WOMAN'S REALM

MME. DE CELVOY.
By J. M. Natter, 1685-1766.

THE GUARDIAN ANGEL.
By Murillo, 1617-1700.

FANNY PASTER.
Sir Thomas Laurence, 1769-1830.

These three old masters form part of the collection now on view daily from 9 a. m. to 5 p. m. in the "New Weston Galleries," No. 59 East 59th street, between Park and Madison avenues. The collection includes original examples by Guido Reni, Fragonard, Chardin, Rubens, and others dating from the fourteenth century.

The Coming of Renaissance Styles.

Indications That a New Dress Era Is at Hand in Paris—Chamois Drop Skirts.

Paris, December 7.

The most remarkable thing about Paris fashions at the moment is the fad for wearing short gowns in the afternoon. It must be looked on only as a fad, for the greater part of the women so dressed are enjoying the comfort of their carriage or automobile, and therefore the short skirt is unnecessary. The great middle class, who must walk while on shopping trips, is still too conservative to wear anything save a skirt which would drag if it were not carefully held up. Perhaps the idea will filter down to this class some day, but, then, alas! it will no longer be a fashion.

Nevertheless, for the moment the French tailors are making afternoon costumes along these lines, and furnish suggestions of particular value to Americans who have long adopted—in fact, started—the fashion of dressy short skirt costumes. A costume just finished by Francis is very French, because it uses a delicate silk embroidery on a plaid, and the jacket appears original at the moment, because it is neither a fitted habit nor a short waisted veste. The material is broadcloth in dull plaid, in which there are mauve, blue and stone gray. The skirt clears the ground and is full at the hem, but close about the hips, where some of the fulness is stitched down into pleats. Between the pleats about the hips are little bias pieces beautifully cut and stitched—one of the small stamps of good tailoring. There are two narrow bias bands at the hem. The jacket closes invisibly in the middle, but hangs straight like a box front to about four inches below the waist. The sides of the crossing are embroidered in lavender silk in a heavy arabesque design, and some of the embroidery is used on the coat collar. This is higher in the back than has been the custom, and of a dark gray velvet. In the back the coat is shorter than in the front, and is slashed up to above the waist line. It is easy, but by no means suggests a paletot. A coat cut in this fashion can be comfortably worn over a waistcoat when the weather demands it. The changeable Paris winters make the waistcoat a most popular garment. There are woven ones, embroidered ones, but most popular of all are those of fine suede or chamois.

PRETTY MODES FOR GIRLS.

The latest use of chamois leather is for petticoats. These are not at all bulky, are warmer than two or three ordinary petticoats, and are also light in weight. The leather is dyed any color, and trimmed with taffeta flounces to correspond. It doesn't sound at all coquettish, but by petticoat now one really means the short drop skirt to the dress.

One of the marked innovations in French customs which have been observed of late is the increased care given to the dressing of girls in their teens. Before this era nothing was provided for the schoolgirl beyond her convent uniform and perhaps one stuff gown, generally clumsy in line and sombre in color, and even the debutante hardly expected to rise beyond the glories of pink tulle or white silk muslin. All this is changing: the young girl in society is gowned with almost as much care, one might say, as is her mother, and even schoolgirls have pretty gowns.

A dressmaker who caters only to children and schoolgirls has just turned out a model on the pinafore idea which is most becoming to a girl of fifteen or sixteen. The gown is of pastel blue cashmere cloth, and at the foot are four narrow shaped flounces of cloth piped with satin in the same shade. The gown has straps over the shoulders piped with satin and is cut out in a round décolletage. It hangs straight, front and back, although it is shaped in on the sides to show the curve of the waist. The underblouse is of some soft stuff—mousseline de soie or crepe—in the same blue, and is trimmed with a yoke of Irish lace.

A fashion for girls a little younger, from ten to thirteen, consists of gown and long coat, long enough to cover the gown, of the same cloth. The soft pastel shades are generally used and the dress is made in one piece with a lace yoke.

