GOWNS RICH AND RARE

Elaborate Preparations of Fashion for the Winter.

OLD-TIME CHARMS REVIVED.

This Season to Surpass All Others in Lavish Extravagance.

Marie Antoinette Embroideries a Distinguishing Feature of the Styles—Laces in Great Demand—Richness of Materials of Gowns and Their Trimmings—The Latest Waists and Skirts—Sleeves Perceptibly Smaller—Variety Seen in the Cut of Skirts—Gowns for Evening and for Bridesmaids in Flowered Satins with Louis XVI. Coats—Elegance of Imported Evening Costumes—New Combinations of Materials—Winter Fashions for Girls.

The season when opera and afternoon teas, dinner parties, and social functions of varying degrees of importance become the absorbing theme of life will soon be with us again, and meanwhile the numerous elegancies of dress which will be in demand later are perplexing the feminine mind. The question as to what particular styles will prevail is not easily answered until the new modes appear on dress parade for public approval; but if elaborate preparations are any indication of things in prospect, this season will surpass all others in the richness of its materials and lavish extravagance in all the minor accessories of dress. Embroideries such as were a feature of fashion in the time of Marie Antoinette, wrought out by hand in exquisite harmony of color on a white satin ground, are one of the distinguishing characteristics of the latest imported gowns. Small pieces of this embroidery are used for vests and collar bands, narrow yokes, and wide-draped revers, with such good effect that very little trimming of any other sort is needed. Besides these embroideries, which are invariably worked by hand in the form required, there is a great variety in bands of machine embroidery in open designs and equally artistic colors, which are much less expensive. Fine beads and glittering sequins added to these make them very showy and a very good substitute for the fine needlework.

Real laces of various kinds add elegance, as well as expense to many of the handsome gowns, and the woman who possesses some fine old lace can find no end of uses for it this season. Short lengths make pretty hat trimmings, and evening dresses can absorb almost any amount. Venetian rose point, Brussels point de gaze, Italian point, Renaissance lace, and guipure, are much used for dress trimmings, but for those who cannot afford the genuine article there are lovely compensations among the imitation laces, which are more attractive than ever. Wide collars of Renaissance and the heavier laces are elaborately jetted and traced with gold thread to make them more showy, and lace treated in this way covers revers, collar bands, and vests with great effect. Very pretty waists for evening gowns, of striped, flowered, or plain satin, either high or low neck, are made of fine lace traced with gold thread, arranged over chiffons and a white silk lining. The sleeves should be of silk like the skirt or of plain white chiffon, with a trimming of the lace. A narrow vest of painted satin, with a tiny frill of colored velvet down either side, is a pretty addition; and the combination is especially pretty for a black and white striped gown.

Full waists of plain chiffon are used for evening, and are made quite up to date by a rich belt of colored mirror velvet; so it is possible to freshen up a last year's evening gown in a very acceptable manner, despite the fact that the latest models have waists and skirts alike. Sleeves are sometimes of a contrasting material, and a very charming illustration of this is a gown of purple pink satin, with black mousseline-de-soie sleeves and neck trimming. The sleeves are very short, arranged in a series of deep puffs up and down, with bands of beaded trimming between, and the frill around the neck is very full, and caught at one side with a large velvet orchid.

Sleeves of evening gowns, with very few exceptions, are perceptibly shorter than they were last season and stand out in full round puffs or short double frills. The latest sleeve for day gowns is decidedly the Marie Antoinette style fitted closely above the elbow with a short draped puff at the top, which varies a little in length and fulness according to the material. So it is safe to prophesy smaller sleeves in the near future. Of course, large full puffs are still worn, but they have lost their stiffening, and many of them are arranged plain at the armhole on top to give length to the shoulder, and the fulness is plaited in at the side and under the arm. These sleeves are very long and shaped in a long point, which falls over the hand and is often made dressy by a frill of lace.

Skirts show some variety in the cut, and Jaquin, who is the leader in this branch of the dressmaker's art, shows a new model which exceeds all others in point of fulness. It is plaited across the back and on the hips, falling in soft folds instead of the stiff godets, which are apparently quite out of fashion. Another skirt which is shown as a new model is very full, cut circular at the side, and gauged instead of plaited at the waist across the back. The front has a plait on either side which follows the seam to the bottom and has the appearance of a wide box plait. The most successful skirts are lined with silk, not so much for the luxury of a silk lining as for necessity, because the little stiffness silk can give is needed, now that hair cloth has been discarded, except for a very narrow facing. Skirts of evening dresses are made quite plain or trimmed, if at all, down either side of the front breadth, which is sometimes made of a contrasting color and material.

