(From the N. Y. Sun.)

The lavish expenditure, not to say rcck-less extravagance, with which plays are put upon the stage nowadays has been severely and justly criticized by the press. But the critic who sits in the auditorium and witnesses the subordination of art to the artifices of the dressmaker and the scene-painter, can form only a faint idea of the extent and ramifications of the mischief. His view is from a purely asthetic point. He knows, perhaps, but does not consider it his province to trace the effect back to its foundation in the ethics of the situation.

Neither does the fashion reporter, whom is sometimes assigned the almost impossible task of describing the dresses of possible task of describing the dresses of diæval dress of Adrienne le Couvreur, and the actresses, consider it her duty to show how costumes of other roles. The piles of dautterly impossible it is for women, and for that matter men too, sometimes, to become ruchings, the cascades of lace and fringe, the that matter men too, sometimes, to become artists in the true sense of the word, who artists in the true sense of the word, who are tortured with the collection and care of and gold and silver brocaded ribbons, the wardrobes such as royalty itself does not in-dulge in at the present day; and, added to this, the senseless habit of changing the dress for every act of the play. The high-est art is only attainable to the high-st na-ture. The genius that expends its best looking, and fascinating woman's toilettes. forces in designing dresses and studying the effects of costumes must sooner or later succumb to the futilizing tendencies of such

We will cease ere long to have Rachels, Ristoris, Siddonses, Booths, Macreadys, Talmas, and Salvinis, if we progress in the art of stage dress ng and spectacular effects as we have since Mr. Lester Wallack began thirty years ago to inaugurate what was at that time a needed reform in stage sceneries

How can an artist become other than weak in great roles when the dress is more than the man or woman? And this princi-ple applies to managers as well as artists. A manager should be a man of cultivation and taste. How can he be either when his mental resources are taxed to the utmost with the production of plays whose success depends, for the most part, on the skill of the scene painter and the ingenuity of the carpenter? How can he secure the talent demanded by truly intelligent play-goers, when he caters for the sensuous eye, that can be caught by pomp and splendour, rather than to that refined and critical one, which appreciates the correct rendition of a role by an artist whose soul is unsullied with low ambitions, whose mind will be content with nothing short of perfect conception and rendition of a character—one who studies with conscience?

To exemplify with facts. There are now To exemplify with facts. There are now on the boards of four of our leading theatres four successful paying plays. The principal parts in each are represented by artists whose names are very familiar in the dramatic profession. At Booth's, where Genevieve Ward and Vandenhoff are playing Queen Catherine and Wolsey in "Henry ye Eighth," whatever may be the merits or demerits of the artists and their support, both are lost sight of in the splendour of the specare lost sight of in the splendour of the spec-tacle. I have been there night after night, tacle. I have been there night after night, both before and behind the scenes. It is as a spectacle equal to "Henry the Fifth," as represented there four years ago. It takes 227 persons in all to put it on the stage. The amount of money expended for gas, calcium lights, and exploding batteries, costumes and scenery, including the panorama of the Thames as the King's galley ascends the river, passing under old London Bridge, and through the most magnificent parts of the city of that period, and the mechanism that brings the eight angels down a beam of that brings the eight angels down a beam of light in Queen Catherine's dream, would startle the ghost of Shakespeare, or those of any old-time lover of his plays. Singular are the improvements made upon the plays

speare ever conceived, no matter what his or powers of imagination may be. The kirtle is of white satin, fringed with many rows of gold and silver fringes. The robe opaning over it and falling away in an immensely long train in the back is of dark ruby-coloured velvet, lined and bordered with crimson, looped with six large jewelled stars, girdled with diamonds and other jewels, the long end forming a flashing, glitering band falling over the kirtle in front. The crown is studded with a wealth of diaonds and other crown jewels of England. fluence over the heart of her lord was on

