

PURE WHITE LINEN FROCKS WORN ON BEACH AT BIARRITZ

Craze for Striped Coats at the Seaside-- Lovely Lace Gowns Worn by Spanish Women

By CLAUDE CHERYS. TO go direct from Trouville to Biarritz is like going from one country to another. The difference between these two famous beaches is enormous. And yet the one is quite as fashionable as the other. Trouville is curiously exotic. Biarritz is exceedingly breezy and healthful. The same smart women frequent the two places, and yet they seem different. I have often wondered at this difference of atmosphere. I have heard people say that it is created largely by the presence of English women at Biarritz, but this explanation cannot be accepted, since there are comparatively few English people at Biarritz in August. There are numbers of Spaniards, many French women, a great many wealthy Russians. At the casinos the play is proverbially high. And yet the atmosphere is curiously beautiful and fresh. At Biarritz one seems to taste again the joys of childhood. The sea is not merely a decorative background for beautiful toilets nor an effective excuse for the exhibition of fantastic bathing costumes. It is the great, restless marvel of which in our early youth we never tired. The gay butterflies of the fashionable world seem unconsciously to realize the difference between Trouville and Biarritz. At the latter resort they are quite as perfectly dressed as they were at the former, but in their dresses there is a subtle difference. Suddenly they seem to have become more genuine, more like true "sportswomen."

There is a touch of manlike utility about the pure white linen costumes worn on the Grande Plage in the early morning. The wide-brimmed sailor hats seem just a trifle more severe and correct. Extremely attractive shoes and stockings are worn at all hours of the day, but they do not verge on what might be described as fancy. In a word, life at Biarritz is eminently sane and breezy. It is also ceaselessly gay and joyous. Groups of lovely Spanish girls are to be seen chatting on all sides, many of them are closely connected with the court of Madrid; for in August and September Biarritz, like San Sebastian, is given over to the dwellers in the land of the dons.

I have been very much struck by the perfection of cut and finish of the linen tailored suits which fit past me in the morning on the beach. They represent Redfern at his best. Many of them were made of a heavy variety of linen which has a surface like fine canvas and nearly all showed long coats. Some of the coats were semi-loose, but others moulded the figure after the manner of a redingote. The Louis XIV. and Louis XV. styles were very popular and I am quite convinced that we shall find them an absolute rage when the winter models are exhibited.

A beautiful Spanish woman, the Duquesa de Arlon, wore one of these coats the other morning. It was made of shell pink linen and finished with mother of pearl buttons trimmed with seed pearls. The coat was worn over a plain white muslin skirt and the blouse was of the same or a white material, very simply made and opened in a deep V at the neck.

The Duquesa, who is an intimate friend of the young Queen of Spain, is a charming woman with gray blue eyes and very dark hair. She has a mat white skin and the hat she wore with the costume just described suited her to perfection. It was a flat wide-brimmed sailor hat, trimmed with Japanese straw and simply trimmed with a wide band of black Ottoman ribbon wound round the low crown. She had a floating veil of real white lace thrown back over the brim.

Mlle. de Casteja was walking with the Duquesa de Arlon and she was dressed from head to foot in pure white. Her tailored suit in canvas linen included a short straight skirt and a three-quarter length coat of the redingote order. This coat had a double row of ivory ball buttons down the front and the sleeves were long and tight. The coat opened over a waistcoat made of embroidered muslin and the hat was in white chip, with two plain white wings standing up erect at the left side.

The dresses I have sketched this week were worn on the terrace of the big casino on a recent afternoon. The costume worn by the sitting figure was a Beer model. The flounced skirt was in white Indian muslin and the smart little coatee in striped ratine showed lines of mandarin orange and white. The waistcoat was in black chiffon velvet, with ball buttons of orange colored horn, and very original bands of black velvet ribbon were arranged on the collar and also on the sleeves of the muslin blouse. A big flat brimmed hat covered with white chamoisee was worn with this dress; the trimming consisted of a flat bow in black velvet. The standing figure is the group is wearing a Paquin gown in white Indian muslin trimmed with bands of skunk. Here again a quaint band of black velvet ribbon is introduced under the high collar and the dress is finished off with a soft sash of black Chantilly lace.