The most fascinating gowns for evening and for bridesmaids at a full-dress wedding are made of flowered satins with a Louis XVI. coat, or a long pointed waist, with full paniers on the skirt and close sleeves with a full short puff at the top. Chiné silks, which are not so expensive, are very popular for evening gowns, and make very good copies of the old-time dresses. A waist which can be worn with a last season's skirt, especially if it is white, is made of white China silk scattered over with a chintz pattern and trimmed with fine, creamy lace. Another combination for extending the usefulness of an old skirt is a bodice of white mousseline de soie striped with narrow black lace insertion. Black velvet jet appliqué forms a band around the décolleté neck, and turquoise blue satin sleeves give the touch of color.

The first gown shown is a good illustration of the elegance displayed among the imported evening costumes. It is made of heavy pearl-colored satin, with bright-colored bouquets of chiné flowers scattered over it. The skirt is immensely full, and the bodice is cut in the Louis XVI. fashion, with coat sides, opening over a Dresden china green velvet vest. Diamond buckles fasten the velvet where it is caught up at the neck. The sleeves are of green velvet, and the wide collar is of silk, edged with handsome lace. Quite in contrast is the simple gown of plain white satin lined with pink silk, which has a full bodice of white chiffon over a tight-fitting lining of white silk. Pink ribbon embroidered with silver sequins frames the low, square neck, and hangs in looped bretelles from either shoulder. Long fringed ends from the right side pass under the draped pink sash and fall on the skirt, and pointed epaulets of lace lined with pink and embroidered with silver sequins partially cover the sleeves.

The third gown, which has more of the old-time charm about it, shows a tablier front of rose velvet, trimmed across the bottom with lace. The pointed waist and short puffed sleeves are of velvet, decorated with point de Flandres arranged around the shoulders like a fichu, which is looped at the neck in front to form a butterfly effect. The skirt is of rose and yellow chiné flowered silk. Another dress of pale blue chiné silk represents a very different style. The skirt is cut so full that it falls in plaits at the side as well as the back, and the full bodice of pale blue chiffon has an Empire belt of green velvet decorated with miniature buttons. The sleeves are simply a double frill of the silk, like the skirt, over which falls the drapery of Brussels lace, which extends all around the neck. The last gown, of yellow duchesse satin, is trimmed on either side of the skirt with an appliqué of real lace, with raised flowers and tiny brilliants for the centre and a large bow of pale green velvet ribbon at the foot. The odd-shaped revers is of green velvet, covered with an appliqué of lace. The bodice of pale yellow chiffon is very nearly covered by the wide draped belt of yellow satin, and green velvet bows adorn one side of the neck.

A pretty coat bodice for theatre and demi-dress occasions is the waist of a black and white striped silk gown. It is made of black satin-finished velvet, and the revers are of pale blue silk, covered with lovely old-fashioned embroidery. The vest is of creamy lace over white satin, with a frill of edging down either side, and the belt is of pale blue. The back is plain and closely fitted without seams, and finished with a narrow plaited basque.

The combination of novelty silks and velvets with dark wool gowns is very effective, and is used for the entire bodice, or a part, combined with the wool. An example of this is shown in the bodice of a dark brown cloth gown where the lower part of the waist, from a narrow yoke, is of the flowered silk, except a narrow band of cloth down the middle of the back and on either side of the front, which is of white cloth, showing only the width of a wide seam from the neck to the belt. The silk is edged all around with Persian lamb, little points of white cloth fall over the dark collar, and a tiny roll of fur finishes the bottom of the waist. A black satin bodice for a black crépon dress shows a wide collar of black net embroidered in sequins and bordered by a frill of plaited chiffon. Another and very simple waist for a checked tweed morning dress is of olive green cloth, with a deep yoke and sleeves of shot purple and green silk. Brown fur trims the neck, sleeves, and edge of the basque. The only feature of the last bodice is the wide collar of heavy cream lace embroidered elaborately with jet.

THE QUESTION OF BAGS.

Receptacles of Many Styles and Uses Provided for Woman's Convenience.

The bag question is a serious one with women, and no wonder, for there is no end to the various bags that seem necessary parts of the feminine toilet. The most important of all, perhaps because it is the one most used, is the chatelaine bag used by nearly all women, old and young, in shopping. It is as much of a stand-by as the sailor hat, and is always in style, though the material and mounting vary just as often as the height of crown and width of brim in the ever-abiding sailor.

The very latest and most elegant thing out in a chatelaine bag is to be seen in the leather department of a big Broadway silver house. The bag is made of epinglé, which is really a handsome quality of uncut velvet, and mounted with sterling silver, gilded and enamelled in an old Indian mosaic pattern. The background of the enamelling matches the material of which the bag is made in color, and the figures run in beautifully contrasted colorings. The chatelaine, of course, matches the mounting, while the chains are of gilded silver. The most popular color is a very dark, rich green, though delicate fawns, Nile greens, queer shades of old pinks and blues and tans, and black find ready sale. Card cases to match in material and mounting are obtainable. The bag alone retails for $67. There are few women who can put this amount into a bag for street use, but for those who cannot there are others, as the small boy says.

