In Fashion's Realm

Special Correspondence of The Star.

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THE beautiful Lenten wedding gowns worn by Miss Ruth Bacon and Miss May Johnson, respectively, differed in type as much as did the brides themselves, the one being filmy and fluffy, the other severely rich and plain. The brides were opposites in their coloring, one being a decided blonde, and the other a pronounced brunette.

Miss Ruth Bacon, who married Austin Cheney, wore a soft, clinging robe of liberty satin flounced with filmy lace. The bodice had a round yoke and unlined stock of filmy lace, and the sleeves were full lace flounces over puffs.

Her long tulle veil was draped well back of her blonde pompadous, leaving the entire coiffure, save a narrow bit at the back, in full view. It was caught with a spray of orange blossoms. In the center of the corsage a spray of orange leaves and a few blossoms were fastened, these being the natural blooms. In her left hand she carried an ivory prayer book with a single white tulip slipped between the pages.

This bridal gown was particularly light and graceful in effect, and very youthful as well. There was a flounce drooping over the lower half of the bodice and three deep flounces formed the lower two-thirds of the trailing skirt, the train being full, round and apparently crossed by the flounces.

The matron of honor was Mrs. Richard March Harper, who was Miss Mabel Bacon, whose wedding gown was fully described in February in these columns. Her costume was a flounced skirt and coat effect in a dull, soft, light shade of blue chiffon cloth and white lace. The body of the coat was of the chiffon. Sections of white lace laid on lengthwise formed the larger part of the coat, the blue appearing between them in stripe effects.

The skirt trailed slightly and had three flat lace flounces from ten to twelve inches wide. Under the edge of each were several flat folds of the dull blue chiffon cloth, the whole evidently being superimposed on a white slip. Both folds and flounce effects seemed to be caught down to the foundation. The coat had skirts some eighteen inches deep, and of the same length all around. The sleeves were of elbow length, finished in flat flounce effect, slightly puffed.

The upper part of the skirt was glove-fitting. The smart little hat was of some dull, very thin, light blue material. The narrow hat was rolled irregularly and pointed rather sharply at the front. The back was trimmed with flat chous of chiffon tulle and blue plumes.

The two little flower girls were Miss Elizabeth Bacon, sister of the bride, and Miss Faith Simpkins of Washington, a cousin. They wore short frocks of mull, all open-work embroidery in leaf outlines. The skirts were formed of two deep flounces with pointed edges. The bodices had round yokes, and bertha frills of narrower embroidery and elbow sleeves over which flounces of the embroidery formed epaulet capes.

These gowns had yellow sashes—the church decorations were yellow spring flowers—and their white crinoline hats were trimmed with yellow messaline ribbon, wound around the crowns and tied in the front in widespreading, double bows. Their large bouquets were also tied with wide yellow ribbons.

The bridesmaids, the Misses Ruth Cheney, Kate De Forest Prentice, Annette Whipple and Marion Smythe, carried blue silk coaching parasols, embroidered in blue, and wore pale blue gowns, apparently chiffon broadcloth.

The costumes had skirts that barely escaped the floor, and Eton coats, both being trimmed with strappings of blue silk laid on near the bottom of the skirts in Greek key patterns, the straps being perhaps three-fourths of an inch wide. These skirts had three or four-inch deep-plaits, that were stitched to a point below the greatest width of the hips, the plaits then being released. There was also a group of similar tucks in the back. The skirts were tight at the top, but decidedly full at the bottom.

Whatever the underblouses were, they did not show at all save in the effect of white lace stocks and a bit of white lace where the jackets were cut away from the neck in front. They came below the top of the girdles or belt, concealing the latter all the way around. They were quite close-fitting and hung straight, the fronts meeting. Narrow strappings of blue silk went up and down the back, crossings in each side of the center back in a Greek key corner effect. Other strappings went around the jackets an inch or so from their edges. The sleeves came a little below the elbows and were trimmed with strappings crossing each other. A similar effect in strappings outlined the necks. Long white gloves, over which came lace cuffs, finished the wrists. The parasols were carried against the right side, resting between the right arm and the body.