Mme. Paquin has recently done some charming things in which filmy muslin, skunk and black chiffon velvets were combined. She is an artist who thoroughly understands how to manipulate such apparently incongruous materials as these. At the casino concerts I have seen some rarely lovely lace gowns worn by Spanish women. Chantilly lace is the favorite for this use and the Spaniards are particularly fond of the combination of fine black lace and white or pale tinted chiffon. For example, a Drexell model in desert tan pink chiffon was veiled with black shadow lace flounces.

The skirt was distinctly 1883 in outline; indeed it more than suggested the crinoline period. It was as picturesque as possible and was accompanied by a quaint little coatee in black taffeta. The hat worn with this dress was a picture shape in black tulle and a domed crown was covered with shaded roses. Striped ratine is very fashionable just now for coats and short mantles. This material does not closely resemble the ratine of last year. It is much softer and finer.

There is a craze for striped coats this year at the seaside—striped silk, linen, ratine, chiffon, cloth, etc. They are, as a rule, trimmed with bands, collars and cuffs, of plain material and decorated with very handsome buttons. At Biarritz some of the smartest women

wear white linen coats over pleated skirts of black or navy blue taffeta, and this is a very artistic idea. On the beach one morning Baronne H. Davillier wore one of these coats in white canvas linen, with a pleated skirt in dark blue foulard, and it was generally admired. The large buttons on the front of the coat were in dark blue horn, and the blouse was in the finest white muslin inset with Valenciennes.

I was a good deal struck by the fact that American shirtwaists are immensely popular with the young Spanish women at Biarritz this season. I have heard more than one of them say that she had ordered her morning blouses in New York, and that many of her friends had done the same thing. I was a little surprised to hear this from a Spanish girl, though of course the Parisiennes have long known that in the matter of shirt waists America is far in advance of either London or Paris.

The work on the American waists is so exquisitely fine and the whole style of the little garments so neat and practical that it is no wonder they are appreciated by women who really understand the mysteries of the art of dress. I have often wondered why it is so difficult to procure genuine American shirtwaists in Paris. Of course hand made blouses labelled "American shirtwaists" are to be had at one or two large establishments, but these are rarely the real thing. They are almost always very expensive, but even when a high price is paid for them they do not look like the simple waists worn by the well-dressed American women who visit Europe.

I cannot but think that there is a great opening for some one who would import and sell genuine American shirtwaists at reasonable prices; and American underwear of all kinds. Americans are exceedingly practical in their ideas, and American women demand the best and finest needlework. The result is that the American underwear cannot be excelled and it seems a pity that it is so difficult to procure it. The lingerie sold in the best Paris houses is very solid and very fine, but, taking it as a whole, it lacks some of the qualities which make American underwear so desirable.

THE EGGPLANT.

THE eggplant or aubergine is not nearly so often served as a vegetable as it might be, and the following recipes give some ideas of the variety of ways in which it can be offered.

Baked Eggplant (1).—Peel four or five medium sized eggplants, cut these in slices quarter of an inch thick, sprinkle them with salt and lay them in a deep bowl for an hour in a cool place. Leave one pound of stale crumb of bread to soak in cold water. Have ready some hot oil in a frying pan, and fry the sliced eggplants in this, turning them when brown on one side to brown on the other, lift them out with a skimmer, rub salt and pepper into the flesh, put them in a buttered fireproof dish in a layer, alternate layers of tomato and bread and the sliced aubergines, and dust grated breadcrumbs over the top layer, dusting tiny pieces of butter over it all (using one ounce of this) and place in the oven till nicely browned, then serve at once very hot.

Baked Eggplant (2).—Halve two medium sized eggplants, score each rather deeply on both sides with a sharp knife, rub salt and pepper into the flesh, put them in a buttered fireproof dish in a layer, alternate layers of tomato and bread and the sliced aubergines, and dust grated breadcrumbs over the top layer, dusting tiny pieces of butter over it all (using one ounce of this) and place in the oven till nicely browned, then serve at once very hot.

