

ONLY WOMEN'S PAGE



presentation being made by Mayor De Witt Clinton.

CIVIL WAR SCENES

The climax of enthusiasm was reached during the Civil War scenes. The martial tread of the 7th Regiment, as it marched down Broadway on that memorable day in 1861, was reproduced in vividness of portrayal, under the leadership of Captain William J. Underhill, representing Colonel Leitch.

BIVOUAC SCENES

The bivouac scene, interpreted by the Lotus Club, appealed to the deepest emotions of the audience by its pathetic realism. Around the campfire the soldiers sat in careless attitudes; one, who had been wounded, reclined against the trunk of a tree.

THE DAY'S GOSSIP

The West End Woman's Republican Association held its meeting this afternoon instead of on Friday afternoon at the new clubrooms, No. 47, Boulevard.

THE NATIONAL SOCIETY OF NEW-ENGLAND WOMEN

The National Society of New-England Women will hold a literary afternoon to-day in the colonial room of the Astoria.

THE MAYFLOWER SCENE

The Mayflower scene the audience was carried back 277 years to the bleak shores of Massachusetts, and renewed its admiration for the little band of people that so heroically faced desolation, famine and death.

THE EMPASSY BALL

The French Embassy ball was brilliant and beautiful in every detail. The costumes of the period were elegant and costly. Mme. de Brehan (Mrs. W. C. Demoreau), who received the guests, was superb in her Marie Antoinette gown.

THE WOMEN OF THE BLOOMINGDALE CHURCH

The women of the Bloomingdale Church, Boulevard and West Fifty-eighth-st., offer some unique attractions at a fair to be held during the remainder of the week.

THE SOCIETY OF DECORATIVE ART

The Society of Decorative Art will hold a Christmas sale and afternoon tea to-day, from 3 to 6 o'clock in the afternoon.

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THE SUNSHINE SOCIETY

Communications have been received from Mrs. Kimball, Miss E. G. Johnson, Mrs. Watson, John Murphy, Anna L. Johnson, Mrs. J. Guleck, Mrs. Edward D. Truesdell, Elizabeth R. Horton and Frederic K. Halzey.

GOOD CHEER

"Have you had a kindness shown? Has it not given for the alone? Let it give another's tears. Let it give another's tears. Will it not have the deed appear—Fast?"

PRINCESS GOWNS, RUFFLES AND FRINGES MORE

Paris styles in blouses. The Society for Political Study Discusses Wages and Listens to a Paper on Andrew Jackson.

PARIS STYLES IN BLOUSES

The Society for Political Study Discusses Wages and Listens to a Paper on Andrew Jackson. Mrs. Richard M. Bent read the paper of the afternoon yesterday at the regular Tuesday meeting of the Society for Political Study.

EQUAL SALARIES FOR WOMEN

The discussion for and against was lively. An unsuccessful effort was made to table the question. When the vote was taken the result was almost unanimous for the new federal movement.

WEDDINGS PART AND TO COME

The marriage of Miss Nellie Simpson Diack, the eldest daughter of Mr. and Mrs. William Diack, at 8:15 o'clock last evening at Trinity Church, the home of the bride's parents, at the Western Boulevard and One-hundred-and-forty-third-st., was a happy occasion.

HOUSEHOLD TALKS

Some uses for stale bread. The majority of persons who are accustomed to a refined table exclude from their menus the pasty bread pudding, such as many well-intentioned housekeepers, ever on economy intent, serve regularly to their long-suffering householders.

BURIED CITIES' PUZZLE

M. H. A. sends a puzzle to the T. S. S., with the following remarks: "I send a list called 'Buried Cities' to the T. S. S. It is a list of cities that have been buried under sand, silt, or lava, and are now being discovered by modern science."

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CARNIVAL OF HISTORY

A SCENIC AND DRAMATIC REPRESENTATION OF PEOPLE AND EVENTS.

SUCCESSFUL ENTERTAINMENT GIVEN UNDER AUSPICES OF THE NATIONAL SOCIETY OF NEW-ENGLAND WOMEN

The "Carnival of American History," presented at the Metropolitan Opera House last evening, under the auspices of the National Society of New-England Women, was eminently successful.