Their hats were deep cream-colored or yellowish leghorns, almost small enough for toques. They were rolled at both sides, forming a modified point in the front, with a wide, round effect at the back. Blue tulle was box-plaited across the back to form a cachepeigne. At the right side, where the rolled brim was slightly indented against the crown, stiff, light blue wings standing up and slanting the least bit backward were fastened. The left sides were plain.

Mrs. Gorham Bacon, the bride's mother, was in gray chiffon gauze, laid in lengthwise plaits and trimmed around the bottom with medallions of black lace and black ribbon in stripe effects. Her white toque was trimmed with black and white tips.

Miss May Valentine Johnson, now Mrs. Wyatt Warner Taylor, wore a heavy pure white satin gown, forming a marked contrast to her black hair and eyes. Like Miss Bacon, she is slight in figure. Her bridal gown had a wide, round train, and about the bottom of both skirt portion and train were three folds of the satin, one nearly four inches wide, the one above it perhaps three, and then came one about an inch wide. Otherwise the skirt portion was plain. The gown was a princess with empire touches. It was fitted in at the waist line, and over the hips and up to the bust line were quarter-inch tucks a quarter of an inch apart.

The top of the robe was satin with medallions of lace, and there was a ruffle effect in lace across both the front and the back; this being crossed in the front by shaped sections of the satin, piped and crossed in a curious but attractive fashion—at least this was the effect.

In the center back, just below this ruffle, was a short, double bow of crisp, lustrous ribbon, with two wide, long ends that fell nearly to the floor.

The sleeves were stiff puffs of satin that stood up from and out from the shoulders, and were shirred tight in several rows just above the elbows, with smaller but prominent puffs over the elbows, finished by a stiff, double ruffle effect in satin, with point lace ruffles inside them.

Her tulle veil was arranged at the edges in three flat folds, matching the finish, probably not intentionally, of the skirt. They crossed the fronts and extended along the sides to a point back of the ears, being caught at short intervals with orange blossoms. This veil was a voluminous one and spread very much at the sides, whereas Miss Bacon's was brought close and did not spread any to speak of until it got to the waist line.

Mrs. H. J. Hildebrand, the matron of honor, was in white liberty satin, with tapering panels outlined with medallions or embroidery in satin, with yoke and full sleeves showing the embroidered medallions. She wore no hat, nor did any of the attendants, for, although it was a church wedding, it took place in the evening at one of the 5th avenue churches.

The maid of honor, Miss Bessie Taylor, a sister of the bridegroom, was in a dotted white net and lace frock. The skirt trailed a little and had a deep flounce at the bottom; the fullness in sunray plait effect was finished at the bottom with a ruche. There were several more narrow ruffles headed by ruches between them. The skirt was tucked around. These ruffles stopped below the hips and the upper part was fitted by lengthwise tucks.

The bodice was tucked and had a narrow bertha ruffle of lace. It also had a high lace stock; both stock and yoke were lined. The sleeves were scant puffs of lace. The gown had a satin girdle with long ends.

The bridesmaids, the Misses Elizabeth Pearsall, Ethel Lockwood, Ilona Migliletta Francis Jenkins, Katherine Daniell and Therese Mathews were in elaborate robes of white batiste, rich in embroidery over pink taffeta.

They were princess robes, fitted to the figure by tucks above, below and at the waist line, and just below the bust line in the center front of each was a short, full, double bow of soft pink silk ribbon. From this bow soft, crushed streamers were carried under the arms, midway between the armholes and the waist line, were carried around to the back, were raised slightly to the exact center and there tied in bows, with streamers falling nearly to the hems and edges of the skirts.

The stocks were of open-work embroidery on batiste. The sleeves of embroidered batiste had ruffles falling over them, forming capes to them, and the sleeves themselves ended at the elbows, finished with ruffles of the embroidery.

All through the skirts below the tucks were embroidered oval medallions with open-work embroidery. There were flounces at the bottom, through the arrangement of the embroidery and the bottom of each robe had inserted under its embroidered edge a ruching of wash net or something of that sort.

The bodices had embroidered ruffles across the front, but these were draped into the figure. The attendants carried armfuls of pink bridesmaid's roses.