Eggplant with Curry.—Wash the aubergines and boil in unsalted water for twenty minutes. In the meantime peel and mince finely a small onion and a green chili, and mix them with the sautéed juice of a lemon. When the aubergines are cooked lift them out, then open, and scoop out the pulp, mixing this with a teaspoonful of mustard, a few drops of salad oil, and the onion and chili, and serve with curry. The above quantities are for one aubergine.

Fried Eggplant.—Peel a good sized aubergine, slice it down, then dust with bread crumbs and egg and bread crumb, and fry in a very hot clarified dripping or butter in a saute pan, turning the slices when cooked on one side; drain well, and serve. If preferred the aubergine can be fried in deep fat, but in this case the slices should be cut thin and halved and well covered with egg and bread crumb.

Eggplant Sauté, Bordelaise.—Peel and cut half-inch squares a medium sized aubergine. Melt one ounce of butter in a pan, and when thoroughly hot put in the sliced aubergine; season with salt and pepper, and cook over a clear fire for five minutes, tossing the pan occasionally, then add six finely chopped shallots, half a clove of peeled garlic finely minced and half a teaspoonful of freshly chopped parsley, pour in half a pint of claret, and let it all cook over the fire till the liquor is nearly absorbed, next pour in one gill of demi-glace sauce, mix well, and cook for five minutes, tossing it all occasionally. Turn out, and serve in a hot vegetable dish.

Aubergines with Tomato.—Peel an egg plant and divide it into six even sized slices, trimming them neatly, season them with pepper and salt and rolling them lightly in flour. Heat one ounce of butter or well clarified dripping in a pan and fry the slices in this for three minutes on each side. Lift out and place in a buttered fireproof dish. Have ready prepared the following mixture: Put two sausages chopped and skinned in a mortar, previously rubbed with a teaspoonful each of chopped parsley and chives, two ounces of breadcrumbs, half a gill of cream, one egg yolk, a seasoning of pepper and salt and a grate of nutmeg, and pound these together to a smooth paste. Spread this over the slices and on each place a slice of tomato, and pressed tomato, cut side downward (this having been first seasoned with pepper and salt); put a little melted butter over each and bake in a hot oven for twenty minutes, then serve at once.



THE SEASON AT BIARRITZ. Seated figure: Beautiful morning costume in white muslin, with smart coat in striped ratine. A distinct novelty is shown in the black velvet ribbons at the neck and wrists. Standing: Casino dress in white Indian muslin (a Paquin model), trimmed with bands of skunk and finished with a soft sash of fine black lace.

Aubergines à la Bechamel.—Peel the aubergines, halve them lengthways, scoop out the centre and cut this part up small. Fry the shells in oil, lift them out and keep hot. In the same oil fry the scooped out part till nicely colored, seasoning this with pepper and salt. Melt one ounce of butter in a pan, fry in this two ounces of ham cut into dice, add the inside of the aubergine, one ounce of flour and sufficient milk to bring it all to a nice consistency; when thoroughly blended and the flour cooked fill the aubergines with this mixture, place in a buttered fireproof dish in the oven and cook till nicely colored, then serve at once.

Aubergines Grilles.—Cut the aubergines in half lengthways, gash the sides lightly, dust them with pepper and salt, sprinkle with a little good salad oil and leave them to marinate for half an hour, then grill them, sprinkling them with the marinade and serve when cooked and thoroughly hot.

Aubergines Turque.—Choose rather small aubergines, halve them lengthways, dust with salt and leave them to drain for a little, then scoop out the centre and fill with rice prepared as follows: Stew the rice in a little good stock, seasoning it well and moistening it with a pinch of saffron dissolved in a little hot water, add to this some raisins previously plumped out in hot stock and a little butter. When filled with the mixture dust with grated cheese, pour some good espagnole sauce over them and bake for twenty minutes. If liked some meat and chopped up mushrooms may be added to the rice.