In the next act the audience see her in the trial scene, scarcely less magnificently attired, in a white satin kirtle of a different make, and a green corduroy velvet robe and train; a coronet of jewels, a stomacher of satin strapped with gold, and the whole costume, undoubtedly correct and splendid, but too gorgeous for the audience to attend to much else than the splendour of the gentle

In the next act Catherine wears another exquisite and well-chosen costume, and still another of gray silk with chinchilla fur trimmings in the death scene. It is a little remarkable that Miss Ward does not begin to touch or move her audiences until she lays off her robes of state, and that, until her glories and splendours pass away, and she becomes, by an admirable make up an old woman in the death scene, she elicits no compassion for her misfortunes. It is as difficult to feel sorry for a woman attired in velvet and ermine, satin, gold and jewels, as it is for one who raves and scolds and frets over her fate. I have seen Miss Ward, as

other four days, six times a day. Now count that up and see what it makes."

She started off on a run for the stage. Queen Catharine, die five times, and was moved almost to tears each time. Her gray silk dress has a great deal to do with the pa-thos of the occasion. Whoever is admitted behind the scenes at Booth's, and sees the exhaustion of the actress at the close of this performance, will be struck with the thought that on some night she will be apt to conclude her labours with a real instead

Bat the exhaustion is, in a great measure, attributable to the frequent changes of her

At the Fifth Avenue Theatre the admirers of Mme. Modjeska find that the faultless can public demands new ones. The American public demands new ones. does this matchless artist robe and disrobe at every performance of "Camille." Her first dress is of tea rose coloured faille and Persian brocaded satin and velvet. The

dress is in the very latest style of make-up. The diagonal looped side scarfs give a hint of the coming paniers. The open square corsage, with its high collar slightly rolled in front to show the scarlet lining, is the admiration of every society belle, who, as soon as Camille, store on the store levels below the scarlet lining. as Camille steps on the stage, levels her opera glass, not to scrutinize the delineation of the character by a genius which comprehends and faithfully renders this difficult role, but to study—for imitation, perhaps—

the toilette of the artiste.

In the second act Camille wears a robe composed of white faille, a simple, elegant, classic creation, its draperies formed by two white China crape scarfs. The dress is of Modjeska's own design. All her other dresses are left to the taste and ingenuity of

HOW IT STRIKES A WOMAN. Paris, come to her aid and design them for her. She places their designs in the hands of her dress-makers, accompanied with explicit directions, and that is the end of the

matter to her until she puts them on.

The simple toilet of blue cashmere and torchon lace, in which she appears in the third act of "Comille," and which is so much admired, she assured me cost her the modest sum of fifteen dollars. The ball dress of the fourth act cost three thousand francs in Paris. It is a marvel of creamy white satin, lace, brocade, fringes, silver tinsel, and hower garnitures, and however much the artist may forget the dress in the efforts required by the situation in the play at the moment she wears it, I am sure the eyes behind the opera glasses see more of the dress than they perceive of Modjeska's inimitable

What would they not give to see the dresses which she exhibited, under protest as carnest as mine was, for my inspection, the morning after I saw her last week in Camille! Her whole stage wardrobe, the classic roles designed by sculptors and painters for the roles of Lesbia, Sperow, and Cleopatra, the exquisite old Venetian toilettes of Juliet, the modern one of Frou-Frou, the meembroideries—it would take six columns in a newspaper to describe only the half of the wonders and beauties of that lovely, weary-looking, and fascinating woman's toilettes. She thinks they are very simple. She wears them with exquisite simplicity, with that graceful naivete that makes them seem a part of her. And she says it rests her to change between the acts. But she deprecates the idea of giving an artist's toilettes prominence, and so does Miss Ward.

I have heard a suggestion made for the benefit of those artists and others who wish their art to be encouraged rather than their costumes. It is to put the toilettes on exhibition before the play is performed in some house in a central part of the city, and put a nominal charge for admittance to the same. That, however, might not add to the manager's profits. I am sure if Mr. Charles Coghlan played *Charles Surface* in a single suit, he would be as admirable as he is in

and one pair of hose and breeches instead of two, I am inclined to think he would find more valuable admirers of his drawling style

more valuable admirers of his drawling style of playing the role. Fashionable men talk that way now, I believe, and they used to dress as Charles Surface is given to the public by Mr. Charles Coghlan.