Seal and velvet chatelaine bags are very stylish and serviceable, and so are those made of lizard and water snake skin. The latter are beautifully marked. Seal bags mounted with old silver in antique designs are worth the seemingly large price that they command, because not only does the seal wear well in the first place and look handsome, but furthermore the mounting can be used again and again.

A novelty especially designed for the tailor-made girl to wear at the Horse Show is an ordinary chatelaine bag made of tan pigskin. The frame is leather, colored, and the edges braided by hand in a darker shade of leather, making a most pleasing and dashing contrast. There is something substantial looking about this bag, and one involuntarily associates it with the girl who goes in for athletics and sports.

In direct contrast with the Horse Show bag is the handkerchief bag, designed specially for house wear. This bag is crocheted of silk, with a pattern of beads worked in by hand as the bag is made up. At first the bead work have the appearance of being appliqué after the bag is finished, but a close examination shows that this is not the case. These bags have sterling silver mountings, gilded, and those made of cream silk with gold beads and of gold silk with lilac beads are especially dainty and pleasing. The maid or matron gives an old-fashioned finishing touch to her at-home gown when she hangs one of these bags at her side and allows the lace edge of her handkerchief to peep out, which reminds her grandmother of the long ago, when she, too, thought it criminal to leave off her retiule, like the modern bag often made of silk and beads.

Next in importance to the chatelaine is the travelling bag. Just now fashion decrees that what is commonly called the cabin bag is the correct thing for women globe trotters as well as men, and certainly this bag has a great capacity for holding things. It is made on a victoria frame and has no break at the ends to take up room on the inside. It is brought out in all sizes and materials, and a woman can get one fitted with straps for holding her comb, brush, soap box, powder box, and innumerable other toilet articles, and still have room to stow away a great many things. Morocco bags in club style are also quite swagger, and the majority of women cannot afford to go to a jeweller's for their bags and have to resort to the dry goods stores. Here the variety is greater, even if the material and make are not so good, and there is certainly a great difference in prices. Chatelaine bags can be obtained from 98 cents up to $10, and are made of everything, from cotton velveteen up to fine leathers. The Boston bag is exceedingly popular with business women. It is made of heavy cloth in dark solid colors and small checks and stripes, with leather trimmings and handles. This bag is very light and waterproof, and resembles the club travelling bag in shape. It is said that every woman in Boston owns one of these grips, and anybody who walks about the Hub for a few hours is led to believe that this statement is nearly if not quite true. A bag very popular for street use is crocheted of cotton cord in a pattern resembling a tennis net, and has an opening in the middle, so that things can be slipped into both ends. Two brass rings serve as handles, though it is more frequently seen across the arm of the wearer. This bag has its advantages and disadvantages. When one makes a dive into it one can see the object sought after, but the fingers often get entangled in the meshes and one has a time to get them out. Street car conductors smile outwardly and very probably swear inwardly when they see a passenger go down into the depths of one of these nets for her pocketbook, and resign themselves to a lesson in patience. After all, the chatelaine is the most useful of bags, and why any woman will carry her pocketbook, a shopping list, a pencil, her keys, and handkerchief in her hand when she could put them in one of these and swing it at her side, will always remain a mystery to the women who would as soon think of going out without their hats as to leave off their chatelaine bags.

PAJAMAS FOR WOMEN.

The Night Dress and Woman's Way of Sleeping Must Both Be Abandoned.

The night dress, with its dainty frills and furbelows of lace and embroidery, must go because the up-to-date girls say so. She declares that as soon as the set she has on hand wears out, she will never have another. What will she sleep in? Why, pajamas, of course, made after the same pattern as those worn by her brother and of the same material. The head of a men's furnishing store on Broadway, which sets the style in wearing apparel for the smart set, said the other day:

"It certainly is a wonder that none of the dry goods stores keep pajamas for women in their stock of ready-made underwear, because all the fashionable women are beginning to wear them, and it is only a matter of time until there will be absolutely no demand for night dresses. We do not deal in goods for women at all, except that we make shirt waists to order for them, but we could do a driving trade in pajamas for women if we only had them in stock. A call comes for them every day or two. When a suggestion is made that the customer have her measure taken for the garments to be made for her, she backs right down and gets out in a hurry. Why this should be the case I do not understand, because there is very little measuring to be done, since there is so little fit in pajamas. The waist, chest, inseam, and back measurements are all that are necessary, and I'm positive of one thing, those women who have adopted pajamas will never return to night dresses. We made up a half dozen suits for a fashionable woman not long ago, and she says that they are the greatest things out. They were made of cotton madras in delicate shades of pink and blue, and cost her $9 each, but there is more wear in a pair of pajamas than there is in half a dozen gowns, and it doesn't cost near so much to have them laundered. Because they cannot be bought ready made is no sign that they are not being worn by women. They either make them at home or have them made by a seamstress."

