

Precious Rugs In the Far East

FORTUNES INVESTED IN BLUE BOKHARAS AND KHORASSANS.

Magnificent Specimens in the Possession of Mrs. Rockefeller and Mrs. Goelt.

The possession of at least one Eastern rug is necessary to every woman's contentment of heart. The more ancient and weather-beaten it happens to look the better, for then the owner can easily persuade herself that it has been in her family for centuries and trodden upon by hundreds of ancestors.

If you can invest in only one rug, let it be a Daghestan—that is if you have a moderate sum to expend, say \$60 or \$100 or—well, \$300. A Khorassan is more valuable of course, but it is only when one has more money than one knows quite what to do with that she takes \$600 or \$800 of it, or \$1,000 or \$1,500 and orders a Khorassan for her drawing-room.

VARIETY IN MANUFACTURE.

As no two Ionic capitals of Greek workmanship, even in the same temple, were alike, in anything but general size and character, so in the Turkish rug, the same character is never again exactly reproduced. The Persian rugs, more often than not, have their patterns, which are, as a rule, geometrical figures, defined clearly on both sides, and are woven quite smooth.

Peragham, Kerman, Kiristan and Khorassan are the four chief places in Persia for the manufacture of carpets or rugs. The Herati pattern is a common one for the Khorassan carpets; it is the favorite of a pointed star enlarged and repeated over the whole.

The arabesque designs, peculiar to Turkish rugs, show five-sided stars and other figures, the borders, in many cases, have traces of Arabian ornamental writing, the peculiarity of the patterns being accounted for by the theory that the carpets represent a sacred work, which accords with the Oriental delight in gems and precious stones.

The many mistakes in the matching of colors, which on careful scrutiny are often apparent, is said to be due to the fact that the weaver, while working with a certain wool, if it runs short, replaces it with another as near like it as possible, without taking the trouble or the delay to get the exact shade.

COLOR SCHEMES.

There is a special reason also for the softness of the material in the Eastern woods; this is caused by their being dyed in their naturally greasy state, so that a soft, oily luster permeates all the colors. For the same reason, white always has a yellowish-grey appearance. But in many instances the dim colors are due to the fact that they are actually dirty.

Color, pile and quality have much to do with determining the price of a rug. One showing bright reds and greens, of course is not as valuable as one in dull shades. The Bokhara, a Turkish rug, is probably the finest weave, and usually has a red as a predominant color; if blue in any quantity is used in the rug, it is sure to bring a higher price. Ivory white, blue and red are the common combination in a Bokhara. In a Daghestan, blue is frequently seen, but if you possess a Bokhara with much or any blue in it, you are lucky indeed.

MILLIONAIRE RUG OWNERS.

As a rule it is only an Astor or a Vanderbilt who can own blue Bokharas. At the last World's Fair John D. Rockefeller bought an Eastern rug, or rather carpet, for which he paid \$20,000. It is a superb example of an antique Persian rug. Cornelius Vanderbilt also has a fondness for these deliciously expensive, poetical Eastern stuffs, and paid nearly as much for a rug—of \$18,000. Pliny de la Roche, of the way to New York and are owned by the little brothers and sisters of the rich; for instance, Mrs. Goelt has an imperial Khorassan carpet, for which something like \$10,000 was paid. It is a large carpet, about twenty feet long by seventeen feet wide. The background is a dark blue, the design being carried out in soft shades of gold, blue, cream and old red, with a border of gold covered with medallions of rich blue. An interesting point in connection with this rug is that on each end of the seal of the maker has been woven in a small blue panel. The carpet was originally made by the royal weavers for the imperial Persian court.

A Khorassan which is part of the furnishing of a Madison avenue mansion was once also the property of a Shah of Persia, and the choice particular star of

At the Reception Of Mme. Faure

OFFICIAL INTRODUCTION TO SOCIETY FOR THE BUDD.

Hostess Gowned in Blue Satin, With Panel of Roses in Diamonds and Pearls.

Paris, Dec. 9.—Here in Paris it is all as Mme. Faure does. "What Mme. Faure wears," "What Mme. Faure says," are sufficient to set the fashions of the French Republic.

And this reminds me that each season in Paris there is gossip concerning the fashions with some particular woman. One year, I know it was Mrs. Mackey, the American woman, who was accredited with setting the fashionable vogue in skirts—moving. Another season it was a Russian countess who was the fashionable rage in Paris for three months. She was copied by the modistes and the ladies. And quite recently all Paris watched and patterned after one of the descendants of the royal family in Spain.

A MODEL RECEPTION.

Mme. Faure gave a very brilliant ball for the little ladyship is clever, and is not willing to be underdressed in her entertainments. Better a large, brilliant reception, with all its brilliancy, than a small ball with people wondering if that is all there is to it.

