

THE LATEST IN LINGERIE.

COMFORT AND ELEGANCE COMBINED IN THE NEW STYLES.

How to Select Those Articles of Attire Which Do So Much to Add to Ease and the Display of Dress—A Midwinter Trouseau.

NEW YORK, Jan. 1.—To linger among lingerie. The alliterativeness of this programme is not its only fascination. Let us begin with the most expensive; this would I like to personally begin and finish, what use is it? The best material of which to make the best underclothes is undoubtedly lawn—a linen lawn. I am not recommending this article to the attention of those whom rheumatism or inclination leads to consider seriously the advantages of Jaeger (which are many), the charms of flannelette, the joys of vicella, and the unquestionable durability of muslin. Having secured the finest quality of lawn—and what an exquisite thing it is when you get it, so soft to the touch—you should always cut your nightgown some three or four inches on the ground, and you should always make it to fasten down the front. No matter how elaborate may be your trimming, the adjustment should be quite easy. The simplest form of making an attractive nightgown is with a fichu-shaped collar, which ties in the front with bows and ends. This fichu may be elaborated with dozens of little tucks and strips of real Valenciennes lace, the same to decorate the ends of the bow while the front of the nightgown should again show a series of tucks and insertions, and the sleeves should be striped from the armpole to below the elbow with tucks and insertions and trimmed with a deep frill, calculated, so will say the critics, this will not be found a very cheap possession. All the nightgowns of the most extravagant kind are made a little low in the neck, square or round, and I have seen nightgowns with their sleeves of the Greek order, long at the back and quite open up to the shoulders up at the top; this I venture to term ridiculous. Last season we had our best nightgowns accented, dilled, so to say, with an inconspicuous process, for it had to be repeated every time the nightgown was cleaned or washed. Yet one more simple method of making an attractive nightgown is to cut it a little open at the neck and to supply it with a large sailor collar or tucks and lace, with lace at the edge of the collar, to be allowed to wander down the front, which should be liberally tucked. The back of such a nightgown might well be set into three box pleats.

Chemists admit of endless elaboration, the best of the simple ones being formed of two straight pieces of tucks and insertion crossed over in the front. They are made guileless of sleeves with just a frill of lace around the armpole. Very pretty chemises may be made of lawn, and embroidered with Valenciennes lace. Valenciennes lace is par excellence the lace with which to trim all underclothing, and for those who cannot afford the real thing the best imitation lace, which simulates it with a marvelous fidelity, may be cordially recommended. As I have previously observed, the art of underclothing is an important one, and is not accomplished when you have bought chemises and nightgowns. Flannel petticoats have been invented with much charm of late years, and the most novel style of treating them is with a flounce of white pongee silk striped with lace insertion and edged with lace. The Zeena silk, which is interwoven with wool and of ribbed surface, takes the place of the flannel petticoat in the affections of the most fastidious. Once again I repeat the immortal truth that all silken petticoats should be made



PHILLIPS' FASHIONS.

Drawn by R. F. Phillips.

with corsets to match them, and again I mention that this need not necessarily involve excessive expenditure. The possession of a pair of black brocaded silk corsets, flowered in pink and blue, will enable us to wear a petticoat of the same material in the daytime and a plain blue or pink lace silk in the evening, always supposing that expenditure be an object; for, if not, then I would recommend white satin brocaded corsets for the evening, over a petticoat of white gize, much frilled.

A Midwinter Trouseau. The exquisite models described above are in many of the outfits for January brides. A trousseau just finished gives valuable hints in regard to other details. For the bridal gown itself Valenciennes is still greatly in favor. The going-away dress in this instance was of the old Parma violet shade, made in a woolen fabric

having the appearance of being pounce; that is, slightly flecked with white. It was made with a bodice tight fitting at the back, a little loose in front, where it opened to display a rich piece of plain mauve brocade, bordered on either side worked with black and gold braiding. A Russian gold belt encircled the waist, and the collar was of double Russian sable, standing up very high; the skirt was quite plain, but, after the fashion of the day, was almost more beautiful inside than out, lined with plain mauve, shot silk, and edged with a double ruche. Another pretty model was a gown of Royal blue cloth, the bodice of plisse crepe de Chine, trimmed with chiffon and Brussels point de gaze. The outdoor jacket was in the Moujik style, embroidered in steel, heliotrope and pearls. It had a deep collar at the back; the sleeves were of the black fabric, the cuffs trimmed with the same embroidery, the belt displaying cut-steeled slides. The embroidered toque was trimmed with sable.