The Union Square is noted for its millinery and dress effects. All who witnessed "The Celebrated Case," will, I am sure, remember the splendour of costume in that play, and it is repeated in "Mother and Son." The Park, too, is ablaze at the moment with the satin and lace and goldenfringed and ribbon-decked costumes of Mrs. Agnes Booth.

But all these splendours fade into dim-

But all these splendours fade into dim-ness when the costumes of that admirable comedienne, Mrs. W. J. Florence, are seen on the great, ample stage of the Grand Opera House. This immense place of amusement is filled nightly with audiences largely composed of women, who go literally to see, not hear, the play. What do they care if they are obliged to take a back seat, and cannot hear Billy Florence and his funny wife make their mirth-provoking hits? They can hire an opera-glass in the lobby and look at those famous new toilets which the jolly, at those famous new toilets which the jolly, extravagant Mrs. Gen. Giffory has brought back from Paris. When she comes out in her off-hand, rollicking style in the first act in a princesse robe of cream faille with red rose-bud embroideries in chenille, and fly fringes to match, and Tom Thumb tassels of shaded red, every opera glass is raised and every neck is craned forward to get as full a view as possible. They all know that her cream silk stockings are embroidered to startle the ghost of Shakespeare, or those of any old-time lover of his plays. Singular are the improvements made upon the plays of the Bard of Avon.

It costs about ten thousand dollars to produce the play as it is done at Booth's, and that does not include Miss Ward's dresses. That is a separate matter. In the first act she wears a dress, which, as designed by the great Mr. Louis Wingfield and made by a parkle on the instep of her maroon satin spark on the instead of a fire while teat; if brought into contact with the heat is brought into gold embroidered monogram, and have twelve buttons. They wonder if the pearls in her blonde hair and around her pretty fat It is said-I am not sure that it is truethat they were presented to her by Mr. J. W. Mackey, the great bonanza man. At any rate, he said he was going to give her a set, and no doubt these are the very

Whether this is so or not, I'm sure of one thing, and that is that when Mrs. Florence changes her dress for each act in the play, monds and other crown jewels of England.

The ears, the nck and arms sparkling with diamonds; the gold-fringed handkerchief, the puffed and slashed sleeves, the ermine stomacher, and gold and red shoulder cushions make up a picture too dazzling for a Queen who already had discovered that her influence over the heart of her lord was on. sham about her laces, her jewellery, her rouge, her make-up, nor her acting. She is true to nature every time in the midst of her art. Her mosaic set is real. So is her diamond dog-collar, bracelets, cross, ear-rings and pins set on spiral wires so as to tremble like dew-drops in the midst of her blonde puffs. It's worth double the money to see the way that clever woman sets off her ex-

travagant finery.
"Mrs. Florence," I asked, "does it not fatigue you terribly to dress and undress so many times?"

"Yes,"—puffing and blowing—"but what is one to do? It's expected, and you are obliged to keep up with others."

She looked at me with a wan, weary look that went to my very heart, and went

on:
"Do you know that on matinee daystwice a week, that is-I dress and undress ten times-eight times at every performance, once before leaving my hotel, and again af ter the performance is over-and on the

She did not have time to stop a moment after her gloves were on and buttoned and her jewels changed. The reader may count it

up for himself. Now, suppose, instead of playing the "Mighty Dollar" night after night, as Mrs. Florence does for six months at a time, and she has been at that for four years, I believe, she had to study and prepare for a new play every few weeks. How could she do it and accomplish all that dressing too? How can any woman become a great artist who keeps at all this dressing, and attempts

who keeps at all this dressing, and attempts new plays at the same time.