When a woman, who has had two years' practical experience in sleeping in these half-Chinese night garments, was asked what their advantages are over the regulation night dress, she answered most emphatically:

"Nobody could appreciate the merits of pajamas who has not tried them, and it is astonishing to the uninitiated to note how many women are beginning to wear them. If a woman ever sleeps in pajamas on either a very hot or a very cold night she will cast aside the night dress with its great possibilities of daintiness and beauty without a qualm, for pajamas are much cooler in summer and much warmer in winter. The way that I came to adopt them was rather amusing. My husband and I were taking a night trip from New York to Washington about two years ago. When I began to get ready to go to bed I found that my bag had been left behind, and I couldn't imagine what I should do for a night dress. My husband suggested in a joking way that I put on his pajamas, and before he had time to draw a good breath I was in them and in bed. They were made of white Japanese silk, and it was delicious not to be bothered with five or six yards of stiff frilling around my neck and sleeves and down the front. After that I kept borrowing his pajamas until he had some made for me. Those made of cotton madras are very pretty and cool, and this goods comes in lovely shades as well as white. Raw silk, Japanese silk, and twilled silk make up beautifully, and the material looks just as well when ready for the rag bag as when perfectly new. I use them a great deal in summer also, but for winter wear I have half a dozen pairs made of fine French flannel, and never know what it is to catch cold. Then pajamas have another advantage, especially in travelling. They take the place of a wrapper in a sleeping car. No man or woman should mind walking through the car in pajamas, because there is nothing in the least immodest about them."

"But they are such ugly things; and what will the woman do who is accustomed to doubling up her knees and wrapping her feet up in the tail of her night dress?" was asked in protest.

"They are not ugly," answered the advocate of pajamas. "Indeed, I know at least two dozen women who look better in pajamas than in anything else. I have specially in mind a small dark girl with masses of black, wavy hair and large brown eyes. She affects pajamas made of Japanese silk in fancy designs and gay colors, and I assure you she looks much more fetching than she does in a night dress made of muslin and lace, and I never saw a blonde woman yet who didn't look well in pajamas made either of madras or silk in pale blue and white or pale pink and white stripes or figures. A white ground with a colored fleur-de-lis design is specially popular with blondes just now. Now, as to the habit of women sleeping with their knees under their chins. That's one evil that pajamas will surely cure. There's no fun in doubling up if there's nothing to wrap the feet in, and of course there is nothing where one wears pajamas. Consequently, a woman stretches out full length, which gives her blood a chance to circulate freely, and she sleeps much warmer and easier than where she tries to tie herself up in her nightgown, and then her bedfellow, if she has one, stands some show, too. Finally, one is less apt to take cold when pajamas are worn. They do not get all doubled up around one, and when the wearer wishes to throw off the cover she need have no fear of catching cold; and then, too, you know they are so much smaller than night dresses," she concluded as a clincher in favor of this new, new woman's fad.

MRS. KENDAL'S DISCOMFITURE.

Abrupt End of a Lecture on the Duty of Prominent Women to Be Proper.

They are still telling the story in London, with shameless satisfaction over every detail, and they call it a good one on Mrs. Kendal, pointing out with pride that not only is it the sole occasion on which she has been known to be hopelessly routed and put to silence, but also that one simple, modest man caused her discomfiture. History does not say to whom the dinner was given, but among the guests appeared good Mrs. Kendal, dilating emphatically, as usual, to a group of her fellow diners, on her favorite hobby, the morals of her sex. When the feast was announced a subdued-looking man of shrinking manners was detailed to offer her his arm.

He was a person apparently of so little importance that she failed to catch his name at the introduction, and with the first course she addressed the table on her interrupted subject.

The burden of her discourse was the responsibility that lay with prominent women to set their weaker or lesser sisters an example in rectitude. This, she resoundingly explained, nearly all famous women have failed to do. The table grew restive, but Mrs. Kendal would have her way and began to cite well-known cases of deflection from the path of perfect propriety. One, two, three great names she recalled in rising tones of zealous contempt, Rachel, Sand, and at last George Eliot. Her enthusiasm was such that she failed to see how everybody was promptly turning white and red, waving her frantic signals, or hurriedly inventing topics of conversation on their own hook.

"Yes, look at George Eliot, too," pursued the reformer ruthlessly, "and tell me what was she, what was she indeed?"

