

In the Realm of Women---Some Interesting Features

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LOVE and MARRIED LIFE

by the noted author
Idah McGione Gibson

SOME MODERN IDEAS

"Come with me," said my mother, after a few moments. "I want to take you to your father."

Of course I couldn't say to my mother, who had all the old-fashioned notions, that I did not want to look upon my father's inanimate form.

Dear little mother would not have understood it. She would always have felt that I did not love him. Perhaps I am prejudiced, but it seems to me that when one gazes upon the form from which all life, all that we have really loved has fled, one's mind forever rains that last impression of the exclusion of others which we might wish to keep sacred.

I have never looked upon a body prepared for its last rest with the feeling that it looked at all as the person did in life. I never have been able to say: "Doesn't she look natural?" Or: "Aren't her hands beautiful?"

Death to me is never beautiful, and I cannot make it so even when I behold those I love best in its embrace.

If I had said this to my grieving mother, I think perhaps it would have broken her heart, so I went with her. "Katherine," she said as she looked up from where she was bending over the casket, "here lies my life as well as his. For twenty-five years I do not believe I have had a thought in which your father did not enter. My whole existence meant only him—and my dear, you will forgive me, if I make this confession: I should have hated to have had to make the choice between you two."

I clasped the little trembling form of my mother in my arms as I said: "Perhaps, dear, that is the reason that we all are given no choice in the matter of life and death. Finite minds cannot visualize beyond a finite love. Today, mother dear, the modern woman allows nothing to be bigger than life itself—at least so it seems to me."

"Do not misunderstand me," I hastened to add, as I felt my mother's wondering eyes questioning me, and knew she was asking who this stranger was that she called child—who this woman was who could put anything beyond the love of her husband. "Do not misunderstand me, dear," I repeated. "I do not mean that there are not times and places where one should not give her life for another, if need be. But I think in most cases this is purely the climax of an emotional thrill, and I have come to believe that except in exceptional cases

it is braver to live than to die. Yes, braver sometimes to let the other one die, when one might have saved him at the expense of one's own life."

My mother looked at me in wonder. To her love was all and I, with a little shudder, took a firmer grip upon myself as I realized that to me love was not all.

"Katherine," said my mother with great anxiety, "don't you love your husband?"

"Yes, mother, I think I love him as much as I am capable of loving, certainly he attracts me more than any other man I have ever known. I think perhaps that should be known. I think perhaps that should be known as father did I should take care of him in just the same way as you did, and would grow to feel that he was the one object of my life."

"But, my dear, sweet little mother, unless one has just the life that you and father had, I do not believe it is possible to have the oneness which is spoken of in the marriage ceremony. Modern life is too complex, and women have grown to understand that they are something more than men's playthings or men's servants. A woman no longer feels that when a man covers her with jewels that he is giving them only for her gratification. Some of the saddest and most dissatisfied faces I have ever seen have been those of women whose fingers and forms were covered with jewels."

Mother clasped me with cold fingers. "Katherine, Katherine, you must not talk this way! If you let your thoughts run in this direction, you are laying for yourself the foundation of great unhappiness!"

"What is one going to do, mother dear, if modern thought and modern education have convinced woman that she is a human being after all? And looking about me, I am afraid that this knowledge has not brought any more happiness to other women than it has to me."

"I don't understand you at all," said mother.

"That's the trouble," I answered. "That's the trouble with all the present day women—we are just finding ourselves."

(Continued tomorrow.)

RICHNESS IS THE KEYNOTE

Afternoon and Evening Gowns for Fall and Winter Sumptuous in Fabric and Trimming.

Afternoon and evening gowns have never been more gorgeous in coloring than those now being offered for fall and winter. Chiffon, crepe meteor, tulle, lace and velvet are extensively used in frocks of the class indicated, and often two, three, or even four fabrics are combined in one gown. Metal cloth is being used generously, and glittering sequins, jet and rich embroideries play their part, and a very important part it is, in the adornment of these dresses.

Brown shades are very popular for next season, and they enter largely into the development of afternoon and evening frocks. One especially charming frock recently brought out was of wood brown satin with tunic of self-colored lace. Gold net forms the long sleeves and is used for a wide sash, tied at the back in a flaring bow.

Blue chiffon—French or Victory blue being the popular shade of the moment—makes an effective afternoon or evening frock when combined with black satin or crepe meteor and trimmed with black jet embroidery and fringe.

While fringe continues to be used in considerable quantity, jet fringe is first favorite. When silk fringe is used it is generally skirt length, except when a narrow variety, an inch or less in width, is used to form odd motifs on skirts, tunics, etc.

NEWEST HAT LINE

Really Deviates Little From the Present Style.

Designers Have Not Intended That the "Chapeau" is to Be Worn Further Back on the Head—Brims Roll Backward.

If you have read or heard about the new off-the-face style of hats that have been launched in Paris you may be under the impression that as a result of this vogue we are going to wear our hats farther back on our heads. Somehow, the hat that is tilted backward still looks a little outlandish, and it may seem to you as if it would be very hard to give up the style of wearing your hats well over your forehead.