Flower Cockades. Despite the Parisian call for flowers, New York has been rather slow in responding. They are coming in the velvet toque, the chief tints are toward violet, those marvelous flowers that people never seem to tire of. This time the whole toque is violet in color, with a reddish purple tinge. Never were so many wings, quills, tails and breasts worn as there are today. Pheasant is here to stay, and wholesale millinery stores predict a revival next fall of this catchy idea. This is a hint it would be well to take advantage of.

Bayadere Effects. Many new designs have made their appearance. The majority consist of elegant lacing lines produced by jacquard weaving. While those, however, at the beginning only showed continuous lines they have now been developed into an endless variety of designs, some covering the ground entirely, while others show more ground covered with small spots in the color of the lining. The bayadere fashion has evidently not abandoned its full development yet, and it is one of the features which will be taken up during the coming season.

Our Illustrations. Figure 1 of our group of fashionables wears a gown of brown cloth. The closed waist has a yoke of white lace over satin. The sleeves are tucked, the collar and waistband are of crepe velvet. From the waist depends a white tail. The second figure wears a gown of rose-colored moire, ornamented on the bottom of the skirt with two narrow flounces of silk muslin. The fitted corsage opens upon a plastron of old equipure; the opening is edged with a band of sable and a flounce of black silk muslin. Belt of black satin with long saffron ends falling upon the skirt and a large loop formed of a diagonal of the black silk muslin. Collar of black mousseline de soie and collarlette of lace. Plain sleeves of rose moire with lace cuffs. Black velvet capote, with green velvet rosette, a brass buckle, and an agrette of plumes.

The third and last figure in our group wears a gray cloth gown braided in a duster and a sash of silk marabout. The corsage is of a simple, elegant cut. The front of the corsage is trimmed with the gray braid, mingled with white. This is framed in the marabout trimming. The Medici collar is in ermine fur. The ball corsage we illustrate this week is in rose-colored mousseline de soie, embroidered with dots. It is made up over a lining of rose taffeta. The mousseline de soie is swathed around the figure and fastened at the left beneath a rosette of rose-colored moire. The draped sleeves have large rosettes of the moire ribbon. Loose gloves of white kid.

Our elegant visiting costume is of pink cloth, white satin and astrakhan. The cloak skirt is trimmed with bands of astrakhan. The white satin blouse is partly by an over-bow of astrakhan. The belt is violet velvet. Cravat of satin. Hat of

draped plush, ornamented with four white wings.

SHOES FOR THE SEASON.

A Radical Change in Feminine Footwear is Now Apparent. A radical change has been made this season in women's footwear. The girl who last season glanced down in great satisfaction on the sharply pointed toe, peeping daintily out from beneath her gown, now looks askance at the rounded end of her dress shoe, and more doubtfully still at the broad-toed street and storm boot.

But fashion's decree, all powerful, has made comfort the mode this season, and that which is fashionable beyond a doubt will be considered becoming and pretty for the time being.

The storm shoe, a new departure, much favored by the athletic maiden, is shaped remarkably like her brother's, but on a daintier scale, of course. It is made of yellow calf, cut much higher than the ordinary boot, and for skating and all outdoor sports promises to be tremendously popular. Those interested in the dress reform movement have also adapted this shoe for sterner day wear with the short-lengthened gown. And speaking of this reform, a prominent downtown man was heard to remark, looking admiringly at the trim little woman so gowned on stormy day last week: "Why don't more women do in for that sort of thing this winter? It's attractive, becoming and comfortable." But the reason remains that the tailor-made woman always is well groomed, be the gown long or short, while, alas, the woman, and her name is legion, who dresses her clothes on will never look attractive enough in costume, old or new, for a second glance.