Just as I was leaving Mrs. Florence's dressing-room, Christine, her maid, showed me the dresses in which she will play the same role next week. A new set of costumes, with stockings, slippers, and everything to match for each costume

And this is what draws the fullest houses. And this is what draws the influest houses. This is the sort of thing that makes the money. Do we not need a different kind of progression? Would we not do better to imitate the crawfish and the lobster for a while, since we have forgotten our Æsop with his lesson of the tertoise and the hare?

A Convenient Wedding Present

[From the London World.]

handandi, derived the state. All extends the notion, but not altogether new. Mr. Russhape, with three seams down the back and a cape; this is lined with fur and bornhouse, with even Turner's water colours dered with the effective silver-lynx. The dresses are left to the taste and ingenuity of hanging in the drawing-room; and the late her dressmaker, who, of course, is an artist in his or her line, and when classic or historic roles are to be performed, her numerous artist friends, the painters and sculptors of land wine in the cellar.

Indust, with never lurners water colours developers and the late balsamo, of similar style, is trimmed with a chinchilla. Among other suggestive names of Exposition cloaks are the Bajah, Africane, in the stable caine, Medea, Mandarin, Dimitri and Lally.

#### NEW YORK FASHIONS.

SEAL-SKIN SACQUES.

The seal-skin sacque remains the favourite fur cloak, notwithstanding the popularity of fur-lined wraps. It is liked not only for its luxurious warmth, but because of its appropriateness for the greater number of occa-sions, and, furthermore, it harmonizes espesions, and, furthermore, it narmonizes espe-cially well with the dark rich red shades that prevail this season. The newest seal sacques are from thirty-three to forty inches long, the average length being thirty-seven or thirty-eight inches. They are more closely fitted to the figure than those of last winter, though apple fullness is provided winter, though ample fullness is provided below the waist for the more 'couffant tournures now worn. The shoulder seams are short and high. The front is double-breasted, and may fold over straight from the front down, or else be turned back en revers like a gentleman's coat. The collar is broader than that c last year. Coat s'ceves without cuffs are preferred, as cuffs are thick and clumsy about the wrists, and, moreover, are suggestive of having been put on, as is sometimes the case, to hide small pieces used for sleeves. Passementerie loops pieces used for sleeves. Passementerie roops with seal-skin bars fasten the cloak. At the edges of the garment the skin is tu ned up over a cord and faced on the lining; this gives the edge a neater rolled appearance then it would have if turned up flatly. The gives the edge a neater rolled appearance than it would have if turned up flatly. The quilted lining is of brown satin Gree—a twilled silk with satin lustre that does not ray, as smoother satin is apt to do, and vears well,

Well-made seal sacques have the pile of the fleece turned upward, as the fleece then naturally falls backward and opens slightly, thus showing the depth and thickness of the pile effectively, and giving a darker look; for this leason, when stroking the fur with the hand, the strokes should pass upward, as down strokes make the fur too smooth and glossy. Sacques that have the fewest wear off in the seams; hence furriers shape the back over a form, and thus avoid all but the necessary seams under the arms. The fur sacque should be as carefully fitted to the wearer as other cloaks are, as so much depends upon its shapely fit, which is easily destroyed by long shoulder seams, or by "bagginess" in the back.

The purchaser often selects the skins for

suit, he would be as admirable as he is in three different costumes.