The gowns at the Mme. Faure reception were very delightful ones. But each year I think there were more beautiful than the last, so the fact that I specially admired them may be explained away as an annual enthusiasm.

Mme. Faure herself wore the most demure gown you ever imagined. I was in a line waiting to be presented, for, at her receptions, the wife of the president is very general in her invitations, and a crush is always expected. And, waiting twenty feet away from her, I had a chance to observe her gown. It looked a simple, pale-blue satin, with a panel of white rose embroidery down the left side. When it came my turn to approach her I found that the plain little white rose panel was an exquisite embroidery in diamonds, pearls and rhinestones, and that the blue satin was literally standing alone with brilliance. Madame "received" that evening, part of the time seated, as so many French hostesses do.

The debutantes of the French season were out in full force that evening. It is in Paris an official presentation to society, as it were, to be presented at Mme. Faure's reception, and to be welcomed into Paris society by her.

One of the debutantes stood near me for fifteen minutes, looking round in a frightened little way. She had lost her chaperon, became separated from her companions in debauchation, and was like a duckling away from the kitchen garden, or a little frightened white vision that had lost its atmosphere.

Her gown was so pretty that I was sorry when they found her and took her away to the supper room. It is in the supper room that the girlish debutantes in Paris most do congregate. Her gown was the whitest of pink satin, glowing and shiny, without shading. It might almost have been white, except for the tint of pink that glowed across it. It was perfectly plain, except for a broadening strip of flowers at the side. The flowers were in the rose colors, pink, white, red, and deep red. In her hand she carried a long, streaming bouquet of roses in their leaves. Upon her head she had a tiny crown of gems, and there were specks of brilliants in her corsage.

Quite different were the young matrons.

Her Periods of Rest. "Mrs. Saxe is very talkative at times, isn't she?" "At times?" "Well, yes—when she's awake!"—Chicago Record.

The Refutation of a Calumny.

A friend of Chauncey M. Depue says: "He is a noble fellow, but larger in circumference, fringed at the ends, with two protruding ribbon loops. By pulling on these loops a fortune of ribbon is let out, and sets the sweets flying in every direction. They are to be the favorite additions to the Christmas trees and children's parties for Christmas eve."

'Twas not a chestnut tree, god-zooks, To which Depue refers; A fruit vermiculate with worms And redolent of torrs.

Our Chauncey's made of different stuff, He feeds on other meat, And wouldn't kiss a chestnut if He'd meet it on the street.

For statement's verily well with With every tongue; For everybody knows full well His family tree's the peach.

Let's come over stop right here, For all men will agree That such a peach could never grow Upon a chestnut tree.

New York Sun.

When in Doubt Give a Pillow

SOFA CUSHIONS ARE THE POPULAR GIFTS.

Hints on Making Those Which Hold the Ease They Suggest.

The charm of the divan pillow as a Christmas gift is that whether you buy it or make it yourself, whether it is costly or simple, it is sure to find a warm welcome and a hungry nook to which its presence will be always gratefully remembered.

An expert pillow-maker says that in the factories they hold the feathers in check by ironing out what will be the inside of the twisted cotton tick with beeswax. On a hot flatiron the tick is rubbed and this spreads a thin coating, impenetrable by feathers, all over the goods. A thin white cotton slip is invariably put over the coarse ticking, and then the pillow is ready for an elegant or as simple dressing as one can afford.

A great many of the novelty holiday pillows are cut three-cornered, covered with inexpensive pale yellow chambray, the very kind used by housekeepers for window and mirror polishing. In heavy crocheted silk, the three initials of the prospective owner's name are embroidered in the three corners, and instead of cording the edges they are carefully whipped over with the heaviest sewing-kick twist to be had and hung purposes of satin ribbon set on as a finish at the three points.

A charming new pillow for a woman's divan is covered with heavy white Irish linen, fringed with lime-green lace and powdered with blue embroidered stars about tall white gothic initial letters. A beautiful brown satin pillow is brocaded with big red poppies, while across one corner runs the legend quoted from Eugene Field's poem, "And each hath a dream that is true and fair."

The quotation pillow rather usurps the chair nook, and divan ends now putting things from Shelley, Shakespeare, Coleridge, Keats and other poets will be met with on every sofa corner after the holidays. A very economical and attractive way of doing an effective pillow case is to buy an ordinary cover, the cushion with some showy satin brocaded in large figures of a contrasting color. Then outline every tendril and flower in the brocading with lavender gold thread. This costs at twenty-five cents per inch and is easily put on. With a little fine brocaded bullion thread dash a few glints of silver in the center of every flower and

DELT FURNITURE.

Two Shades of Blue in Quaint Dutch Designs Painted on Chairs.

The rage for delect designs in two shades of blue has now extended to furniture, which may be used with charming effect for fitting up a sunny room for a young girl's occupancy or as a guest-chamber. Be very sure, however, that the apartment selected for the scheme of decoration has plenty of sunshine, since these blues against a white background produce a very cool effect.