"Madam," said a calm, cold voice at her elbow, "she was my wife," and Mr. Cross relapsed into a freezing silence. And so did Mrs. Kendal.

GOWNS FOR YOUNG GIRLS.

Winter Fashions for Children Copied After the Styles of Their Elders.

Gowns for small girls, and their clothes in general, are especially interesting just at present; and while there is not unlimited variety in the styles, they follow in the wake of fashion closely enough to need particular consideration twice a year. The problem, however, does not present very many difficulties beyond the price, now that everything they need can be found ready made in the most approved fashion.

Very full skirts, basques, and puffed sleeves are as decidedly a feature of the young girl's winter fashions as they are of those for her elders, and if she is just entering her teens she can have them all combined in one gown. The skirts are gored to hang in full folds at the bottom, except for girls under 10 years of age, when they are made of straight breadths plainly hemmed, and reach just below the knee. The waists of these gowns are either cut square in the neck to wear over a white guimpe, made with a yoke and belt and collar of plain cloth, silk, or velvet, or with a plain waist, simply gathered around the neck and into the belt.

French plaids, serges, and homespun materials woven with an irregular thread are much used for school dresses, and all the fashionable rough goods, as well as plain cloths, are made up into more dressy gowns, which are trimmed with velvet, in a contrasting color, and edges of fur, not unlike the grown-up gowns. Rows and rows of narrow velvet ribbon make a stylish trimming, and ribbed velvet ribbon is especially pretty for bows on crépon and soft wool gowns.

Shades of red, brown, and green are the popular colors, and printed velvets in Oriental coloring appear in combination with many of the plain materials. They are used, like plain velvets, for gathered vests, revers, and collars, and brown velvet, with brown fur edging, is not an unusual trimming for a bright red dress. Plaid silks make pretty vests and yokes for tricot and serge gowns, and plain velvet is a pretty contrast for the bright plaid woollens which are worn by girls in their teens, as well as by the little ones. Dressy gowns for dancing school parties are made of striped and flowered taffeta, with plain, straight skirts and guimpe waists, finished at the neck with a wide velvet collar.

A school dress of plaid, illustrated, has two tucks in the skirt and a full waist, with a gathered collar of shot silk, which also forms a plait down the front. Another gown of mixed brown and red wool is trimmed across the waist with bands of brown velvet, which trims the epaulets. A more dressy gown of cornflower blue fancy wool has fawn colored cloth bretelles over the shoulders and carried down the skirt in front. Over this little pointed tabs of cornflower blue velvet, strapped across at intervals, and the collar and belt are also of velvet.

Coats for girls under 12 years of age are long enough to cover the dress entirely, and are made of rough and plain cloths which are very thick, soft, and glossy, and sometimes have a finish like canton flannel. Velvets, too, are used for small coats, and green, ruby red, and brown are popular colors, and fur is the trimming for both cloth and velvet. Ermine is pretty on dark blue velvet coats and brown fur on the red and green. These aristocratic little garments are made quite full, with two wide box plaits in the back fitted into a yoke or short waist, and have either a short cape or a cape-like hood. Thibet fur, both black and white, is especially pretty for children's garments, and a trimming of mink tails makes a green cloth coat very stylish. There are pretty reefer jackets of navy blue cloth for the warmer days, and stylish jackets of cloth in different colors for the older girls. A little cloak of dark red cloth is belted in at the waist and has two capes cut out in points on the shoulders and trimmed with Persian lamb.

THE ATHLETIC WOMAN.

Women are expected to devote more of their athletic energies to skating this winter than they have done for some years. A company has been formed to erect a building where skating on artificial ice can be enjoyed at any time upon a surface of 20,000 square feet. This is following an English precedent, for last winter rink skating was in great vogue in London. The building will be of steel and glass, and will contain club rooms and offices and dressing rooms and lockers for the use of private clubs and also for the general public.

Dr. Anderson admonishes middle-aged women to play ball. No doubt many would be bewildered at having to begin. Perhaps Badminton might answer every purpose, and it is rather easier to learn than ball games of any description—catch ball or stool ball. Badminton certainly gives enough exercise; it is amusing, and it does not make too great demands upon one's skill. English women play soft ball Badminton. The use of a soft India rubber ball, rather larger than a lawn tennis ball, has its advantages; with a room which can be given up to the purpose, a net, the soft ball, and short wooden bats any woman can find all the exercise she needs to keep her muscles in fine condition.

Lady Margaret Scott, the woman champion golf player of England, on the occasion of the Coltswold competition won the first prize with a score of 80 for fourteen holes. There were ten other players, to whom Lady Margaret conceded starts to the extent of as many as sixty strokes. The scores next below the champion were 91—6-85 and 126—40-86. Playing in a foursome competition Lady Margaret Scott and Mr. Goodeve scored 83—4-79.