Aubergines Soufflés.—Choose the aubergines as much of a size as possible, halve them lengthways, score the inside across in squares with the sharp point of a knife and fry them, then drain them, scoop out the inside and set the hollowed out aubergines on a well buttered fireproof dish. Mince up the pulp finely, mix it with an equal quantity of well made white sauce and stir into this some finely grated cheese to season it; when thoroughly blended stir in lightly some stiffly whipped whites of egg, allowing one ounce of grated cheese and three eggs to each half pint of sauce used and fill the aubergines with this mixture, cook in a moderate oven in the same manner as for an ordinary soufflé. The sauce used may be white, brown, or tomato, but should be thick and well reduced.

Fry them in butter. Have ready a well buttered fireproof dish, place the sliced aubergines in this, cover with Milanese sauce, dust with grated cheese and place in the oven till nicely colored. For Milanese sauce: Blanch two good sized onions for five minutes in boiling water, then drain this off and mince up the onions rather coarsely; stew the onion in one ounce of well clarified dripping or butter till perfectly tender, but not colored, then lift the pan off the fire and stir in half a pint of bechamel sauce and let it all boil up, keeping it well skimmed, put the pan back on the fire and allow the sauce to boil till reduced somewhat. Rub it through a sieve, reheat and add at the last two tablespoonfuls of cream and two ounces of finely grated cheese and use. Stuffed Aubergine.—Boil two aubergines till tender, then drain well, and cut in half lengthways, and scoop out the pulp, taking care not to break the sides. Take some cold cooked chicken or veal free from skin and bone and chop it up finely, then put it in a mortar with the pulp, having previously removed the seeds, add some chopped mushrooms and a teaspoonful each of finely chopped parsley and chives, seasoning it with pepper and salt, and pound it all till smooth, now put the mixture into a pan with one ounce of butter and toss it all over the fire for a few minutes, moistening it if too dry with a little stock or gravy. Fill the halved aubergines with this, leveling it over neatly, sprinkle with a layer of freshly grated breadcrumbs, and pour a little liquefied butter over each. Place them in a buttered baking dish in the oven for a few minutes till nicely colored, then serve in the dish in which they were cooked. Aubergines Italienne.—Divide the aubergines in half lengthways, scoring the pulp across with a sharp knife, and fry them in butter or oil, then drain them, scoop out the pulp, chop it up finely with an equal weight of mushrooms, onions and tomatoes; fill up the halved aubergines with this, dust with finely grated cheese, place in a buttered baking dish and cook in the oven till nicely colored, then serve with Italian Sauce.—Boil down a gill of light white wine to half, then stir in half a pint of rich reduced espagnole sauce, with one-half ounce of slugs, a spoonful or two of tomato puree and three or four minced onions; when thoroughly mixed, serve.

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and the competitor leaves the side, or board, on the word "go," generally prefaced by the precaution "Get ready." In every case the swimmer will find it worth while to learn to plunge. A jump at once places her at a disadvantage, because she enters the water feet first, and so whatever stroke she swims she will not be in a position to begin it. On the other hand, with a plunge the impetus will give her a fair start over the water, and she is ready to swim any stroke, either by turning on her side or continuing on her breast. Plunging is not difficult to learn, especially if the swimmer can already dive. The most important points to remember are to get a good swing with the arms from the side of the body, up and over the head, and not to go deep. Take a position on the side, with the feet together, knees bent and the whole body slightly stooping and leaning over the water. Swing the arms backward and forward once only, at the same time throwing the body out over the water. Do not go under more than two feet in any case, less if possible, and as soon as the body begins to travel along the surface commence to swim.