Mrs. Gilbert H. Johnson, the bride's mother, wore a decollete white lace gown, very simply made, with round bodice, elbow sleeves, and white girdle. Two flat sections, shaped like ruffles, only flat, were laid around the bottom of a fluffy skirt. These satin sections were edged with something in the way of lace braid or lace.

The spring weddings bring out the newest hats, wraps and gowns in endless numbers, for who is there who does not wear her newest and smartest afternoon gown to the wedding of one of her relatives or friends, and still less would one attend the wedding in the family of one's dearest enemy without donning the most envy-creating toilet at one's command.

The weddings of the next three weeks will be prolific with hints to those in pursuit of sartorial suggestions, and the prospective brides of June cannot do better than to attend all the smart functions of a matrimonial nature, in order to better decide what to have and also what to avoid.

So far—but the next two weeks may show a different trend—the hats seen at the smart weddings have been small or of medium size only and without the exaggerated Alpine slope at the back and gable roof tilt in the front. They have, indeed, been becoming, and, in comparison with past creations, have been sensible if not artistic. Most of them have been turned up in the back and one or both sides, and have had pointed fronts, but all in a modified way, quite different from the freakish effects of the past year. Of course, when a woman's hair is always perfectly coiffed, with no straying locks, and her costume is all that it should be, one of the exaggerated chapeaus does not look so ill, but even then other styles set her off to greater advantage.

The little round sailor so universally seen in the department stores on bargain counters and on the heads of all those who are quick to seize anything new provided it be cheap is not seen at all in the modish world. No one has been seen at a wedding, reception or at the many private theatrical entertainments gotten up and acted by the fashionables at the Berkeley Lyceum, the Waldorf-Astoria, or at the private concerts and other events so fashionable in New York during Lent.

There are, however, large sailor hats—that is, of sailor shape—beautifully trimmed and having much style, that are decidedly smart. The hat to be avoided by the woman who wishes to be well dressed, but who does not know what the leaders of fashion are wearing, but who can in a modest way copy their tasteful hats, is the small, round sailor, with a crown about two inches high and its brim about two inches wide. Those having brims four and five inches broad and of handsome straws are a different matter.

For such a woman with a small income who wishes a hat to wear with a simple walking costume for general and informal wear any of the modified tricorne shapes or rolled toques, simply trimmed with handsome quills, tulle and ribbon, are in excellent taste. The tulle is generally used in plaited sections to form a cachepeigne at the back. It is so light that it is a comfort to the head, and is easily renewed by fingers having any skill at all.

Fortunate it is that hats need not now match costumes, but may be of any color or mixture of colors or shades suited to the wearer's coloring, provided the chapeau does not engage in active color war with the costume. It should, however, be borne in mind that a hat near the color of the hair, or matching the color of one's gown, will add more to the height of a short or stout woman than one differing in hue, and that the too tall or thin woman may apparently decrease her stature a bit by wearing contrasting colors.

One of the large round hats on sailor lines, in all black and trimmed with peacock feathers dyed black, was worn by Mrs. Arthur Iselin, who was Miss Eleanor Jay, at the theatricals at the Berkeley Lyceum a few afternoons since. Miss Iselin's young cousin, Miss Blanche Oelrichs, was one of the girls not yet out who was in the cast. Mrs. Iselin's hat was all black and had a full, wide cachepeigne of black tulle and much tulle or other filmy stuff massed at the front. From the left side stood up and out toward the back in spreading aigrette fashion at least a dozen peacock plumes, dyed black; these were of varying lengths and sizes. The hat was slanted the merest trifle over the face. With Mrs. Iselin was another young woman, whose hat, somewhat similar, was trimmed with peacock feathers only slightly faded from their natural tints. Peacock feathers are one of the fads of the moment in hat trimmings, but unfortunately they are dyed and distorted so that the extreme natural beauty of these feathers is practically ruined, but they still retain individuality and grace.

Another hat, also seen at the same entertainment, had the tips or eyes only of the plumes dyed, the other parts, with white stem and wide tendrils, being left in their natural condition.

One woman seen in a little, close toque, more like a turban, in black and trimmed with two fat, light-pink coral ostrich tips, was Mrs. Frederic Neilson. The stems of the plumes were laid at the left, front, and side, and curled down over the back and over her hair.