Now that every one has ceased to talk of the First Empire, and the modes of the periods of Louis XV and Louis XVI seem exhausted, some other historical period must be called on to provide inspiration to the grand couturiers. Gowns "de style" are always in demand in France, and it is rumored that for this class of costume the Renaissance idea will be conspicuous. The Renaissance provides considerable variety, and the features which seem to be called out now are the long sleeves growing full toward the wrist, the loose stole over the shoulders, and perhaps the small square décolletage. Some gowns seen lately have been made with a long, loose bag over the elbow, open on the inside of the arm, but half concealing it when the arm is dropped. Undersleeves are appearing on many gowns, and they are long and full, falling over the wrist. The stole idea is sometimes carried out in half mantles drawn low over the shoulders and in some cases meeting under the arms. These are of lace, velvet, or lace and velvet combined.

THE "FLOU" A PROMINENT NOTE.

There is an unusual amount of self-toned trimming used this season. A model which one sees repeated often is a velvet costume in taupe or thistle color (both fashionable), embroidered in fine braid and chenille in the same tone. A bolero is rarely used on a gown of this sort, and the best liked model seems to be a long blouse, belted and falling to the knees, or shorter, if that be more becoming. There may be a lace yoke and lace set into the sleeves. There is a new chiffon velvet which has a surface like corduroy which is much liked for costumes of this sort. Among the gowns regarded as correct form for visits are those composed of velvet habits, with skirt of mousseline de soie or Greek tulle, generally with velvet used as a trimming. Aubergine and old rose and other shades in these tones are a first choice in afternoon costumes.

Among the winter stuffs is a cloth with a mat surface like flannel. It has the advantage of not creasing, but in solid colors it can hardly be said to be as handsome as either satin faced or pastel cloth. This stuff, however, is at its best in fancy designs, stripes and spots. A striking costume, chic if not artistic in its arrangement of colors, is of this stuff showing red and black lines on a purplish-red ground. The skirt clears the ground and is trimmed with a pattern made of bias bands of the stuff and lines of stitched black satin. The half-fitted veste falls to the hips and has a tiny vest of black satin, ornamented with small gold and black buttons. On the sides of the veste are passementerie ornaments showing the three colors found in the stuff. This model comes from one of the really exclusive places on the Rue de la Paix, and in spite of its bizzare appearance it is as good style as the self-trimmed velvet costumes described above. Black trimming is used a good deal this season, more than it has been since the fashion from exaggeration fell into disrepute some seasons ago.

One of the most successful evening gowns this winter is the princess, of black velvet, trimmed with white tulle or lace about the square décolletage. Some originality is added to this costume by introducing long Renaissance sleeves of white tulle, pailletted with jet. In this case the tulle about the décolletage is draped with a large jet ornament with hanging ends.

To be quite correct the two piece costume should be accompanied by a blouse, unless it be a morning walking suit, when a lingerie blouse or a white chemisette with linen collar is correct. For the afternoon something more nearly a part of the costume is required. The tinted laces come in well here, and sometimes white or cream lace is embroidered with the colors shown in the costume. Anything, almost, except the all white blouse, is suitable. The white note is good, naturally, near the face, and a fortunate choice generally is a mousseline de soie the color of the costume, embroidered with white and inset with white lace. Everything is on the princess line now—that is, the general scheme of the gown should continue from the collar to the hem of the skirt.

For the coming months undoubtedly the "flou" is to be the prominent note. Everything will be loose, blouse, skirt and sleeves, without going back to the exaggeration of a few years ago. Sleeves will probably grow longer—at least, they will drop more from the shoulders—and lace and mousseline undersleeves will be introduced. Colors will be lighter; indeed, it is hardly possible that the present craze for sombre tones will continue into the coming year.

THE UNPLEASANT VOICE

A Woman Tells How to Overcome It by Breath Control.

There are voices that repel and voices that win, according to Olive Christian Malvery, who has an article on the subject in "The Lady's Realm." Miss Malvery visited the United States two or three years ago, reading and lecturing before the Woman's Christian Temperance Union, the Young Women's Christian Association and other similar organizations. Later she married Archibald Mackirdy, of the United States consular service.

There is without doubt such a thing, Miss Malvery thinks, as mesmerism of the voice, and for lack of it many a parliamentary battle has been lost, many a political campaign foredoomed to failure.

