fresh napkin into a lunch box, and never wrap the lunch in the napkin the box contains. It has come to be so thoroughly established that a lunch must consist largely of sandwiches that that is the first thing thought of and therefore put first into the box, while the cake, pickles and delicacies are put on top. A box should be packed in the order of sequence just as the table is served. We are not shown here the desecrated before we begin. There is then no need of unpacking the whole in order to get at that sandwich. One can show a world of loving attention in this matter, and the lunch-carrier who began with a languid or reluctant appetite will be finding that each new dip into the box brings up not only still better things, but also with them indications of loving thoughtfulness and remembrance of his likings.

But lunches must not only be attractive in appearance and free from disagreeable odors. They must supply the need for nourishment in sufficient quantity. One-half the people who break down from "overwork," especially teachers and brain workers, break down for lack of proper nourishment, not from actual overwork. Too often it will be found that the daily lunch has been eaten without relish, or thrown untasted into the waste basket, because the person is "stucky," but because the conditions under which lunches are usually eaten tend to decrease appetite and make eating an effort. To sit

still and eat two or three sandwiches, all of one kind, all with tough, hard crusts, all perhaps unsalted, and the meat composed largely of gristle or fat, and the butter in thick, undissolved lumps, may not seem like heroism, but it is little short of it in a person of refined tastes and not too voracious appetite. It is an asked of the people at home. Why should it be in the schoolroom, the office, or the shop?

Trim off those dark, unsightly crusts, those unwholesome morsels of fat and gristle. Cut the meat into small pieces and use only what is wholly eaten. Spread the butter evenly and neatly, and do not daub it all over the edges. Do not forget to put in salt and pepper, if one likes them. The nicest way is to have a tiny set of shakers for the lunch box, but in any case see that the salt and pepper are there.

Even chicken or turkey are wholly unsatisfactory without salt, and to some actually nauseating.

Where conditions make it impossible to eat with relish and to get the needed nourishment from such food, it becomes imperative to tempt the appetite by variety, and to make eating easier by providing such things as are somewhat moist and easily masticated without the aid of drink.

HOUSEHOLD RECEIPTS.
Chestnut Pudding.
Boil one pound of shelled chestnuts for a few minutes to loosen the brown skin, then throw into cold water; remove the skin; then boil the chestnuts in milk until soft enough to press through a sieve. Add to this puree the beaten yolks of six eggs, one pint of rich sweet cream, six tablespoonfuls of sugar. Stir over the fire until near the boiling point; then add three-fourths of a package of gelatine softened in cold water. Stir until gelatine dissolves in the mixture. Remove from the fire; add a teaspoonful of vanilla; set the mixture over cracked ice and stir until it begins to thicken. Then pour a mold wet with cold water into enough of the mixture to cover the bottom to depth of half an inch. When this is firm enough, cover with a layer of pineapple and citron cut into dice. Over this place thin slices of sponge cake moistened with orange juice. Then add another layer of the cream, then the fruit and cake, and so on until all the cream is used, having a top layer of cream. Set in a cold place for two or three hours. Serve with vanilla sauce. The fruit and cake must not be placed too near the sides of the mold, as the cream mixture must be allowed to run down the sides and so increase the other materials. Just before sending to the table, cut down a slice so the layers will be exposed to view. Canned cherries may be used instead of the citron, or both added to give more color.

Old-Fashioned Pumpkin Pie.
Select a deep yellow, fine-grained pumpkin; pare, cut into convenient pieces and cook slowly. When tender, put into a cloth and squeeze out every bit of water. Then mash and beat with a table spoonful of butter. For each cup of pumpkin, mash, allow two eggs well beaten and milk enough to make it thin enough to pour like custard. (A little less than a cup of milk to each cup of pumpkin pulp.) Season to taste with a little salt, mace, cinnamon, nutmeg and ginger, but not enough to make the custard dark. Sweeten to taste. Bake in a buttered pie, until the custard is set and a nice golden brown.

Compote of Cranberry.
Pick over and wash one quart of the finest berries. But three-fourths of a pound of granulated sugar in a saucepan with three cups of water and the thinly pared rind of one lemon. Stir until the sugar is dissolved and then let boil until reduced to a thick syrup. Put in the cranberries and keep them in constant motion, but be careful not to break the skins, and let them cook 10 minutes. Then remove from the fire and let stand until cold. Turn into a fancy glass dish, sprinkle crushed sugar over them and serve.

A Downy Stale Pudding.
Soak half a pint of stale bread crumbs in one pint of cold milk until soft. Add one large tablespoonful of butter, one cup of sugar, one tablespoonful salt, spice to taste, three well-beaten eggs, two cups of chopped apples, raisins and currants. Turn into a buttered mold and steam two hours. Serve with hard or foamy sauce.