The general effect of the costumes in "The School for Scandal" at Wallack's Theatre is good. Excess of finery is demanded by this play, and the costumes having been determined by conventional rules and traditions, there is nothing in particular to describe. They are splendid and correct throughout, and if Mr. Coghlan would only be satisfied with two coats instead of three, and one poince the strong Alaskin scripts. The strong Alaskin skins, with thick warm pelt, are preferred for garments that are to be subjected to hard service, as they are more durable. Trimmed sacques—that in with sacques are both lashionable. It is best, however, when purchasing a new sacque, to get the plain, untrimmed garment of seal long enough without a border, so that a border can be added at a future scason if the fashion requires still greater length. A border eight inches wide is as broad as can be used with good effect on a seal sacque. The short sacques only thirty inches deep for-merly worn can be made the fashionable length by adding a border seven or eight inches broad. Ladies who have their old them fitted too closely around the hips, as they may soon be too small for bouffant drapery. They will also notice that furriers have succeeded in giving seal-skins a darker colcur than was thought possible a few years since. It is not possible, however, to give this new dark shade to old sacques by redyeing them, as the pelt of fur seal is weakened by the first dye, and is not strong enough to endure a second one. All that the furrier can do is to dress the fur anew, making the fleece smooth and even, and to repair the worn places; a border, with new collar and cuffs, can then be added. After

> diately be well shaken, and spread out to dry in a room where there is no artificial heat; if brought into contact with the heat of a fire while wet, the fleece will be matted together and deface 1. \$100. Those sold at \$125 are especially commended, but the prices vary according to the quality of the skins and the depth of the garment. A border will add something to the expense. The fashionable borders are brown and silver beaver (which the French

call castor), plucked and unplucked otter, wool seal, black marten or Alaska sable, ome in most graceful shapes that are long of the latter is tipped on the ends

pointed cape. The Hortense shape looks stead of the tail are still lower priced, cost-like a circular behind, but is shaped down ing \$12 and upward, the arm and finished as a square Hungarian sleeve. Other long cloaks are of simple sacque shape, with wide Oriental sleeves; sacque shape, with wide Oriental steels, these are very handsome when bordered with Chinchilla. Still others are in Russian designs, with wide flowing sleeves and smaller close sleeves beneath. The showy smaller close sleeves beneath. The showy silver-lynx, and the lynx bleute with its long silky fleece, are among the choicest trimmings for these long cloaks. The prices of

fur cloaks range from \$320 to \$600. FUR-LINED CLOAKS. Fur-lined cloaks are shown in a variety of shapes this season. The best Parisian modistes have designed these garments in the long, slender, clinging shapes just described for seal wraps, also in long sacques and as circulars. In selecting such a garment the purchaser should keep in view the probabil-ity that full draperies will be revived, and tty that full draperies will be revived, and brown beaver, or castor, as the Parisian fa select an ample garment; for this reason shion writers call it. It comes in bands fou the newer snapes. Circulars are made with the deep Russian collar—hoods are passees—and may be either bordered or plain; if the sum to be expended is limited, it is better to omit the border, and buy the best quality of silk and of fur for the cleak and its lining. Cheap linings of fur rub off on the dress beneath them, and the low buyerd dress beneath them, and the low-priced silks soon become "shiny." Repped silk of heavy quality, Sicilienne, armure, and a new fabric called Messine are all used for the outside of the cloak. Armure is liked because its figured surface does not get shiny. Satin de Lyon and plain satin are chosen for the richest cloaks. A new cloth used by Worth for such cloaks is wool on the wrong side with silk on the surface in reps like Terry velvet. This is trimmed with natural beaver, and has, besides, ornaments of passe-menterie, draped cords, large showy buttons, and panels of armure. Many dressy cloaks brought from the Exhibition have these ornaments as well as fur trimming—a new fa-shion that detracts from the rich simplicity htherto seen in those that are trimmed with fur alone. A very popular garment of French design is a sacque cloak of medium length, with short side forms somewhat in coat shape; the front laps on the left side. I heard the other day of a young lady receiving as a wedding present the lease of a handsome suite of rooms, together with all the fittings and furniture, in Mr. Hankey's beaver. It is also made up of black satin. Queen Anne's Gate. An excellent The Mercedes of black satin is a new