It is to the "necessarily heavy demands that modern life makes on persons" that Miss Malvery attributes "the unpleasant voices one hears everywhere." And it is the same in "the states," the one alleviating factor in the situation here being that "few people are more sensible of their deficiencies than are the Americans themselves, and no people are so willing to spend both time and money on correcting their defects. The strain upon nerves and tissues caused by the exceedingly hurried life in the states, together with the rarity and severity of the atmosphere, has rendered the American voice high pitched and disagreeable, and this defect the Americans, the women especially, are setting themselves very seriously to combat."

The secret of the mesmerism of the voice really lies in the perfect management of the breath, it seems, and to this end the author suggests a few exercises which, she says, she invariably makes her pupils practise for the acquiring of breath control and fuller volume of voice.

"A good experiment," she says, "is to stand upright and fill the lungs slowly, keeping the mouth shut and drawing the air through the nose. Then hold a lighted candle a few inches from the lips and speak, letting the breath escape so evenly that the flame does not flicker.

"Another good plan is to hold a small mirror close to the mouth and expel the air from the lungs so slowly that it rises, leaving no mist on the glass."

Next in importance of breath control is the flexibility of the lips and the whole body. Under the strain of modern life one unconsciously grows stiff. Yet relaxation is one of the most important means of keeping the body and the faculties bright and fresh. "Women who would practise this art of relaxation," says the author, "would find that they were far less likely to be afflicted with wrinkles and gray hair when living constantly under the strain of high pressure. The voice, instead of becoming harsh and cold as the years advance, would retain its fulness and warmth if the muscles of the throat and chest were in perfect order."

An excellent exercise to be practised on the floor of one's room a few minutes night and morning for relaxation is to lie flat, with the hands held tightly above the head, every part of the body being in contact with the floor. The proper way to do it is to lie on the earth, but that, of course, is seldom practicable for the city dweller.

The mouth Miss Malvery likens to a violin, the breath to the bow. "The tongue must be brought under control and lie low in the mouth, making the throat as wide as possible for the passage of air."

Nervousness has the effect of thickening the tongue and contracting the passage of the voice. As for the habit which many speakers have of sipping water during a speech, it is "dangerous," as it "brings the blood to the throat and congests it. A natural way to moisten the mouth is to draw the tongue well back in the throat and take a deep breath. One is thus provided with a natural moisture."

Reading aloud to a violin accompaniment is recommended as an excellent plan in voice cultivation. As for the cultivation of a pleasant laugh, Miss Malvery also has something to say about that. "One generally hears such hideous noises, instead of the low, musical laugh, or the tippling merriment" of the lady novelist. There is no reason at all why people should indulge in these harsh and ugly sounds. The expression of wholesome merriment is one of the most attractive and delightful sounds. An excellent plan to avoid an ugly laugh is to use the notes of a violin as a sound pitch, and laugh in cadence on several notes."

NEW METHOD OF TRAINING THE SPEAKING VOICE.

EXERCISES TO ACQUIRE AN AGREEABLE VOICE.

LEARNING TO LAUGH MUSICALLY.

NOVELTIES FOR CHRISTMAS.

A Mint of Money for Women Who Can Invent "Oddities" for Exchanges.

"The woman who can hit upon something really novel for Christmas is sure to make a mint of money," said the manager of a woman's exchange. "If it is for children, especially, it spreads like wildfire, and the fortunate designer has her hands more than full. Others, of course, try to imitate her work, but, as a rule, no one succeeds quite so well as she, and people want what so-and-so makes, and will not be satisfied with anything else. Of course, the names of our consignors are not told, but each one has a number, and we find that the numbers come to be about as familiar to our patrons as names would be.

"The taking ideas vary, of course, from year to year. The popular fancy one season may be for anything relating to automobiles. Just now we are looking for things in airships. The ideas centring about dolls are legion. One of our consignors makes a specialty of doll automobile outfits, and another fashions dolls' riding habits. Telephones for dolls, made in the form of bonbon boxes, adorned with plenty of ribbons, had a big run one year. They serve two purposes, you see. They could be used as dinner or dance favors for the grown-ups or as playthings for the children.

"Then, coming down to useful articles, there's a great field for ingenuity in the way of making them attractive. A fetching idea in stocks, for instance, is a treasure trove for the originator, and there is a woman in Vermont whose cushions made so like the old-fashioned sticks of red and white peppermint candy that they deceived many, and sold like hot cakes.