Another hat, trimmed with lighter pink plumes, came down in a point in the front and ran up at the back. It was narrow, and the stems of the two long plumes crossed each other at the edge of the center front, and the plumes were then carried over the top and center of the hat and hung over the back.

Never buy a heavy hat if it is possible to get a light one. Insist that hats if made for you are made with the minimum of weight. Heavy hats cause headaches, gray and falling hair by impeding the circulation. A heavy hat worn only two or three hours a day is responsible for the feeling of heaviness that attacks so many, and which disappears as soon as the cause is removed, or within half an hour afterward. It is well to have hats differing in their point of pressure on the head, so that in changing from one chapeau to another the head may be rested, in sections at least. With so many crinoline and horsehair hats in the market and the great vogue of tulle elaborate hats may be had having a very little weight. Tip and quills are much lighter in weight than heavy flowers, and in getting the latter, other things being equal, the lighter weight should be selected.

Straw hats are usually heavy, and therefore to be avoided, yet they are always much worn. Such a hat should not be worn over an hour at a time. The fashion of donning a hat before luncheon and wearing it until one returns home just in time to dress for dinner may be a convenient one, but it is suicidal to the health of the scalp and the head, and has necessitated many a series of indefinitely protracted scalp treatments and visits to the doctor for relief from headache.

White Serge Costume—Coat Trimmed With White Silk Braid and Large Pearl Buttons.

Tan Voile, With Darker Velvet Accessories and Gold and Tan Embroideries.

PARIS FASHIONS.

Special Correspondence of The Star.

PARIS, March 31, 1906.

THE distinctive Easter hat has become the property of the so-called "funny man," but the chapeau de printemps is a serious and at the same time delightful amusement for femininity. There is no question that the Paris hat leads all the rest in the world of chiffons. It has been said that vanity, with a very large V, has been known to accomplish what the doctor has failed to achieve. Women often gather themselves together by means of their wardrobe, and it is generally the hat that does the trick. In a crisis—that is, other than a great crisis of the soul—a new hat acts as a wonderful safety valve. If it be a becoming hat the very act of trying it on, of posing it with the necessary tilt—a most important part of the performance nowadays—and the gratification of surveying it in the mirror will work wonders. Even the mere discussion of the effect of certain colors on the complexion or criticism of the attitude of plumes will cause a variety of emotions that miraculously smooth away wrinkles and the ugly frowns that nerves engender. Even an unbecoming hat or an unshapely veteran may be of use. Nervous depression and melancholy have been known to give way. The offending object can be attacked and knocked into shape. Its transmogrification may involve a visit to the Rue de la Paix, but what of that—the object is achieved, the scene is changed.

A look about the shops leads one to believe that some of the smartest shapes of the season have been victims of wrathful fists, and a number of the outing hats bear evidence of having been used by their fair owners as punching bags. On the other hand, there are creations so graceful in outline and dainty and fairylike in construction that one dreads to have the summer winds blow upon them too harshly. But if all signs do not fail it is going to be a fine season for the oculists. Enormous aigrets, quills and wings stick out at such perilous angles that the other fellow's chances of escape with two good eyes are almost an impossibility. If you dodge the winged adornments on one side, they are sure to catch you on the other, so all pervading is their influence. The only way out is to accept the inevitable and put it down to profit and loss versus fashion and frills.

At one shop a pretty Parisian was trying to persuade an obdurate mamma into ordering an expensive creation. As a clinching argument the siren daughter pathetically remarked: "It really is not extravagant, for it is reversible. See!" And she put the hat on her fuzzy Parisian pompadour back side foremost. "The effect is just as stunning worn either way." Such an appeal was too much for the doting mother, and the hat found its way to one of the handsomest hotels in the city. In fact, to use an Irishism, the back of our heads is often the best part of the front nowadays.

The straws most approved of fashion this spring are the Milans, the Leghorns and the Neapolitans. These are all of the soft, pliable variety that can be manipulated into any imaginable shape. As to color, well, there is no law—every color under the canopy is used, but, mark the difference, not every shade.