The Muff. The muff, a word derived from the old Dutch word mouwe, "sleeve," seems to have made its first appearance toward the end of the fifteenth century at Venice, there it went to France, and in the sixteenth century it was at first made of velvet, brocade or silk, lined with fur, and on both sides buttoned with jewels. In the sixteenth century gentlemen also used to affect costly muffs. They were tiny, useless objects of toilet adorned with ribbons, gold threads, lace fringes and emblems. These muffs were made of velvet, seal and fox fur were the fashion. Immense muffs of Angora goat skins were introduced during the eighteenth century, at the close of which smaller and more elegant styles prevailed. With the hoop and large sleeves of 17th century muffs were brought to prominence, which were only gradually reduced to normal size after the fashion of the 18th century. The muffs referred to appear on the stage until permitted to wear a small muff.

Makes Her Living by Jokes. Miss Anne Partian of New York is a living refutation of the old theory that women have no sense of humor, for Miss Partian makes her living by writing jokes for the comic papers. Miss Partian is of Irish extraction and the proverbial wit is native and has certainly not fled from her. Her jokes are full of originality, and those touching society and social questions are particularly piquant. In appearance she is extremely modest, with a charming friendliness of manner, and is not in the least the "new woman," as each gesture and accent is distinctly feminine.

Miss Partian says she gets from \$1 to \$2 for every joke, and from 1 to 2 cents a word for comic sketches. "I map out my day," she says, "using certain hours for my joke writing and others for the sale of them. No, it does not seem difficult to me, as I think anyone who could keep their eyes open and reflect on what they see could write jokes. I see them in everything, and seldom meet a person who, first or last, does not suggest one."

SOME VALUABLE RECIPES.

Lobster Lent. Remove the meat from two good-sized boiled lobsters; chop rather fine with a silver knife; add while chopping a quarter of a pound of almonds cut into slices, a teaspoonful of onion juice, a clove of garlic, tablespoonful of salt and a dash of pepper and the whites of two eggs. Mix thoroughly and pack into small moulds. Stand in a baking pan of water, put them in the oven for twenty minutes, and serve cold on lettuce leaves, with mayonnaise dressing.

Jelly Chickens With White Sauce. Boil one chicken until very tender, using as little water as possible. When done and cold take the meat from the bones, rejecting also the skin. Chop the meat into small pieces, add a quarter of a pound of almonds cut into slices, a half-cup of pine nuts, four hard-boiled eggs chopped, a tablespoonful of parsley, a teaspoonful of salt, the same of onion juice and a tablespoonful of pepper. Strain the liquor in which the chicken was boiled; it should not measure over one pint and add to it a quarter of a box of gelatine that has been soaked for fifteen or twenty minutes. Mix this with the chicken and pack into a mould and stand on the ice.

For the white sauce rub one tablespoonful of butter and one of flour together; add a half-pint of milk and stir until boiling. Take from the fire and stir in a quarter of a box of gelatine which has been soaked ten minutes; add a half-teaspoonful of salt, a teaspoonful of onion juice, a dash of pepper and a half-teaspoonful of paprika. When partially cold add a teaspoonful of lemon juice and a teaspoonful of tarragon vinegar and stand away until serving time.

Jellied Beef. Jellied beef is a simple and inexpensive dish. For it take two pounds of beef; boil until tender; a quarter of a box of gelatine; half-pint of strained tomatoes; a teaspoonful of salt; half-cup of chopped celery, salt, pepper, and one small onion.

Oyster Sandwich. A Sunday night dainty is an oyster sandwich. A delicious sandwich for supper is made by chopping finely a pint of raw oysters, seasoned to taste with salt, white pepper and cayenne pepper, and put into a saucepan with two teaspoonfuls of butter and three teaspoonfuls of any dry biscuit crumbs. Heat until steaming, add a half-cup of strained tomatoes, a dash of salt, and a dash of pepper, and stir until the mixture thickens. Remove from the fire, add ten drops of lemon juice and more seasoning if liked. When cold, spread between thin pieces of buttered bread.