The golf links for women at Brighton, England, were lately the scene of a tournament which lasted two days, and in which no fewer than sixty-nine young women took part. The prize for the best scratch score was won by the damsel who had a total of 66. The handicap was also won by a good score of 71—8=63. The next best scores were 70—6=64 and 81—16=65. The course was a mile and a half from start to finish, with nine holes.

Otter hunting is something about which women know little in this country. The intrepid young English girl, however, does not stop even at otter hunting. There is much of the rough and tumble about it, and none of the top-booted refinement of fox and stag hunting. That it is a sport patronized by English women is due to its picturesqueness, so some one explains. There is one young woman who is a constant attendant upon the Dumfries otter hounds, and recently, when a huge otter, weighing close upon thirty pounds, was being hunted, it came in right close to this ardent follower of the chase, who at once, without the least hesitation, "tailed" it, seizing the animal by the tail, being the proper method of holding an otter. As it can turn in its skin, it is of no use grasping that, for an otter can bite in a way that one does not easily forget. The sequel to this story is a disappointment. The shouts of her companions caused the young Diana to drop the otter, and that is the end of the tale.

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NOW IS THE TIME FOR GAME.

Ways of Making Dainty Dishes of Venison, Frogs' Legs, Partridges, and Pigeons.

The markets present a tempting sight to the housewife now, as they offer no end of good things. Game of all kinds is plenty and as cheap as beef and considered as healthful. So the housekeeper may supply her table with it and enjoy the changes the cold weather brings.

A saddle of venison is the best for roasting. Lard the venison with strips of firm, fat pork, and sprinkle over the whole salt and pepper and dredge with flour. Roast in a very hot oven, basting often, and it adds greatly to the flavor to use some claret in basting. Venison should be served rare and very hot.

An excellent sauce for any kind of game is made thus: Put over the fire in a stewpan a half pint of stock and four cloves. When hot, season with salt and a dash of cayenne pepper. Then add a tablespoonful of lemon juice, one gill of sherry wine, and a glassful of currant jelly. Serve as soon as smoking hot.

A pretty as well as appetising dish may be made of venison in the following way: Cut the breast of venison into steaks. Rub the meat with salt and pepper, and cover with cracker dust. Put four ounces of butter in a spider, and place over the fire. When the butter has become hot, put in the steaks and fry to a rich brown. When both sides are browned put the steaks on a heated dish, cover and place where they will keep hot. Dredge a heaping spoonful of flour into the butter in the spider, and stir with a spoon until it is brown. Add to it half a cup of boiling water with two tablespoonfuls of currant jelly dissolved in it. Stir for a few moments, and add a gill of Madeira. Strain through a fine sieve, and pour over the steaks and serve at once.

Small steaks are nice when broiled and served with the following dressing: Season the steaks and let them lie on a plate containing some sweet olive oil for thirty minutes, turning them often. Meanwhile prepare the dressing by putting into a saucepan a half pint of port wine and three apples sliced thin. Cover and cook until the apples are soft. Add half a glass of currant jelly and a little cayenne pepper. Place on the back of the stove where it will keep hot. Broil the steaks over a clear fire and put them on a hot platter. Strain the dressing over them, and send to the table as soon as possible.

There are many delicious ways of using cold venison. The following is one of the best: Cut into cubes of about an inch square the lean meat of cold roast venison. Put the bones and ends of meat in a saucepan, with one onion, one chopped carrot, a sprig of parsley, and four cloves. Cover with boiling water and cook an hour. When the stock is cooked strain it and put in a cool place. Put two heaping tablespoonfuls of butter on the fire in a spider, and when it becomes hot add three tablespoonfuls of flour and stir until it turns a dark brown. Add the strained stock to this mixture, season with salt and cayenne pepper, and cook for ten minutes. Then add the cut venison. There should be two pints of meat for this amount of dressing. When the meat is heated add a half pint of mushrooms and a gill of Madeira or sherry and cook ten minutes. Arrange a border of French peas around the edge of a heated platter. Pile the prepared meat in the centre, and it is ready to serve.

The markets still have frogs' legs, and but few Americans really know what a dainty dish they make. The hind legs only are used. The most perfect way to prepare them for the table is to fry them. Wash them in cold water and then sprinkle them with salt. Pour boiling water over them and let them remain five minutes. Drain them and dip in a beaten egg and then in bread crumbs and fry to a delicate brown in very hot lard. Drain on brown paper and serve very hot. Garnish the dish with slices of lemon. A tartare sauce is served with frogs' legs, and is a great addition. To make it, beat together the yolks of two eggs, one heaping teaspoonful of dry mustard, half a teaspoonful of salt, and a dash of cayenne pepper. Add olive oil, a few drops at a time, until it is quite thick, and beat hard all the time to make it smooth. Add a teaspoonful of onion juice, one tablespoonful of vinegar, and one tablespoonful each of chopped capers and chopped cucumber pickle.