Squirrel fur is the popular lining; that known as squirrel lock is most used and is partly gray and partly white. Plain gray linings of squirrel fur are liked by elderly ladies. Linings of the whole squirrel are most commended by furriers. As all those linings are easily imitated in cat-skins, they should be purchased with great caution. Sicilienne circulars with squirrel-lock lining can be bought as low as \$50, but the fur will be so light as to have little warmth. A will be so light as to have little warmth. will be so light as to have little warmth. A hetter purchase is a silk outside lined with heavier skins of the entire squirrel at \$65 to \$75. For \$100 are beautiful armure cirto \$15. For \$100 are continuous annue enculars well lined. Ermine linings have a regal look, and may be had in a handsome circular for \$125. Chinchilla linings are light and luxuriously warm, but, like those of sable, are very expensive. A novelty called the Vienna is an ecru-tinted fur linng as soft as chinchilla. The handsomest trimming at small expense is a border and deep Russian collar of black marten. Chiuchilla and silver-lynx borders are very dressy and also expensive, often making the circu lar cost \$300.

THE ECHARPE, PELERINE, ETC. The echarpe or scarf of fur is a novelty to throat like a fichu. This is very dressy in the long-fleece furs, such as blue or silver lynx, silver beaver, chinchilla, 'coon, and the glossy black monkey skins. A handsome scarf of lynx with a muff to match costs \$40 or \$50. Another comfortable nov lty is the fur pelerine—a pointed collar or cape that covers the neck and shoulders. This is very handsome of chinchilla, or beaver, or else 'coon skins. A chinchilla pelerine costs from \$30 to \$50. A scarf of the long hair of the black monkey is considered very stylish, and costs about \$20; a must to match is \$10 to \$16. Another caprice is to make sets of the spotted brown leepard and the mottled tiger skirs. There is also an effort to revive the fitch and stone marten sets that were once so

The popular set of fur remains the long boa and muff of medium size. Furs with long fleece are made up in round boas, but the shorter fleeces, such as scal-skin, are flat. The plainest muffs are most stylisb; tassels and bows at the end are passes. The set selected by ladional set in another column.

THE ladies unanimously vote Cooper's Shirts the best made. The buttons remain, button-holes perfect. Altering unnecessary. Order them at once at 109 Yonge St., To-ronto.

AN Arabian tassels and bows at the end are passes. The set selected by ladies who have no fur cloaks or fur trimmings that must be matched is of seal, black marten, or com skins; if expense need not be considered, the more dressy furs are chosen, such as for several winters. The strong Alaska sable, chinchills, silver fox, or fisher-tail. skins, with thick warm pelt, are preferred Alaska seal muffs cost from \$5 upward, for garments that are to be subjected to hard service, as they are more durable. while the finer Shetlands are \$10 to \$30; boas cost about the same price. A good set can be bought for \$10. Otter sets resemble Trimmed sacques—that is, with a border of an be bought for \$10. Otter sets resemble another kind of fur—and plain untrimmed sacques are both fashionable. It is best, are a trifle heavier; this is an excellent fur for sets, but is considered rather heavy for sacques; otter muffs cost from \$10 upward, and boas are the same expense. Mink sets are still in favour with people who do not care for novelties; no other fur has ever taken the place of mink for serviceable wear, taken the place of mink for serviceable wear, the prices are much lower than formerly. Long round boas of black marten or Alaska sable are considered the most dressy pieces cent bottles was entirely well. sable are considered the most dressy pieces of low-prised furs; when thoroughly deodorized they are very pleasant to wear, as the fleece is of natural colour, and there is no dye to rub off and soil the collar, as is so often the case with low-priced furs that have been coloured; the muffs cost from \$5

The rich dark Russian sable sets are always valuable, and always in fashion, no matter what novelties are offered. The boas are round and long, with two tails finishing each end. Handsome dark sable muffs are \$400, but there are light shades of sable made up in rouffs of \$25. Since the seal-skin has been exposed to rain or snow it should not be left damp, but should imme-