The articles represented in the illustration are a table, stool and screen. Similar decoration could be applied to the head and foot-boards of a bedstead, the top of a bureau, etc., and, in fact, to any article of furniture and the washstand, lines carved and lettered

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For Country Wear.



Chinchilla Costume.



Blue Cloth and Persian Lamb.

Skating Suits For Women

SMART COSTUMES IN WHICH TO SKIM OVER THE ICE.

New and Modish Garments for Keeping the Skater Warm and Dry.

When the skating season comes round it is interesting to see how many stunning and suitable rigs have apparently evolved themselves out of space.

Naturally each modist or tailor has her own opinions and models. One declares that an ordinary walking dress, made in warm textures, cut snugly and trimmed with fur, is all that is necessary for skating. The skirt should perhaps be a little shorter and narrower than for walking, and a brilliant touch of color in the hat or at the waist, is in keeping.

If liked, indeed, the entire costume may be of a bright cloth, a rich red or a zouave blue, and with these gilt or black braid is the fashion adding up the fur.

A smart rig. A skating suit shown by one of our smartest modist dressmakers would be a splendid model where price is not considered. This consisted of an ankle-length skirt and tight-fitting jacket, with baggies that fell below the hip, of cardinal red cloth. The trimmings were a skirt panel, collar, cuffs, and pocket flaps of Oriental embroidery in black and gilt and black Persian lamb fur. This edged the jacket all round in a neat ankle-length, and the front in cords that looped over small beads, used as buttons.

There was also a roll of the lamb at the skirt bottom and up the sides of the embroidered panel, which was at the left, and a muff and bag of the same. The head covering was a small toque of the red cloth, lined in folds with lamb heads and a black point brass aigrette at the left front.

This superb get-up, together with a pair of knickerbockers and a black chambray to be worn under the skirt, had been designed for a New York belle of pale brunette coloring. With all accessories, gloves and boots, excepted its cost was \$250.

A SUPERB COSTUME. Another skating suit, shown by the same tailor, though palmer, was, if anything, even more ravishing.

The material of this was broadcloth, with the seams strapped and a bright magenta silk lining. The skirt was in goreds, a little below ankle-length, trimmed from the bottom with black leather. The buttons of the short jacket, which was loose and single breasted, were hidden with a dry flap and to work under the jacket, and to show at resting moments, there was a snug double-breasted vest of magenta cloth, that fastened with polished gilt buttons.

The fur advised for this costume was black Thibet goat, but an enchanting accessory had been provided for the throat. This was a scarf at least three and a half yards long and the width of the material, of magenta chiffon, to be worn at times instead of the boa.

A hem of quarter of a yard deep finished the ends of the scarf, and when adjusted it wrapped twice around the throat, the long ends being allowed to float over the shoulders.

FOR HONEST SPORT. With all due respect to their majesties, the dressmakers, it is really at the shops where sporting goods are sold that one gets the best hints for skating togethery.

At these places the skating costumes shown are all much on the order of wheel gowns, both in cut and material. Only a few are trimmed with fur, decorations being in the main strapped seams, leather bands or black braid.

The models comprise almost invariably three pieces, a skirt, jacket, and knickerbockers.



Buying a Blue Bokhara.

"Like a Little Frightened White Vision That Had Lost Its Atmosphere."

"I Thought Her the Type of What a Woman Might Be When She is Old."

"This Young Matron of the Chrysantheum Held Court in a Chair of Ruby Flush."

among whom Mme. Faure, though past the limit of young matronhood, could herself one, being young as the youngest in spirit. The newly wedded belles, as most of them were, absolutely scandalized with light.

One young matron, whose name I do not exactly know, but whom I understood to be a member of the highest British embassy, wore a gown all of chrysantheum. To adequately picture this, even by words, is impossible. Suffice to describe it as velvet gown of heaviest material, deep, silky, and slightly touched with grayish tints. All over the surface of the gown were the petals of chrysantheum, embroidered in their natural colors.

A TWINKLING GEM.

But you will not be prepared for the description of the flowers at the shoulders. At the tip of each shoulder, where there is the only angle in the arm nowadays, where the dress sleeve joins the arm, there was a great white chrysantheum. The heart of the flower was a diamond. It must have been a plexed stone, for it was strong into the middle of the flower tightly, and the natural petals fell off it, shaking out the sparkles of light as they swayed with the graceful shoulders.

In her lap she held the biggest white chrysantheum I ever remember to have seen. There was, of course, a large tair upon her breast that could not have been within a third as costly as the trimming around the hem of her gown. This trimming was a row of chrysantheum petals done all in garnets, and the two stones making the proper shading to form the petals properly. As she moved around the room she was followed by many curious eyes. But I must relate that a most fortunate young woman was too heavily laden with jewels and gems and too do more than promenade the required number of times around the room. At other times she held court in a ruby plush chair, and, with dainty foot placed upon a footstool, chatted in a piquant, vivacious, generally entertaining way that seemed to be more American than English.