Fashion there undoubtedly is in shade, but not in color. In brown, for instance, la mode tends to cinnamon nuances, dull shades of light brown and in purple to those quite dark and prunelike—while everything inthe pink or red range is of the bordeaux tone. The term bordeaux is an elastic one, and quite a number of the pinky crimson shades masquerade as the warm wine color. Another variation is a magenta, with every sign of having been dipped in cream. Then there is a strange melange of gray and dark blue or gray and maroon which will have the advantage of not becoming popular. The Quaker gray is making a great bid for favor, and at the theater the other night I saw several hats exploiting this somber hue. As a study in color, Virot is showing a charming scheme in a cinnamon Leghorn of the plateau order raised at the back with a high bandeau covered with ruched cadet blue tulle dotted with enormous roses in cream white, or, as it is called here, "Fraisette," a faded rose tint. On the hardly visible dome-shaped crown reposes a rather small bow of two-inch cadet blue velvet ribbon, above which, nodding their pretty heads toward the back of the hat, are three roses of the tones just described. All sorts of combinations of color are indulged in with an enthusiasm that falls little short of frenzy, and it is a relief to turn from many of these freaky things and rest one's eye upon a legitimate color creation. Such a one caught my eye at a famous house lately—a stunning Gainsborough affair of black Neapolitan, edged on the brim with a delicate tracery of jet. The only adornment was an exquisite white ostrich plume measuring almost a yard in length, which started on its graceful way a trifle to one side of the front and, curving over the rolled brim, fell nearly to the nape of the neck. The modest sum of $100 was exchanged for this picturesque piece of headgear.

Chic, dainty and girlish is a pastel blue chip of the French sailor variety. Lying flat on the wide brim is a piece of English eyelet embroidery, finished at the base of the low crown with a milliner's fold of pastel blue taffeta. Arranged on the back of the crown in the perfection of artless art is a boquet of maidenhair fern and old-fashioned pink moss roses and their buds. The flowers fall in a shower effect quite to the edge of the brim. The cachepeigne is of blue maline dotted with rosebuds. Nothing could be more refreshing than this vision of a summer chapeau.

Suggestive of the queen of flowers, the Paris world of modes has paid a graceful compliment to the young King of Spain in christening a new rose the Alfonse XIII. This attention does not emanate from the florists, and it is hardly necessary for me to add that the new flower is an artificial one. The Alfonse XIII is larger than the raul Neron and somewhat resembles the Marechal Neil, although it is the color of La France. The petals of the royal rose are of silk and exhale a delicious perfume.

In the placing of flowers on the season's hats we are copying the methods of the Japanese, to whom we owe so many valuable artistic hints. In the old dispensation there was often a heterogeneous massing of floral effects that was a caution to behold. Now, thanks to the oriental suggestion, there is every effort made toward careful grouping and artistic selection. The modified bowler shape in deep burnt straw with a twist of moss green velvet about the crown and a carelessly applied bunch of black-eyed Susans—to give them their homely name—is a delightful illustration of the case in point.

Quite as charming in naturalistic treatment is a silver white Neapolitan hat, rather small in dimensions and boasting a slightly rolling brim. A band of black velvet encircles the crown and high at one side is placed a tight bunch of parma violets surrounded by their own leaves. To give height and smartness to this example of sartorial architecture a long full white aigret shoots out in skyrocket fashion at the back of the hat.

These skyscraping feathers remind me that in the willow plumes of the season that are so stunning extremes certainly meet. The willow hangs in a sad and draggled half-mast style that is the very antithesis of its rival. Nevertheless, the melancholy plume is considered to be the acme of modishness. You will very likely wonder why it is so expensive! This unfortunate fact is easily explained. To begin with, it takes a good ostrich feather as a foundation for the willow plume, and on the end of each strand or flue another one is tied. You can imagine the time and care necessary to effect this connection.

Paradise plumes of wonderful length and coloring are still waving riotously in the wind, and there is every indication that they will continue to wave all summer. Soft and handsome wings of enormous proportions that would puzzle an investigating committee of barn-yard experts appear on the smartest walking hats. A stunning Neapolitan tricorne of the oyster white variety was tricked out at the side, with a large wing that began its career as a guinea feather and ended in a glorious plumage of emerald green. About the crown was a band of black velvet edged with green.