"You see, in our business, as in everything else, the new things are the money getters. It isn't every one who has the genius for being a bit ahead of the times in thinking out the things that people are sure to want next week or next month, but it would surprise you to see how many absolute novelties each season brings."

Notes of the Clubs.

Installation day of the Society of the Daughters of Ohio in New York took place at the Waldorf-Astoria last Monday, when, with the assistance of several presidents from other clubs, the newly elected officers, from Mrs. Margaret Holmes Bates, the president, through to Mrs. E. L. Arbecam, the historian, were inducted into office. There were greetings from Mrs. Lillie Devereux Blake, president of the Legislative League; Dr. Frances Morrell, president of the Woman's Press Club; Mrs. Charles Conrade Ruthrauff, president of the National Society of Ohio Women; Miss Mary Garrett Hay, president of the Daughters of Indiana, and Mrs. Cora Welles Trow, president of Post Parliament. The programme opened with the reading of the minutes of election day and included recitations by Miss Marjorie Moore and some original music by Miss Grace G. Gardner, sung by the composer.

Mme. Niessen Stone, soprano; Frank Ormsby, tenor; A. G. Janpolski, basso, and Alexander Saslavsky, violinist, were the artists at the second morning musical of the Haarlem Philharmonic Society last Thursday at the Waldorf-Astoria. The programme, which was greatly enjoyed by the large audience, included numbers by Franz, Strauss, Gluck, Tschalkowsky and Lalo. Mr. Janpolski sang a group of typical Russian folk songs. Eugene Heffley, president of the MacDowell Club, was expected to speak at the conclusion of the programme on the MacDowell fund, which is now interesting the musical world in America, but was detained by illness.

The reception committee included the following women: Mrs. Thomas Jacka, Mrs. Nelson D. Thomson, Mrs. R. Granville Green, Mrs. Robert Reid, Mrs. Charles P. Geddes, Mrs. Judson G. Wells, Mrs. Edwin F. Ashman, Mrs. David B. Sickles, Mrs. William A. Hoe, Mrs. William A. Price, Mrs. Edgar Moseman, Mrs. Hamilton Higgins, Mrs. Frank B. Higley, Mrs. Charles B. Pearse and Mrs. Arthur H. Leary.

The ushers were Miss Carrie M. Hoe, Miss Florence M. Purdy, Miss Helen Roosevelt Lincoln and Miss Florence A. Seaman.

The sixty-second annual meeting of the Women's Prison Association was held at the Isaac T. Hopper home, No. 110 Second avenue, last Tuesday. The reports of the various committees were unusually encouraging. The principal feature was the report of the legislation committee, under whose auspices a bill was introduced in the last Legislature for the establishment of a state farm for women convicts. Although the bill failed of passage, it will be again introduced this year, and the prospects that it will become a law are considered exceedingly hopeful.

At the annual meeting of the Women's Chess Club of New York the following members were elected directors for the ensuing year: Miss Eliza Campbell Foot, Mrs. Winthrop Parker, Mrs. William Gordon Ver Planck, Miss E. Somers Haines, Mrs. Mason Jones, Miss Frances Peters, Mrs. George P. Slade, Mrs. Paul Fenn and Mrs. Samuel Hanson Ordway.

Immediately after the election the directors held a meeting, and from their own number elected these officers: Miss Eliza Campbell Foot, president; Mrs. Winthrop Parker, vice-president; Miss E. Somers Haines, secretary, and Mrs. William Gordon Ver Planck, treasurer. Fifteen new members have been elected. The chess club during the winter will meet at the Hotel Martha Washington.

The bazaar held at the Waldorf-Astoria on November 24 for the benefit of l'Ecole Maternelle Francaise realized the gratifying sum of $3,500.

Announcement to this effect was made at the business meeting of the Dames Patronesses last Monday. The coupe de Sevres, the gift of the French government, was sold at auction through the courtesy of Thomas Kirby, of the American Art Association, and went to Charles Polifeme, one of the directors, for $500. This coupe will later be exhibited at the Metropolitan Museum of Art. Edmund Russell presented a painting to the school, which was raffled off last Tuesday at the school, No. 546 West 28th street. It brought $250, and was won by M. Polifeme. Mrs. J. Blumenthal won the automobile. The bazaar was in charge of Mme. Charles Polifeme, the first vice-president.