If the distance to be traversed is more than one length it is necessary to know how to turn. This requires practice, and it is undoubtedly a great advantage to turn really well. Race up to the end at full speed, and when the body is within a yard of striking it place the palm of one hand flat against the wall of the bath and swing the body round sharply with the knees on the chest. If turning to the left use the right hand, and vice versa, the direction being determined by the side on which the swimmer swims. If it is the left side she will turn to the left and so forth. If the stroke is one swim on the breast and the head is turned to the side for breathing the turn should be taken on the opposite side; in any other case the swimmer must be guided by the way which is most natural to her. Having swung the body round, the swimmer should place the soles of her feet against the side without straightening her legs, and then push off as hard as she can, shooting her hands out in front of her and placing her face in the water so that her body is in a straight line on the surface. It is quite unnecessary to hold on to the side when turning and it is the wrong thing to do, as it only takes time and it cannot assist the swimmer.

If the race is only a short, sharp sprint the swimmer must go "all out" over the whole course, but if it is a long distance she must husband her strength and try to get into a quiet swing without unduly exhausting herself. For river and sea racing it is wise to be as fit as possible. The surest way to get stale is to stop in the water too long. It is far better to work in two or three times a day and to work hard for a few minutes and then get out and have a good rub down. One should always go in for a race full of dash and feeling fresh and strong. In a long distance race it is best to let some one else make the pace, because this is exhausting work, and if one keeps just behind and uses one's discretion one should be able to dash ahead at the last and secure first place.

Regular breathing is a very important matter for all racers, more especially for long distance swimmers. The acts of inspiration and expiration should be perfectly even throughout the swim; ample time must be taken to breathe in between every stroke. Another point is that the swimmer should not tire herself out. She should begin at short distances and gradually increase by swimming a little further every day. In a race a swimmer will often see a competitor who she thinks she is doing better than she is, and she perseveres for a few yards she will generally find she is mistaken.

For reducing weight there is absolutely nothing to compare with long swims. They are at the same time strengthening and are likely to make one fit sooner than anything else. In fact there is really no other sport so exhilarating as swimming, nor one which exercises all the muscles of the body as well as without unduly exerting or overtaxing the individual.

TAPESTRIES.

OUR ancestors of medieval and Renaissance times laid much stress on the decoration of their walls, and lavished a great deal of artistic skill and labor in making them beautiful. Of course in those days there was far less movable furniture than we think necessary for our comfort; indeed, if the truth were known, I fancy we should find even the best equipped of the baronial halls, magnificent and picturesque though they were, sadly lacking in even the elements of a convenient dwelling. But the mere fact that the floor space was so little broken up with chairs and tables and that only a few chests and stands had their places against the walls made the mural decorations a matter of all the greater importance with regard to the dignity and beauty of the room. For permanent adornment, frescoes and other paintings on the building were at once the most obvious and the most easily achieved. Examples have come down to us showing every degree of skill, from works by the greatest masters of the brush down to the simple yet charming effects produced by men whose wages, even counted by the high money standard of the time, hardly reached those that would be paid today to a whitewasher. More perhaps have survived of the former type, but they were naturally more valued and less likely to receive the rough usage meted out to ordinary household decorations. Such wall treatment has been in vogue from prehistoric times, but in our day the art seems to have almost died out and pictured walls are only used for a few important public buildings.

But suitable and beautiful as these paintings were for certain situations, for others tapestry had many superior advantages. It could be taken up and down at will, and thus churches or palaces could be decked for festival or feast with suitable and special hangings, a plan which not only saved the wear and tear of the fabric by everyday use, but the sight of the gorgeous design and sympathetic colors tuned the minds of the spectators to the mood of the day. Then, again, textile hangings added not only to the magnificence of the apartment, but also to its comfort,

and in days when the custom was for kings and nobles to move from castle or palace to another, as the business of state or the season of the year dictated, leaving the unoccupied ones almost unfurnished, tapestry, which transformed a draughty and uninviting building into a richly decorated and sheltered hall in a short time had manifest advantages. It is therefore no wonder that these rich fabrics formed a highly valued portion of the belongings of the wealthy persons of those times and that their manufacture was fostered by royal patronage and special privileges.