The hat in the dress scheme nowadays must fit into the picture. Consequently there are exquisite creations in the empire and directoire styles to correspond with costumes of these periods. The latest novelty to complete the ensemble is found in the small umbrella directoire, which can be coquettishly tilted on one side at a chic angle to protect the face from the sun. Indeed, the picture hat in lace, crin and all kinds of fanciful materials is a thing to be seen, for descriptions are inadequate if justice is to be done to the creation.

Most of the picture shapes slope back, as the poet says, into infinity and avoid the impertinent angle of the small hat.

The mushroom is a cross between the picture hat and the shapes just mentioned, and in its development may be severe or "sweetly pretty." A charming example of this dainty millinery entre has a crown formed of rows of narrow Valenciennes lace. On every third line of lace are wreaths of tiniest pink rosebuds. The drooping brim is swathed in soft satin ribbon, toning from cerise to a faint coral. The undertacing is of white chiffon.

Hats that have tulle and lace strings and tie a young man's heart within are the most fetching vogues for dressy summer and garden party wear. And, as told in last week's letter, the old-time cabriolet is trying to effect an entrance into fashionable society. The lingerie hat has lost some of its prestige, but for morning wear with linen and cotton frocks it will be seen to the best advantage. Certain of the large department shops are carrying a lingerie shape covered with white chiffon, and with it go three tops of linen, worked in broderie anglaise. The colors are white, pink and blue. The covers are easily adjusted, and when a bow of black velvet is pinned in place one has practically three different hats with only a minute's work.

Never have hats been more delightful, but it is a perilous time for the elderly woman if she selects one of the ultra shapes, for she makes a caricature of herself the instant she puts one on. And it is just here in the matter of selection that the Parision scores her success. She has a cultivated and quick perception of the fitness of things and a keen decision, at least in the superficial things of life, which show themselves in everything she does. For instance, watch a French woman come into a room. She has taught herself to take the entire room in at a glance, the company, the position of the chairs. She knows just whom she will greet first, just where she will walk, exactly where she will sit. There is no hesitation and no hurry in her movements—there are perfect poise and perfect self-command. The same tactics she carries out in the sartorial world, and especially in the choice of a hat.

CATHERINE TALBOT.

HATS THAT WILL GIVE CACHET TO THE EASTER GOWN.

Green and Gray Costume Trimmed With Narrow Braids to Match.

EASTER DESSERTS.

Some New Dishes That May Taste Good.

The round of winter desserts has been pretty well exhausted by this time, and now that the holiday season is on the family will welcome some new kind of sweetmeat. It is usually the office of the daughter of the house to learn a little of cooking ways by preparing the desserts, and with many free hours during the next week or two she will find special delight in experimenting with the following tried recipes, and at the same time the family will be treated to some very novel and delicious goodies:

Steamed Custard.—Put three-quarters of a pint of milk into a stewpan with two ounces of loaf sugar and a small piece or pinch of cinnamon. Beat the yolks of two eggs thoroughly and whisk the whites to a stiff froth, finally adding them to the yolks. As soon as the milk reaches the boiling point pour it by degrees onto the eggs, stirring it gently all the time, and leave the custard to cool. Butter a plain mold and strain the custard into it. Cover it securely by tying a piece of buttered paper on the top and steam very gently thirty-five minutes. Stand aside to cool. Serve the custard turned out of the mold and surrounded by stewed fruit.

Tangerine Souffle.—Separate the white from the yolks of six perfectly fresh eggs. Put tthe yolks into a basin with four tablespoonfuls of powdered sugar and grated rind of two tangerine oranges and a half portion of grated lemon rind. Beat the ingredients with a wooden spoon for ten minuates. Stir in one tablespoonful of pastry flour, and when this is thoroughly blended with the egg mixture add one teaspoonful of orange flavoring. Add a pinch of salt to the whites of the eggs and whisk them to a very stiff froth. Mix them lightly and thoroughly with the prepared yolks and pour the mixture at once into a buttered souffle mold. Smooth the top over with a knife into the shape of a dome, and bake the souffle at once in a quick oven for from ten to twelve minutes. Just before serving sprinkle some sifted powdered sugar over the top.