St. Joseph's Day Nursery benefit has been arranged to take place on Thursday, December 27, at the Waldorf-Astoria. A large number of patronesses have already subscribed. As a worthy object of charity this nursery is among the foremost, and in its struggle to keep up with the annual expense account the trustees depend in a great measure on this benefit to maintain the institution.

The board of trustees is made up of the following men: Vincent P. Travers, Thomas Lenane, John Crane, John A. Davidson, Daniel J. O'Conor, Michael J. Drummond, Myles Tierney, James McGovern, James Clarke, Robert E. Danvers, James G. Johnson, Joseph F. Ryan, John J. Pulleyn, Michael Blake and John Slater.

The committee in charge of the benefit has arranged a programme which it thinks will appeal to all who attend. At 8:30 o'clock the entertainment will open with the French comedy "Because She Loved Him So," adapted by William Gillette, and produced by special arrangement by the Mummers with the following cast:

Oliver West.....James F. McVey
John Weatherby.....Nicholas J. Healy
Thomas Weatherby.....Edwin J. Tally
Edward Marsh.....Frank S. Gannon, jr.
Rev. Lyman Laughley.....George D. Mulligan
Albert Pritchard.....W. Clayton Woods
Mr. Jackson.....Edward B. McGuinness
Gertrude West.....Miss Georgina Edson
Mrs. John Weatherby.....Miss Bernadette Tighe
Donna Adelina Gonzales.....Miss Marion Slater
Margaret.....Mrs P. J. O'Connell
Susan.....Miss Belle Delaney
Miss Julia Laughley.....Miss Viola Morgan

The play will be produced under the direction of Robert O. Jenkins.

This is the fifth anniversary of the Mummers, aiding in this charitable work. The grand ballroom of the hotel will be temporarily transformed into a large theatre for the performance, and those who desire to see the play should be present not later than 8:30 o'clock, as the doors will positively be closed during each act. General dancing will follow the performance.

Tickets admitting one will be sold at $3 each. The boxes on the first tier, seating eight, will be sold at $50. Applications for them should be made to the treasurer. Checks should be made payable to Edward S. Connell, treasurer, and all returns directed to him, at No. 38 Hamilton Terrace, New York City.

A SENSE OF HUMOR.

Quality Among Minor Morals of Americans, Says Miss Repplier.

In a survey of the "Mission of Humor," which swept the field of English and American letters from Dean Swift to "Mr. Dooley," Miss Agnes Repplier, yesterday, at the League for Political Education, delighted a crowded audience with her witty remarks on the American joke and the virtues and failings of the American sense of humor.

"A sense of humor," said Miss Repplier in the course of her lecture, "is among our minor morals as Americans. It adds grace to our social intercourse and tends to keep down our self-esteem. We dare not inflate ourselves to the top of our bent for fear of being laughed at. It may be said of us that we are too easily amused, that we laugh when we should be indignant. English critics find our union of keenness and apathy, of penetration and indifference, when confronted by extortion, by public abuses and political corruption and dishonesty, hard to understand. As one of them said: 'If you think it amusing to be imposed on, you need never be in want of a joke.'"

American humor Miss Repplier characterized as "good-humored and decent, inclined to irreverence, with neither the pitilessness of the Latin nor the grossness of the Teuton." It has, however, tended thus far too much to mere "sportive irresponsibility." Instead of being a "conviction" a "steady perception" to bear upon the reform of evils and abuses, it contents itself with "noting superficial incongruities." Yet here, she said, was "a big battlefield whenever American humor feels itself equal to it." Our best work thus far had been in political satire.

Miss Repplier moved her hearers to frequent laughter with her jibes at the "black melancholy of the comic supplement," the "debilitated jests to which certain editors devote pages at the back of their magazines," and the jokes which centre about the Boston and Chicago girl and the bespectacled Boston child.

"A Philadelphia barrister told me there were only eleven original jokes known to the world," continued Miss Repplier, "and all we know are variations on them. To me it was a surprise to hear there were so many." The George Washington hatchet with which the whole country erupts every year when February 22 draws nigh she termed "our great American joke."

A SCHOOL OF REPOSE.

Annie Payson Call Advocates Teaching Girls How to Rest.