Apples Make You Young.
As the apple season is with us again, it is well to remember that this fruit contains a larger percentage of phosphorus than any other fruit or vegetable. This phosphorus is admirably adapted for renewing the essential nervous matter of the brain and spinal cord. The acids of the apple are of signal use for men of sedentary habits, whose livers are sluggish in action, those acids serving to cleanse from the body noxious matters which, if retained, would make the brain heavy and dull, or bring about jaundice or skin eruptions and other allied troubles.

Some such an experience must have led to our custom of taking apple sauce with roast pork, rich goose and like dishes. The malic acid of ripe apples, either raw or cooked, will neutralize any excess of chalky matter engendered by eating too much.

It is also the fact that such fresh fruits as the apple, pear and the plum, when ripe and well washed, diminish the acidity in the stomach rather than provoke it. Their vegetable salts and juices are converted into alkaline carbonates, which tend to counteract acidity.

A good, ripe, raw apple is one of the easiest of vegetable substances for the stomach to deal with, the whole process of its digestion being completed in 35 minutes.

A poultice made of rotted apples is of very common use in Lincolnshire for the cure of weak or rheumatic eyes. Likewise in the Hotel des Invalides, at Paris, an apple poultice is used commonly on inflamed eyes, the apple being roasted and its pulp applied over the eyes without any intervening substance.

Fashion Notes.
White velvet painted in floral design is the latest fancy in corsets.

In valuing, the latest is a white ground with large black and white spots.

Turquoise buttons are seen on some of the new white gloves for evening wear.

On blood felt with violet trimmings represents one of the season's combinations.

Narrow black velvet ribbon is much used for trimming simple evening gowns.

Taffeta gloves, the old glass silk with a softer finish, will be used much for evening gowns.

A novel hat imported from Paris is made of black caracul with brim facing of white chrysanthemum.

Fancy buttons, many of them hand-painted, appear on some of the hand-stitched hats this season.

Chinchilla, which promised earlier in the season to be the leader in fur, has been to some extent supplanted by mink and sable.

Exquisite gowns are fashioned from pique cloth and a similar gurgles fabric termed pique, both importations from the Philippines.

White and gray is a favored combination in Paris, and also that characteristically French combination, pale blue and pale pink.

Buttons of rhinestone, with setting of gun metal are used as fasteners for suede gloves in gun metal tint, to be worn with black gowns.

On some light cloth gowns of Parisian designing hand-painted medallions of satin encircled by velvet ribbon form a border for the skirt.

Modestly brilliant is a slightly thicker type of chiffon with a glistening surface, and particularly effective for ruffles, frills and trimmings.

An extreme novelty in bonnets represents a combination of sable and white ostrich feathers. Black ostrich is utilized in a similar manner with sable.

The few jet combs that are favored these days are very pretty. The designs

are varied fleur de lis, horse shoes, and blossoms set with diamonds or pearls being the most attractive.

The new muffs are flat rather than cylindrical and almost bag-shaped. In addition to their trimmings they are wider at the bottom than at the top.

A fancy which still obtains is the black tulle coat for small girls, and some of these have deep collars of white panne trimmed around the edge with lace.

Charming, dainty little hats for matrons are fashioned from Irish lace and velvet in pastel tones, with aligrettes and hand-some buckles to give the finishing touch.

The double English violet is being utilized for entire flower toques and turbans and also for millinery garniture. The dahlia, however, is the flower of the season.

The more familiar style of round muff is large and provided with three or four removable linings in delicate colors to harmonize with the costume or bonnet worn.

Sashes and bodice draperies of black give a chic effect to gowns of all shades. Some evening gowns are made with shouder straps of black tulle caught up with pink ribbons. This black touch is very becoming.

The lace made by the peasant women of Brittany is the fad of the hour. It is a heavy lace embroidery on fabric, most of it being dyed a deep cream color. When made into large plaited collars this Breton lace is extremely chic.

Sable cloth is quite a new fabric, being made up of white crepe, partially of it being dyed a deep cream color. When made into large plaited collars this Breton lace is extremely chic.

Gelatine added to strained tomatoes to make tomato jelly gives it a flavor that many persons do not like. The tomato juice may be frozen instead, if preferred. It should be seasoned with lemon juice, cloves and paprika, sweetened very slightly, strained and frozen in molds. A thick mayonnaise is served with this salad.