Lemon Pudding.—Put two ounces of butter into a saucepan and when it is melted stir in by degrees two tablespoonfuls of flour and one and a half tablespoonfuls of corn flour. As soon as the ingredients form a perfectly smooth paste, add gradually, stirring quickly all the time, one pint of milk, and continue to stir until the mixture has boiled and thickened. Remove the pan from the stove and add three tablespoonfuls of sugar, the grated rind of a large lemon and one tablespoonful of brandy or vanilla. Beat in the yolks of two eggs which have been thoroughly whisked with a fork. Add a pinch of salt to the whites of the eggs and beat them to a stiff froth. Allow the pudding to cool and stir in the strained juice of the lemon, a little at a time, and the whites of the eggs. Line a pudding dish with puff paste, pour in the liquid mixture and bake at once in a fairly quick oven until the top is lightly or evenly browned. The heat must not be fierce nor must the pudding allowed to remain in the oven more than from twenty to thirty minutes or it will curdle and be spoiled. A jug of thick cream should be passed with it.

Bread and Butter Pudding.—Butter a pudding dish and line with slices of bread which have been buttered on both sides and sprinkled with brown sugar. Fill up the dish with slices of bread buttered on one side only and spread with a layer of raspberry jam. Break two eggs into a basin and after beating them thoroughly stir in gradually one pint of boiling milk. Add sufficient brown sugar to sweeten the custard and pour it over the prepared bread and butter. Put the pudding into a moderately hot oven and bake it until it is lightly browned. Then put aside until quite cold. It is best served in the dish, for if properly baked the custard should not be sufficiently stiff to admit of it being turned out.

Chocolate Creams.—Put six ounces of vanilla chocolate into a small saucepan with just sufficient milk to cover it. Place the pan on the stove and stir the chocolate from time to time until it has melted. Then add one-quarter of a box of gelatine which has been softened in cold milk. As soon as the gelatine has dissolved remove the pan from the stove to the kitchen table and let the chocolate cool. Whip half a pint of cream until it is quite stiff and then add one teaspoonful of essence of vanilla. Stir in the cool chocolate and, if possible, a large tablespoonful of chopped candied pineapple. The creams should be quite soft when served. They are not intended to set. Sprinkle chopped almonds over the top if desired.

Rich Desserts with Chocolate Merangue.—Cook one-quarter of a cupful of well-washed rice in a double boiler with one pint of scalded milk and one-third of a teaspoonful of salt. Add one level tablespoonful of butter, one-third cupful of sugar, one square of chocolate melted, half a cupful of seeded raisins and one teaspoonful of vanilla. Cut and fold into the mixture the stiffly whipped whites of two eggs and half a cupful of whipped cream. Pour into a buttered dish and cover with a meringue made with the whipped whites of three eggs, six level tablespoonfuls each of powdered sugar and of grated chocolate. Brown in a moderate oven.

Bomb of Apricots.—Take eighteen or twenty apricots from the syrup in which they were preserved and soak them very gently with eight tablespoonfuls of sugar until they become a pulp. Pass through a hair sieve and mix with one tablespoonful of brandy or one teaspoonful of vanilla. Sprinkle a small quantity of powdered sugar into two cupfuls of thick cream and whip until it is stiff. Add it by degrees to the apricot pulp and directly it is thoroughly mixed fill a bomb-shaped ice mold with it and stand on ice for five or six hours.

Some Baby Superstitions.

In Roumania mothers bind red ribbons round the ankles of their babies to protect them from harm. The Vosges peasants say that a child born at the new moon has a well-hung tongue, and a child born at the last quarter will have keen powers of reason.

In Ireland a strand of woman's hair is placed in the cradle as a protection, while Welsh mothers place their faith in a knife or a pair of tongs as a charm against evil.

Voile Gown of Alice Blue.

The gown illustrated is of Alice blue carried out in one of the charmingly soft voiles of the season. The skirt trimming consists of rows of graduated tucks and bands of creamy German Val. lace. The tucks on the smart fichu are edged with a plaiting of narrow lace, and the gathered chemisette has an entredeux of insertion. The sleeves are an elaborate mass of tucks, puffings and lace.