The word "tapestry" is often misused to describe any kind of textile wall hanging that has a pictorial character. For instance, the celebrated "Bayeux tapestry" is wrongly so called, as it is really an embroidery, and the term can only rightly be applied to fabrics woven on a loom, in which the pattern is actually a part of the fabric and not added afterward. It has this in common with embroidery, that every thread is specially and individually put into its place in the design by hand. Herein it differs from the ordinary machine-made tapestry of commerce, such as is used for covering chairs, where the pattern, whether large or small, is repeated mechanically as often as desired. In tapestry proper each tint and color is separately achieved, and the only way of repeating a design is by deliberately making a replica, either from the tapestry already woven or from the original cartoon. Thus every set after the same design has an individuality of its own and can easily be distinguished from others made at different factories or by other workmen.

The essential difference between tapestry and other patterned woven materials can only be understood by knowing something of the way in which it is produced. In woven materials the threads cross in another at right angles, the simplest weaving consisting of taking the crossing threads over and under alternate threads right across from side to side; damasks are formed by taking the warp across two or more threads of the pattern, thus causing an effect of light and shade; brocades have several sets of woofs and bring the tint to the surface that is required, giving a color and surface design over the ground pattern.

In tapestry the pattern is purely a color effect; the warp consists of threads tightly stretched between the extremities of the loom, and there is no continuous weft. The weaver has the different tints required for his pattern (in some cases a thousand or more) wound on bobbins. Having chosen the color he wants and decided how much of it is required he pulls forward a certain number of the warp threads as cover the space in width and passes the bobbin around and between them, repeating this till the space is filled as to height. But the skill of the workman does not end here, for this would only result in the pattern coming out a mosaic of little squares, each bit of color must get wider or dimmer as required, and further by the use of two bobbins he shades off one color into another.

It requires extreme skill to select the right tints, and the work is so minute that the best kind of tapestry, known as "high warp," takes even a skilled weaver a year to do a square yard. It is this that makes tapestry hangings so very costly, as (for woollen woofs) the materials are expensive, though the weaver's skill and labor add enormously to the costliness of a piece. The term "high warp" needs explanation. It merely refers to the method of weaving (or rather to the position of the loom), and not to any material difference in the resulting fabric. This superiority lies in its artistic excellence.

When lying on a high warp loom the workman is able to see his copy and his work clearly, and can correct any errors as they arise, while in low warp weaving he only sees his work and can only see the back of his work, so that the result lacks something of the spirit and accuracy which distinguish that produced by the other method. It is, however, much quicker to do, as he has his copy on the spot, so to speak, and he can resort to the measurements and comparisons that are made in high warp work, and it therefore costs about a third more in a given time than the high warp weaver. It is, of course, customary for several workmen to be employed on the same length of tapestry at the same time, otherwise it would take an enormous time to complete a panel.

An immense quantity of tapestry must have been made since the Middle Ages, though a great part of it has perished, and it is therefore difficult for us to form a very good idea of the magnificence and beauty of the surroundings of those who could afford this glorious fabric to cover their walls. Some have gone through the most amazing vicissitudes. The Angers Apocalypse, perhaps the most beautiful of all the tapestries that have come down to us from the fourteenth century, is an example. It dates from the days of Louis I, Duke of Anjou, and was kept at the Cathedral of Angers till the eighteenth century, when many of the Gothic treasures of the cathedral were done away with. This priceless relic was offered for sale but no one bid for it. Use was found for it in protecting the orange trees belonging to the abbey from the effects of frost, and portions were afterwards cut up into bed covers. Probably the most celebrated tapestries ever produced are those woven in Brussels for Pope Leo X. from Raphael's cartoons by the master weaver Peter von Aelst between 1514 and 1519.

The Court of Appeals of New York in Severson, vs. Commissioner of Charities of Wilmington, vs. Maomber, holds that when the bondsman for one held as a disorderly person for failing to support his family is sued, it is not necessary for the plaintiff to prove that the family had been in a state of destitution, and that the judgment of conviction and the bond executed by the defendant were founded on the man's ability to support his wife, and the judgment necessarily established that he was liable and able to support her at the time the judgment was rendered.

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