Boiled trout, with lobster sauce: Wash the fish thoroughly in cold water, wipe carefully and rub with salt. Place in a cheese-cloth bag just large enough to hold the fish. Sew the bag together and put into a kettle of boiling water; allow it to simmer for 10 minutes to each pound of fish. Then remove from the fire, take the cloth off carefully, turn the fish on a heated platter and serve with the following sauce: To a good cream sauce add a half pint of lobster cut into fine pieces and cook for five minutes; mix to a smooth paste the coral of a lobster, a tablespoonful of butter, and a tablespoonful of the mixed parsley; add this to the sauce; let cook three minutes and serve.

Death Without Hope.
Bryan's Commoner.

The lesson taught by the last hours of Caligula should not be lost upon the world. He expired like one who sinks in midocean without a sail in sight. How barren of real happiness must be the life of one who denies the existence of a God, feels that he is "stucky," and has a belief that he can, without moral guilt, take the life of a fellow being merely because that fellow being is annoying him.

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MISUNDERSTOOD WOMEN

BY MARGARET L. BRIGGS.

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My heart goes out to the woman who, impressed with the necessity for looking well after her health, becomes the victim of her own anxiety and of the medical theories advanced by her physicians.

The woman I mean is always going to the doctor, and is never well. She has a new trouble every day, and her family and friends think her diseases are imaginary. Now she has a pain in her chest, which she is sure is pleurisy, again she will have a backache, that can be traced to nothing but kidney trouble. Another day her legs will ache and swell, and so on. There never is a day that she hasn't some complaint, and usually it is different from anything she ever had before. After a little no one sympathizes with her. They make light of her complaints, and the poor woman, who is really suffering and ill, leads a life of hopelessness and misery. She gets no help from her doctor, because the actual troubles the woman has are the kind that doctors never cure. Yet she is forced to go to the doctor constantly for the aid she never gets. The doctors' bills are heavy, the husband doesn't believe in her sickness, and after a while complains at the heavy expense. How dreary indeed is life to this poor woman!

Of course the new troubles that come to her every day are really manifestations of the same old trouble. They are merely symptoms. She has falling of the womb, and all her nervousness, her headaches, her bearing-down sensations and her endless pain are caused by this one thing. She has a sensitive organism, which reflects through the nerves the womb derangement. This makes it seem as though she had so many different diseases.

In the beginning the medicine that would have saved her all the misery is Lydia E. Pinkham's Vegetable Compound; it is the one medicine now that will help her. As soon as the strengthening influence of this famous woman's remedy is felt, the nervous tension will relax and the distressing sensation will disappear.

It will take longer to cure this woman than if she hadn't gone so many years without the right treatment, but she can be cured by the same medicine that has helped so many thousands of women. Whoever knows such a poor, misunderstood sufferer will do her a good turn by calling her attention to Mrs. Pinkham's medicine.

With all its magnificent record in the cure of these troubles, and the widespread knowledge of its efficiency, it is singular that any woman will permit herself to disregard it and waste her life in this way. Perhaps the greatest cruelty of all is for the immediate family to say she is not sick. I know a case of this kind, and it is pitiful to see how the mother is misunderstood by her children and her husband. No doubt a good many things that appear real to her are imaginary; the doctor tells the family that it is nervousness and imagination, and so they, without any intention of being unkind, ignore the complaints of suffering, thinking in this way she will get over her troubles. It is hard, too, for the family; they are willing to do what they can, but they think her mind unbalanced on this subject. In time definite disease declares itself, and probably by this time such headway has been made that a hospital operation seems the only resource.

Some way must be found to make these conscientious women who want to be well, and are taking so much trouble to be well, see that they need Lydia E. Pinkham's Vegetable Compound. I will venture to say that every woman who is being treated today for a great variety of troubles, will find them all disappear if she will get Mrs. Pinkham's advice and follow it. The declaration of health is unmistakable; imagining all kinds of diseases is a nervous state produced in woman invariably by female complaints. Doctors do not expect women to be well, and their treatment encourages the belief in woman's heritage of pain. This is absolute error, and utterly contrary to Nature's plan. No woman knows this so thoroughly as Mrs. Pinkham, and no advice is so kindly and convincing as hers.

Let the woman who has the complicated troubles and the woman who is earnestly seeking for health get Mrs. Pinkham's free advice by writing to her at Lynn, Mass. It is the perfectly safe way to know the truth, and the easiest way to secure right treatment.

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The dress shown in this cut is of black velvet, spotted with white. It is cut in the Princess style, with a front of Irish gurgles over cream tulle, which encircles the bust. In the street the front is concealed by a short velvet bolero, which is trimmed in the same style as the skirt, with stripes of black tulle.



GIRLS AT SCHOOL.

While they are accumulating knowledge on the profound sciences, are often so ignorant of their own natures that they allow local disease to fasten on them to the ruin of the general health. Back-ache, headache, nervousness, point to a disordered or diseased local condition which should have prompt attention.

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