However, these new hats are not actually worn back of the forehead. The idea is that the brims roll backward so that there is less shading of the face, but the band of the hat takes the same position now that it has for many seasons, only that the hat is placed perfectly straight in order to give the right effect to the falling back of the brim. There is no longer any inclination of fashion to tilt the hat on one side. The new hats simply were not made for that sort of thing.

When all is said and done, it is really the hat that determines the way we do our hair, and as long as our hats rest on our ears the same as usual most of us will go on wearing our hair much the same as usual. A pompadour effect in front would be quite out of the question so long as the brims of hats rest across our foreheads. It is only when hats merely rest on our heads in front that we can attempt a much puffed or elaborate front arrangement.

Time may come, and that not far off, when this tendency to pull our hats down on our foreheads gives way to something else. It may be that the poke hat that had only a small vogue last season will return in a true poke form—that is, with a front brim that really flares and a very short back that actually shows the hair in back—a hat that really is more of a bonnet than a hat.

But if this type of hat is coming eventually, then the present off-the-face shapes are merely a digression because they are placed well on the head. The only thing is that the brim rolls back. And this roll-back brim is something that will sell many yards of veiling, for this type of hat is just the sort of thing that you need as a basis for the neat arrangement of a veil. American women have the reputation of arranging their veils better than any other women in the world, but the American woman will not attempt to arrange a veil unless she has something to arrange it on.

IN BLACK CHANTILLY LACE

This charming afternoon gown is of black chantilly lace with a three-tier skirt of black georgette crepe. A new silhouette is offered in the long lines, and low waistline.

BUILT ON STRAIGHT LINES

New Garments Really Are to Have Only a Little of the "Barrel" Effect Promised.

Designers flirt with the public fancy season after season by introducing styles that are out of the ordinary; that differ radically from the ones in use, and that have received general approval. The first offerings for the season immediately to come have not escaped. Practically every designer has brought out his or her own interpretation of the barrel overskirt, but many of them admit already that it is merely one of the novelties of the season and that it is not "taking" to any great extent.

The straight-line frock, according to the Kansas City Star, refuses to be ousted. The two styles that seem destined to hold sway for fall and winter are the simple straight-line dress and the more fitted redingote. Tunics, overskirts and pleated effects, especially when accordion pleating is used, are seen everywhere, but almost invariably a straight silhouette is adhered to.

Wool jersey cloth again will be a reigning favorite next season for utility frocks. Beige and gray are said to be leading colors.

Favored Fabrics for Hats.

Hatter's plush, duvetyne and velvet continue to be the fabrics most in demand for fall hats, and the variety in effect in these models is made intimate by the many different styles of trimming.

Feathers of all kinds seem to be the type of trimming best adapted to duvetyne hats, the soft, suedelike fabric and the drooping ostrich, blonde or even coque, making a very smart combination.

The New Paris Neckwear.

Cap effects in broad multi-tier collars, with high decorative stocks, are a dominant note of the present neckwear fashion in Paris. Short-sleeved guimpes are also extensively worn and this fashion promises to be carried over for general use in the coming season.

Both white and colored neckwear is favored, white organdie and heavy white linen, with delicate rose pink crepe being extensively employed.

Fichu effects are also good and berthas are coming steadily to the front.

Taffeta Millinery.

Large hats of taffeta, with round, floppy brims, are an early autumn millinery feature of interest. These hats are trimmed with flat embroideries done in wool.

The schoolboy thinks that a switch in the hand is worse than a dozen in the bush.

HOME-MADE BREAD

Home bread-making reduces the high cost of living by lessening the amount of expensive meats required to supply the necessary nourishment to the body. The increased nutritious value of bread made in the home with

ROYAL YEAST CAKES

should be sufficient incentive to the thoughtful housewife to give this important food item the attention to which it is justly entitled. Bread made with Royal Yeast will keep fresh and moist longer than that made with any other.

Made in Canada.

Paralyzed From Over-Exertion.

Portland, Maine, Nov. 13.—Eugene Brousseau, Canadian middle-weight champion, who boxed here Tuesday night with George Chip, discovered yesterday that one side of his face and his left arm were slightly paralyzed.

A physician who examined him

said there was no indication that this was caused by a blow and expressed the opinion that it resulted from over-exertion.

A burglar may not be a man of iron nerve, but he is a man of steel. A great many uncalled for remarks reach the dead letter office.

Actor Secretly Married.

London, Nov. 13.—The well-known actor, Charles Hawtrey, was secretly married in London to Mrs. Katherine Elise Petre, widow of the Honorable Albert Petre, so not the eleventh Lord Petre.

The season for lemons never ends.



The Signature.

To distinguish the original and genuine Worcestershire Sauce from the many imitations, see that the signature of LEA & PERRINS appears in White across the Red label on every bottle.

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How to buy it—

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