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in delect landscapes, with the two shades of blue. The furniture is hand-painted in white oil color, to form the background in which the little landscapes of windmills, water boats, etc., are executed, the edges being finished with the design of a quilted round pattern given, done in dark blue. This appears in the legs of the stool and table, the edges of the shelves, etc.

The dimensions for the articles of furniture are as follows: The screen, whose two halves are united by hinges, is 45 inches high, each of the two panels is 20 inches wide with strong, square moldings one inch broad. Have the upper parts filled with a thin panel of wood 13.12 inches wide, and the lower strip of moulding 3 inches from the floor. The little stool, whose triangular top measures 14.1.2 inches along each edge, has three legs, each 15.1.2 inches long, fastened by cross-pieces 9.5 inches long and 3.5 of an inch wide. The top of the table is 17 inches square, the height 25 inches. Two of the four triangular shelves, half an inch thick and 9.5 inches by 6.2 inches on the sides, are placed opposite each other, the first set 3.5 inches by 1 inch below the pieces supporting the top of the table, the second eight inches below.

The lower panel of the screen is to be filled with silk, cretonne or any pretty material in plain pale blue or figured blue and white, either smooth or gathered, as individual taste may dictate.

MARY J. SAFFORD.

Vaudeville a Magnet.

Lillian Russell's last husband, Signor Perugini, the operatic tenor, has signed a contract to appear in a New York "continuation performance." This engagement, following the appearance of W. T. Carter, Richard Golden, Lily Post, the Black Forest Marion Mason, and other persons of distinction in the music halls in New York, is significant of the importance that vaudeville is assuming as an amusement factor.—Chicago Chronicle.

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the effect alone, as one woman concluded rightly, is worth \$50.

Of course, you can actually lay out \$50 on a divan pillow if you like, and the handsomest and most costly of them are covered with embroidered slips done by Armenian women. A needle woman these persecuted creatures are always outdone by the Russian nuns, and their work, in gold and silver embroidery on satin, is equal to the best Japanese or Chinese embroidery.

This is an odd fact, that since the nuns' creche have been so frequent and terrible these humble women have plied their needles as usual, spreading richness and flower sprays over silk and satins, and always secretly working amid the delicate laces, blossoms and tendrils, signs and letters, that, when put together and spelled out, are prayers for endurance, exclamations of grief and despair, words of consolation and proverbs counseling resignation.

But the newest pillow of them all, he it is, is a divan pillow, made of rubber, covered as elegantly or simply as you please and blown up with air. It is considered a wise provision to distribute three or four of these every well cushioned sofa corners, and their soft covers are usually made of striped broadcloth Louis XVI satin, with queer little gilt dangle-dangles at every corner.

DOLLY MADISON.

Object Lesson in Tree Planting.

The region of the Landes, which fifty years ago was one of the poorest and most miserable in France, has now been made one of the most prosperous, owing to the planting of pines. The increased value is estimated at no less than 1,600,000,000.

Where there were fifty years ago only a few thousand poor and unhealthy shepherds, whose flocks pastured on this scanty heath, there are now sawmills, charcoal kilns, and turpentine works, interspersed with thriving villages and fertile agricultural lands.—London Echo.

MAMMA WAS SO FUNNY.

But Smith Did Not Catch the Delicacy of Her Humor.

Texas Sitings.

Miss Birdie McHenneip is one of the belles of Austin. Her intellect, however, does not tower into sublime heights, but to use the cold language of truthfulness, she is very much the same kind of a young lady that Gus de Smith is a young man.

Gus de Smith, not long since, proposed matrimony. He proposed in good faith, in a solemn, impressive manner, upon which Miss Birdie inaugurated a giggle, until Gus was very much disgusted, and, arising from his knees, his anger found vent in words. He was mad.

"Miss McHenneip," he finally ejaculated, "with me this is no laughing matter. Why should you see anything ridiculous about it?"

"You must excuse me, Mr. De Smith—really you must—for I am not laughing at you—really, no, I am not. Ma's so funny, you know. Really, she's just too funny for any use. I was laughing at ma."

"At your ma's?"

"Yes, you see, ma told me only this morning, 'Birdie, you are so green that some donkey will take you yet,' and here you come!"

But he was gone. It was he who engaged the door so violently.

"I wonder," said the deserted Birdie, "wonder, now, really, if he is offended at what ma said. But, tho, ma always was too awfully funny for any kind of use."

He Was Captious. She stuttered so, that when with his Proposal she concurred, He said he couldn't credit her. Because she broke her word. —Richmond Dispatch.