Welsh Rarebit. Put into a saucepan a tablespoonful of tomato ketchup, a teaspoonful of Worcestershire sauce and one pound of chopped soft American cheddar, add half a teaspoonful of salt, a dash of red pepper and a gill of water. Stand this over the fire, stir and beat rapidly until smooth. Pour at once over toasted bread and serve.

German Apple Cake. Sift one and a half cups of flour in a bowl and add a half teaspoonful of salt. Break one yeast cake into small pieces in half-cup of warm milk; add one teaspoonful of sugar, and let stand until the yeast rises to the surface. Then add to it the flour, and mix with a rolling pin. Cover and set it in a warm place to rise till very light.

The other half-cup butter with half-cup sugar to a cream, add two eggs (one at a time, stirring a few minutes between each addition); add the grated rind of one lemon to the sponge and sufficient flour to make a soft dough; return the dough to the bowl. Cover; set in a warm place until the dough has risen to double its size. Then divide it into six different parts. The best way is to weigh them. Do not handle the dough any more than may be helped.

Roll each part out with a rolling-pin about one-eighth of an inch in thickness, put it in long, shallow buttered pans, to rise to double its height. In the meantime pare, core and cut into eightths some large tart apples. When the cakes are light lay the apples close together in long rows over the cake, pour one tablespoonful of melted butter over each one, and bake till done. Then dust with granulated sugar. The thinner the dough is in these cakes the finer the cake will be.

Maple Frosting. Take two cups of maple sugar, or two and a half cups of maple sap syrup, one cup of water, if the sugar is used, and the whites of three eggs. Place the sugar and water in a stew-pan and boil until the syrup will fall from the spoon in threads. Beat the whites of the eggs to a stiff froth. Pour the hot syrup into the eggs slowly, beating vigorously. When it becomes too hard for the beater, take a spoon and beat it until it is thick enough to spread. Spread between each layer and on the top and sides. An excellent chocolate frosting can be made by adding a tablespoonful of the best chocolate to this mixture when warm.

Take two cups of maple sugar, add enough water to dissolve, and boil until it will wax when dropped in cold water, then place in a bowl and add two teaspoonfuls of butter and stir steadily till it will spread. Use vanilla flavor.

THE POET'S QUANDARY. As I sat at my table, And scribbled in haste, I saw through the window An arm and a waist! And oh, it was hard In that moment to choose 'Twixt amusing embrace Embracing a missus!— G. T. B. Gilmore in New York Sun.

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Another, made of satin striped moire ribbon, has a griddle of crushed ribbon caught in at the front by a hoop of cut steel. The ends of the sash are joined together by a strip of black insertion about one inch and a half wide. A ruffle of black chiffon about three inches deep forms a bias finish to the end of the sash and is displaced midway between the waist and the end.

A third is of bright canary-lined tulle, having ruffles of lace applied at intervals of about two inches from the belt to the ends, also curved. The sash is attached to a girdle of softly folded silk, which has a spray of small bows resembling leaves mounting from the waist to the right shoulder.

A most effective sash is of black sea ribbon, cut into small bias strips, with lace insertion. The girdle is pointed at the sides and caught down in front by steel buckle.

Fashion has decreed that not even the suspicion of a coil may appear about the hat. Some of the smartest women are returning to the mode of ten seasons ago, and twisting the hair back into a roll, rolling it on the top of the head. This is for wear in the daytime. For the evening the coiffure may be as elaborate as one pleases, and dressed high or low to suit one's fancy and the shape of one's head. Despite all that has been said to the contrary, the hair is as much worn as ever, the only difference being that the large wave is no longer considered put form a smaller and much neater one having taken its place. There is some talk of reviving the Greek knot of some years back, and given a well-shaped head, few styles are so becoming. Also, that so pretty a fashion should have been so universally adopted as perfume to be it out of favor sooner than it deserved!

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The Newest--For January Balls. Drawn by R. F. Phillips.



For the Outdoor Girl--New Fur Over-Blouse. Drawn by R. F. Phillips.