Chinchilla remains the fashionable choice for showy, dressy sets, especially with young ladies. The soft light gray shaded fleece is very beautiful, and at the same time warm and durable. The Arica is the best, and differs greatly in its clear gray shades from the Bolivia, which has browner tints. As the Bolivia, which has browner tints, An echarpe of chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla muff costs only \$5, and looks very pretty, provided it is not worn with Arica chinchilla. To wear with velvet costumes, the choice lies between chinchilla costs is from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla muff costs only \$5, and looks very pretty, provided it is not worn with Arica chinchilla. To wear with velvet costumes, the choice lies between chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$11. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as low as \$10. A Bolivia chinchilla costs from \$25 to \$50, but the boss begin as low as low as \$10. A Bolivia chinchilla costs from They are made of seal or of otter skins, and and the silver-fox sets; the soft long fleece enough to envelop the entire person. The Medicis is shaped in the back by seams, and laps over the arms with the effect of a Dol-labout the same expense. The fisher-tail man; this is bordered with silvery beaver. sets look like dark sable, and are thought A stately cloak called the Neluska took the by many to be the richest of all furs; they medal at the Paris Exposition. It is very are, however, much less expensive than long, clinging, and slender, with sides folded sable, as the sets cost from \$75 to \$155. over the arms, and the border simulating a Muffs made from the holy of the fisher in-

FUR TRIMMINGS.

The taste for fur trimmings has greatly increased, and in order to match the various colours and cloths of cloaks and of costumes nearly all the furs in use are made into borders for trimming. A single wide border is thought more effective than two or three narrower bands of fur. The low-priced fur trimmings begin with the soft and pretty cony-skins, either brown or gray, at 15 to 25 cents a yard. The 'coon trimmings, at 75 cents up to \$4, are really very dressy, and the nicer qualities are used for fur lined circulars and cloth suits; the fleece is so long that pelt an inch wide gives a border of three inches. The familiar black marten borders are very effective, and cost \$1 a yard and upward. One of the most fa-shionable furs for borders is the black and many ladies are buying circulars instead of the newer shapes. Circulars are made with plucked out of it, and a velvet-like surface or else unplucked, with the stiff hairs left in; in either case this handsome dark border is fit to trim the richest fabrics, and costs \$3 a yard. Silver points or single white hairs are sewed in, and it is then and differ beaver and considered still nore areasy; taus costs \$5. The lynx furs in gray, black, and bleute—which has blue shades—are very fashionable long fleeces for trimming. The light long gray lynx is \$8 a yard. Black lynx is coloured, and has a silken gloss; in four-inch borders it costs from \$3 to \$5. The silver blue or bleute lynx is very dressy. The otter furs, both plucked and unplucked, make dark rich borders, especially for fine wraps. The chin-chilla borders are as fashionable as the sets just described, and are very expensive, though they vary, according to their quality and depth, from \$2 to \$18 a yard. The various fox furs also show great range in prices. The exquisite silver fox bands cost

The gray fox is cheaper, and may be coloured to match suits. It makes an excelto \$4. Black fox is a soft, silky, elegant fur, costing from \$6 upward. For wide borders the black genet is commended, at \$3 a

> A novel trimming called Toulitza is black cony skin dusted on the points with silvery white paint. The effect is very good, and French modistes use it for trimming very elegant silk cloaks. It costs from \$1 to \$'a yard. The new Marguerite trimming is clipped cony, with white hair inserted in clusters that look like snew-flakes. There are also many fancy mixtures of feather and fur, such as edges of chinchilla with a stripe between of gray ostrich feathers or of the blue-green parts of peacocks' feathers. Un-

yard.

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There is no person living but what suffers There is no person living but what suiters more or less with Lung Disease, Coughs, Colds or Consumption, yet some would die rather than pay 75 cents for a lottle of medicine that would cure them. Dr. A. Rosehee's German Syrup has lately been introduced in this country from Germany, and its wondrous cures astonish every one that the its force about the state of the control of the country from the country from the country is printed. try it. If you doubt what we say in print, cut this out and take it to your Druggist, and get a sample bottle for 10 cents and try it, or a regular size for 75 cents.

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make ten; steamboats run eighteen; a
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