Pigeons are plenty and fine. For potted pigeons, wash the birds, tie them up in shape, and sprinkle them with salt, pepper, and flour; place some slices of salt pork in the bottom of a small porcelain kettle and lay the pigeons on the pork; put slices of onion on the birds, and pour over the whole boiling water enough to cover them; place where it will simmer for two hours, or until the birds are tender; thicken the dressing with a half cup of flour moistened with a cup of cold water, and cook twenty minutes longer; put each bird on a piece of toast and strain the dressing around them.

Pigeons may be stuffed and roasted. One way is as follows: Make a stuffing of seeded raisins, bread crumbs, salt, and a little cinnamon, and moisten with some stock. Fill the birds with this mixture and skewer or tie them in shape. Rub the outside of the pigeons with butter and then dredge with crumbs. Put them in a baking pan and place a slice of bacon on each bird. Put some stock and water in the pan and bake them in a moderate oven, basting often. When they are cooked place the birds on pieces of toast. Thicken the gravy with browned flour and flavor with two tablespoonfuls of Madeira and pour over the pigeons.

The young pigeons, or squabs they are called, are the best for broiling. Split the bird down the back and rub over it salt, pepper, and butter, and sprinkle with cracker dust. Broil over a clear, hot fire and serve on pieces of hot buttered toast. Have some bacon fried crisp and lay a slice on each bird. Garnish the dish with parsley.

To roast a partridge clean it and wash in cold water. Take narrow strips of fat pork two inches long, and with a larding needle lard the breast. Tie the legs together, and sprinkle the bird with salt and pepper and rub with butter; then dredge with flour. Place in a dripping pan with an onion cut in slices, and if you have it use some stock, if not water will do, and roast in a hot oven forty minutes, basting frequently with the stock. When done place on a hot platter over which bread sauce has been poured, and serve as soon as possible.

A delicious dish is braised partridges. Prepare the birds as for roasting, and stuff them with a game forcemeat, to which have been added three truffles, cut into small pieces. Place in a porcelain kettle a sliced onion, a sprig of parsley, some pieces of celery, and a chopped carrot. With a wooden toothpick fasten a slice of bacon on each partridge, place the birds in the kettle, and pour over them a pint of white stock. Cover the kettle closely and let them cook slowly until the birds are almost done. Then take them out and place in a covered baking pan, and put in a moderate oven for twenty minutes. To the stock add half a pint of stewed tomatoes and thicken with a little flour, season with pepper and salt, and add a gill of wine, and it is ready to strain over the birds. While the birds are cooking put in a double boiler one and one-half cups of white stock, one cup of strained tomatoes, and a small cup of rice that has been washed in several waters. Cover the boiler and let the mixture cook thirty minutes. Then remove the cover and set on the back of the stove for twenty minutes. Each grain should stand out and look like pink coral. Make a mound around a platter with the rice and place the birds in the centre, and strain the sauce over the birds. Serve very hot.

A bread sauce to serve with all kinds of game is made thus: Take dry bread and roll on a board or pound in a mortar. Sift half a pint of the crumbs and put in a saucepan with a pint of stock, one slice of onion, and salt and pepper and let them simmer twenty minutes. Then take out the onion and add a tablespoonful of butter and cook five minutes. Meanwhile fry a half pint of the coarse crumbs in a spider in which a tablespoonful of butter has become hot, and stir the crumbs until they are crisp and a light brown. Pour the sauce around the game and sprinkle the browned crumbs over the whole.

WOE'S LIGHTENED GARB.

The Mourning Even of Widows Less Deep Than Custom Required Formerly.

The fashions and practices of mourning have wonderfully changed with women in the last few years. Only persons of antiquated ideas now pretend to wear black for a relative outside the immediate family circle, and even for a member of one's own household the orthodox theory of crêpe and social isolation for a twelve months is being rapidly set aside. Mourning, as seen on the streets, grows lighter every year and more infrequent.

The long crêpe veil, with its heavy hem, has all but disappeared, and the most sorely bereaved widow orders this chief of her weeds only six inches below her waist line, and then of crêped chiffon. According to the latest fashion, the veil is obligatory only for widows, though a woman who has lost her parents or a child may wear one; but good taste has denuded her gown entirely of all the ugly bombazine or crêpe trimmings, and many materials have been added to the mourning list that ten years ago were not permitted in the wardrobe. Nowadays anything that is black and is not satin is translated as mourning, and even in the first weeks after a loss one may wear warm dashes of purple or touches of white on one's hat, and chiffon, par excellence, is the material for widows.