THE COSTUMES AND GROUPINGS WERE HISTORICALLY CORRECT

The costumes and the groupings were historically correct, and the events were typical of scenes which have helped to make the history of the country.

THE MUSIC DURING THE EVENING WAS FURNISHED BY THE 7TH REGIMENT BAND

The music during the evening was furnished by the 7th Regiment band, led by Ernest Neveer. The artistic decorations of the boxes excited general attention.

THE ARTISTIC DECORATIONS OF THE BOXES EXCITED GENERAL ATTENTION

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PRISCILLA. From the painting by G. H. Boughton, A. R. A. (With the permission of M. Knoedler & Co.)

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PARIS STYLES IN BLOUSES

ALL EXQUISITE COSTUMES ARE NOW CUT WITH LESS POUCHLIKE FULNESS.

PRINCESS GOWNS, RUFFLES AND FRINGES MORE

AND MORE THE MODE-SLEEVES STILL. "Yes," said Madame, fresh from Paris, as she rapidly pinned the silk on the lining of a gown she was fitting to a customer, "blouses will be worn, but not those blouses one sees in the shops. They are what shall we call it?—so vulgar and expansive—exaggerated, you understand? They are like the toilette of the bedroom, so what you call slouchy; not adjusted and simple, as we comprehend the cut of the season."

TO ILLUSTRATE HER MEANING SHE BROUGHT OUT SEVERAL BLOUSES FROM THE BEST ATTENDERS.

It was as she said. Although cut with a blouse effect, there was little of the pouchlike fulness that is such a feature on so many of the gowns of this year. The sides were fitted, and the slight fulness in front was drawn well to the centre.

AS HAS OFTEN BEEN SAID IN THESE COLUMNS, THERE CAN BE NO SAFER GUIDE IN REGARD TO THE LATEST FASHIONS THAN THE GOWNS APPEARING IN A NEW PLAY IN PARIS, AND THE TOILETS WORN BY Mlle. YAHNE IN "JALOUSIE" AT THE VAUDEVILLE ARE AN ADMIRABLE MODEL.

IN THE FIRST ACT Mlle. YAHNE WEARS A VIOLET CLOTH PRINCESS GOWN, WITH THE SKIRT TRIMMED IN FRONT AT THE BOTTOM WITH A DEEP POINT OF FRINGE OF THE SAME COLOR, MADE SO THAT THE FRINGE ON THE SIDES OF THE POINT REACHES THE HEM OF THE SKIRT ON A LINE WITH THAT OF THE CENTRE.

The robe crosses over the side with two straight diamonds, the side that crosses over having deep revers of white guipure. Four small ruffles form the collar, and a deep collar of violet velvet completes this simple but elegant costume.

IN THE SECOND ACT THE SAME ACTRESS WEARS A GOWN OF BENGALINE, CUT IN A LOW-NECKED BOUJE AND OPENED IN A SMALL "V" IN FRONT, TO SHOW A HIGH-NECKED UNDERVEST, COVERED WITH GUIPURE.

The blouse, which is three narrow plings of geranium velvet, is held together at the top with two bands of the same velvet, which are retained in place by cut-steel buttons. The skirt is fitted tightly to the hips by several rows of piping of geranium velvet, two groups of which also ornament the upper part of the sleeves, which are extremely tight-fitting, the upper part being merely a small double fold of the material gathered into the shoulder. A steel belt and geranium-velvet corset complete the costume.

A CHIEF GOWN IS WORN IN THE FIRST ACT. THIS CONSISTS OF A SKIRT OF GRAY CHECK, TRIMMED WITH ROWS OF SATEEN, PUT ON IN THE SHAPE OF A BASQUE. THE CORSELET IS OF GRAY BENGALINE, CUT IN ECAPIETTES OVER SHOULDER OF GRAY CLOTH, THE WAIST OF THE GOWN BEING A RUFF OF GUIPURE, WIRED SO AS TO STAND STRAIGHT UP AT THE BACK, CONTINUING DOWN ON EACH SIDE TO THE WRIST, LIKE REVERS, MEETING IN A POINT UNDER THE BELT. THE BELT IS OF DAME-COLORED VELVET, AND THE BOWS ARE HELD TOGETHER BY A NECKLACE OF GUIPURE. WITH THIS TOILETTE IS WORN A CHARMING TOUPE OF TULLE IN THREE SHADES.