A school established for the express purpose of training girls in repose is one of the striking ideas put forth by Annie Payson Call in her new book, "Everyday Living" (Frederick A. Stokes Company, New York). After noting the different part which athletics play in the man's and the woman's college and the relatively much greater nervous strain under which the women work, Miss Call goes on to develop this idea:

"The greatest physical need for women is a training to rest; not rest in the sense of doing nothing, not repose in the sense of inanity or inactivity, but a restful activity of mind and body, which means a vigorous, wholesome nervous system that will enable a woman to abandon herself to her study, her work and her play with a freedom and ease which are too fast becoming, not a lost art, but lost nature."

This "rest" school would aim at once to eliminate the "no-time" hurry, the next reform would be so to arrange the daily work that there would be a marked system in the alternation of studies. A body and mind, to be wholesome, must be trained to action and reaction, not action and inaction."

The author would begin this work with physical training, including a training of the voice. Quiet, deep breathing all through the class work, exercises for suppleness, some of them very rapid, followed by motions for finer balance and for spring, would constitute the chief physical work necessary to train a woman to rest. After she has acquired that, she must learn "the normal use of the real power as it grows. No woman has the natural spirit of repose who, finding she can attend to particulars with increasing facility, crowds her life in general."

ALL SORTS OF MIXED DRINKS.

A Book on How to Prepare and Serve Them, and Also Wines.

Three "masters in the art" are said to have collaborated in the odd yet attractive book which, under the title of "Louis's Mixed Drinks, with Hints for the Care and Serving of Wines," by Louis Muckensturm, has recently appeared from the press of the H. M. Caldwell Company, Boston and New York. Two of these "masters" are head chefs at the principal clubs of Boston, and the third "holds a responsible position in a leading Bohemian resort." It is therefore evident that they must have much valuable information to impart on the subject of drinks, an inference that is confirmed by a perusal of the 107 pages, containing, as they do, not only a list of recipes, but data on the care and serving of wines which will be of service in the private family as well as to the restaurateur.

"With canapes, clams, oysters and relishes of all kinds serve vermouth, sherry, Maderia or Marsala," is the advice. "With soups and fish, serve white wines, such as Rhine wine, sauterne, or light white Burgundies. With relèves or entrees serve clarets, such as red Bordeaux, red Hungarian wines, red Swiss, or Italian wines. Such wines do not clog the appetite as stronger ones would do, but on the contrary, they give you new vigor. Burgundy can be served any time after these courses. With roasts serve champagne or any kind of sparkling wines. With coffee serve Kirsch, brandy or fine champagne; after coffee serve liquors.

"Never drink any hard liquors, such as whiskey, gin or cocktails, or any kind of mixed drinks with clams or oysters; it is liable to upset you for the rest of the evening.

Here are some of Mr. Muckensturm's receipts. When not otherwise stated, the quantities given are for one person:

MORNING GLORY COCKTAIL.

Take two dashes of orange bitters, one dash of Angostura bitters, one dash of Maraschino, two liqueur glasses of Bourbon whiskey and one liqueur glass of French brandy. Fill the mixing glass with ice; stir well and strain into a cocktail glass. When ready to serve, add a dash of absinthe.

ALFONSO CUP.

In a good sized glass pitcher put the juice of two lemons, the juice of one orange, two tablespoonfuls of sugar, one pint of dry Spanish sherry, one pint of Oporto wine and one liqueur glass of brandy. Ornament with sliced fruit and berries. No mint. Sufficient for four people.

HORSE'S NECK.

Cut the rind of a lemon in a long strip, place in a lemonade glass, holding one end of the peel above a lump of ice, and fill the glass with a bottle of imported ginger ale.

MANHATTAN COCKTAIL.

Take eight ounces of French vermouth, four ounces of Italian vermouth, twelve ounces of rye whiskey, one liqueur glass of Curaço, half a liqueur glass of orange bitters and four full dashes of Angostura bitters. This will make a quart.

PHILADELPHIA PUNCH.

Place in a punchbowl one and one-half pounds of cut sugar dissolved in one quart of water, one pint of lemon juice, one quart of Jamaica rum, one pint of brandy and one-half pint of peach brandy. Ornament with sliced fruit. Sufficient for twelve people.

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