The widowed one, who can momentarily detach her thoughts from her woe, orders her first gown with a skirt of peau-de-soie, the seams defined with delicate fringes of dull jet. Her bodice must show yards of black chiffon, in dusky clouds and billows over dull silk, and the lisse ruche in her tiny pointed bonnet is replaced by a frost-like wreath of white hyacinths or lilies of the valley blossoms. Signs that the hand of time is softening her sorrow are given by a row of minute purple pansies or deeply colored Russian violets where the white wreath has been, by her white gloves stitched heavily with purple silk, and then by her appearance at the theatre. For the theatre and opera are now both recreations legitimately enjoyed by those in mourning, but one must go bonneted and sit in the orchestra. It is also permissible to attend the horse show, small luncheons and dinners, and at homes, though one does not keep a special day oneself or entertain in any but the most informal fashion.

This might seem bad enough to our grandmothers, but worse is behind. The number of those who believe the trappings and suits of woe to be useless hypocrisy or needlessly cruel incentives to morbid grief is increasing at a rate that promises soon to place anything like genuine mourning weeds among the curious and discarded customs of the past.

NEW DRINKS FOR WOMEN.

Concoctions of Orange Blossoms and Violets and Green Swizzle Among Them.

"It used to be the case," remarked the girl in the black feather boa, "that no thirsty woman with a taste for the best ice-cream soda water could get a decent glass of her favorite mixture anywhere above Twenty-third street; in fact, few enough of the apothecaries in the residence district sold the ice-cream variety at all, and the liquids they did offer were usually flat, stale, and unprofitable. A revolution has recently come about in this respect, and now the best ice-cream soda to be had may be found in the up-town chemists' shops, where they sell delightful new combinations of syrups that attract the feminine patrons as thick as bees.

"The latest acquisition to the row of long-necked looking bottles at the fountain is marked 'orange flower syrup.' This is pure extract of orange blossoms, and is about the most ethereally delicious beverage when taken with three inches of cream and well charged. They call it 'Hymen's wassail,' the girls do, when the clerk of the fountain serves it with plenty of soda and ice shaved and piled light as snow. He recommends it as a good thing for nerves, and is always sincerely grateful when any of his patrons will give him a new receipt for some dainty drink. One of the nicest and latest of his combinations, and deservedly popular, too, is ordinary chocolate soda, dashed with one teaspoonful of crême d'yvette. Everybody knows what that is, a cordial colored and flavored as if with violets, and another apothecary, in what the politicians call the diamond-back district, is earning a good name among the women by serving them, since the cold weather began, with minute cups of clear, hot, sugarless coffee, flavored with a drop or two of violet cream. He is the same man who is making himself famous by tutti-frutti ice cream soda. This is a glass of simple vanilla or chocolate cream with a handful of small, spicy, crystallized fruits thrown in before the soda is turned on: cherries, currants, shredded ginger, and the like. It costs only five cents more than the ordinary soda, and is a favorite after-the-theatre treat with the young man of modest means and simple tastes.

"To the women who crowd around this particular fountain every drinkable is known by some special title, and only the uninitiated now take their soda plain. All the syrups and flavors are mixed, as many as two, three, and four in one glass, while she of the very blasé palate asks for green swizzle. Its very name is tempting, yet sounds a trifle wicked; but those who shop and call, and get about to all their clubs and athletics successfully say that it is really nature's sweet restorer in hours of weariness. In reality it is as mild a tipple as ever tempted weak human nature."

MRS. LANGTRY'S LOST NECKLACE.

The American Jeweller Who Reset It Helping the Search for the Thief.

Since Mrs. Langtry's jewels were stolen the sale of her last photographs taken in New York increased all of a sudden. That was because the precious lost necklace, all of diamonds and turquoises, which she prized so highly and over which she has wailed so bitterly, is being industriously searched for in America. It is a famous ornament, let alone its intrinsic value, for a royal personage helped to collect the splendid stones for its making. After wearing it a number of years in its Bond street setting, Mrs. Langtry came to see the infinite superiority of the jeweller's art in America, and gave her necklace to a New York goldsmith to reset the stones in better taste and according to his own designs. So well did he do his work that a great many more treasures of her casket were intrusted to him for rearrangement.

Now, not only does this jeweller make as splendid ornaments for women's wearing as have ever been seen, but he also guards in his huge burglar proof safes at times during the year half of the jewel fortunes in the United States, and often enough has materially aided in recovering property of this sort supposed to be irretrievably lost. So in Mrs. Langtry's behalf he has undertaken to help restore that all-important necklace, and his first step was to buy up an armload of her pictures, which are now in the hands of detectives and the police.

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