AN ENGLISH CLOTH GOWN.

Another costume is a walking dress of English overcoat cloth, trimmed with velvet of the same shade. The skirt has a band of velvet around the bottom. The jacket has a straight, scalloped shawl front. The bodice is of the same cloth, with a little rounded at the bottom.

FINALLY MAY BE CITED A COSTUME IN THE LAST ACT, WHICH IS FROM "LA FERRIERE," WHILE THE GOWNS OF Mlle. YAHNE ARE FROM "DOUBT." THIS GOWN IS A WHITE CLOTH, WITH A DEEP POINT OF FRINGE, BUT ALMOST ENTIRELY COVERED WITH TUCKS SKILFULLY ARRANGED IN POINTED GROUPS, EACH GROUP HAVING FOUR POINTS SURROUNDING THE SKIRT, THE FIRST AND LAST BEING THE LONGEST. THE SECOND AND THIRD GROUPS ARE TWO POINTS TOUCHING THE HEM. THE BODICE IS PERFORATED, SHOWING A BARKER SHIRT, WITH A RUFF OF GUIPURE, AND THE FRONT FASTENS ON THE SIDE, AND IS CUT WITH THREE POINTS.

SOME USES FOR STALE BREAD.

The majority of persons who are accustomed to a refined table exclude from their menus the pasty bread pudding, such as many well-intentioned housekeepers, ever on economy intent, serve regularly to their long-suffering householders. Never was a greater failure to economy. It requires, if properly made, the same amount of eggs, sugar and milk that is required to make an equal quantity of good custard. The addition of the bread reduces the custard to a pastry consistency, which destroys its flavor for a delicate taste.

WE WILL NOT REFER TO THAT COMPOUND OF "PASTE AND POWDER," WHICH CALLS FOR STALE BREAD, "SOAKED" IN MILK, WHICH IS SWEETENED TO MAKE IT EATABLE, SERVED WITH SOME SWEET SAUCE OR EVEN SERVED IN A GREAT MANY FAMILIES, AND EATEN GENERALLY, NOT BECAUSE ANY ONE LIKED THEM, BUT AS A SORT OF HOUSEHOLD PENANCE FOR NOT HAVING CONSUMED ALL THE "BAKING" OF HOMEMADE BREAD BEFORE IT BECAME STALE.

Happily, this variety of economic pudding is being put out of date. Housekeepers have learned that there are many uses for stale bread, and it is not necessary to create a new name for the bread, but to use it in a correct and economical way. Soft breadcrumbs, at least a day old, are valuable for forcemeats, stuffings and for some other purposes. They are the inside crumbs of bread a day or two old, but some people seem to suppose the second form is the dried crumbs. Do not wait until bread has become too stale to use, but use it when it is still good, as they always will in time, is unfit for any use.

THESE BREADCRUMBS ARE GOOD FOR PUFFINGS, FOR BREADING MEATS, AND FOR COVERING SCALLOPED DISHES AND COQUILLES, THOUGH FOR THE LATTER PURPOSES THEY ARE OFTEN PREPARED IN THE FORM OF CRUMBS OF DRYING BREAD, IN THAT THE LIQUIDS ARE DISPOSED OF AND CANNOT GET THE DISH IN WHICH THE LIQUID IS USED TO SOAK UP THE LIQUID. IN THIS CONDITION IT WILL KEEP INDEFINITELY IF KEPT DRY AND FREE FROM WEEDS.

IT IS A GOOD IDEA TO SUPPOSE CROUTONS AND SQUARES OF TOAST USED IN THE SOUPS SHOULD BE MADE OF STALE BREAD. THEY SHOULD BE CUT FROM STALE BREAD, BUT ALWAYS DRY THEM IN THE OVEN FOR FOUR DAYS AND WILL SOFT ENOUGH TO BE EASILY CUT WITH THE LITTLE ORNAMENTAL TIN CUTTERS USED FOR THE PURPOSE.

IF YOU HAVE NO CUTTERS, CUT THE BREAD WITH A SHARP KNIFE INTO CRUMBS, AND DRY THEM IN THE OVEN UNTIL ALL MOISTURE HAS LEFT THEM, AND THEN POUR THEM INTO A WOODEN OR TIN BOX WITH A TIGHT COVER.

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