

FASHIONS



DAINTY EVENING FROCKS

Simplicity Rules Attire of Buds, but Schoolgirl Likes Wear Many Frills and Furrows.

NEW YORK, Dec. 17.—These are the days in which evening gowns come in for their full measure of praise, appreciation and study. Earlier in the season street costumes, jackets, coats, furs and calling frocks absorbed Her Fashionists' fancy, but now that the holidays are advancing upon her, comes the demand for a thorough equipment of stunning dancing, dinner and ball costumes.

The season has fairly opened, and with the sound of festivities new creations in evening frocks are alluringly set forth in the shop windows to attract the social butterfly. Even the schoolgirl, and little maids of tender years come in for their share of these dainty festive costumes, and party frocks are being supplied for all sizes and ages.

In discussing evening gowns and party frocks one naturally leaves the list with styles for the ever-budding debutante. Her dear confectees are supposed to express all that is dainty, young and innocent, and to be most admirably suited to the languidly hesitant way which says she is rather pleased, but not surprised at all.

Simplicity the Keynote.
With this new pose for the debutante come new notes in her costume. White, of course, is still her color, splendid in its dignity and radiant purity, but white may be so differently treated! There is no longer that exuberant fullness and froth about the debutante's gown that expressed so much enthusiasm last year. Simplicity is the keynote of her style, and yet this very simplicity is of a stately nature.

In place of the bubbling little frills and ruffles, which were the favored trimmings for the buds of yester year, we have inset medallions of lace, and ruffled flimsy veils of mousseline net or chiffon beneath. Flowers, too, are another favorite decoration for this season's debutantes, and no more becoming ornament could have been selected.

A typical debutante's gown which was greatly admired among a throng of other creations of the same character, showed the latest ideas in evening models, with bewitching effect. The gown itself was constructed for a tall and stately blonde, whose golden head in summer had shed their radiance. The material was of lustrous white panne, inset with spangled lace, through which glimpses of cloudy blue chiffon showed. The short corsage was of white Chantilly lace, garnished full over a transparency of pale blue chiffon, mounted upon white satin. A tiny wreath of white roses with green buds and leaves outlined the open square of the neck, and a lattice of the same formed the sleeve of the gown.

The flower pattern of the lace was brought into relief by tiny artificial roses, appliqued flat upon the lace, and the intervening spaces of the lace were spangled with pearls and rhinestones. A girle of pearl passementerie, forming a little upward point beneath the corsage in front, lined the skirt to the corsage. The skirt was shaped into the figure at the sides, but allowed to fall without much fullness in long, straight lines, in front.

Viola of Pale Blue.

The skirt was slashed open at the front to disclose an illustrative viola of pale blue, veiled in the Chantilly lace, which was spangled and appliqued over like the corsage. The back of the gown fell in a slender, graceful train, being held into the corsage with several plaits. About four inches above the bottom of the gown and up each side of the slashed front, was an inset border of wavy Chantilly lace, which was formed into each side with a line of tiny white roses and heavily studded with pearls and rhinestones. Beneath this inset lace border the under flimsie of blue again was shown.

This fashion of seeming to show little glimpses of gown within gown is one which is highly fascinating and illustrative, and greatly in favor. Evening gowns constructed for women far enough on in life to be considered blooming rather than in

bud, suggest these effects in more striking colors.

A very gorgeous costume of this description was of coral pink satin, generously inset with lace butterflies and narrow bands of lace insertions. Silver embroidery was introduced upon the satin, and a centure of crushed crimson velvet finished the corsage, the neck of which was draped with silver gauze and crimson roses. Beneath the lace, which was of cream, deep enough to be almost yellow, silver gauze was to be seen through a veiling of red tulle, which suggested a crimson mist. The effect of the silver shining through the red tulle was further enhanced by strass spangles, which were caught here and there upon it.

Froth and Frills.

The schoolgirl, who indulges in some little dances and dinners of her own set during the holidays comes in for dear, simple gowns of froth and frills which were once the debutante's, but usually the schoolgirl keeps to pale blue and rose color. Point d'esprit net is a favorite material for evening gowns for schoolgirls, while organdies, mousselines and other light, gauzy effects are popular.

A sweet little gown of rose-colored net had a berthe at the neck, cut in scallops and bordered by ever so many lines of narrow rose-colored ribbon. Rosettes of the same narrow ribbon were grouped in a cluster on the left side of the corsage, while streaming ends of the narrow ribbon fell in a shower upon the skirt and were finished with very diminutive rosettes, as they terminated in irregular lengths.

The skirt was of a short, girlish length for dancing and was lavishly trimmed in boucles, scalloped at their lower edge like the berthe and adorned with many rows of narrow ribbon. A wide scarf of net, bordered in narrow ribbon and fringed at the ends with small rosettes and a full fringe of tiny ribbons, which she took in the back, which reached quite to the bottom of the skirt.

Another sweetly girlish gown for a schoolgirl was of light blue organdie, which showed a dainty ruffled figure of pink and white rose buds. This simple little gown was trimmed with pale blue chiffon frills, the edges of which were bordered with narrow ruchings of the same, studded with tiny silver spangles. A single satin ribbon about an inch in width was set on to the chiffon frill and outlined with silver cord; this ribbon was of rose-color in a very pale shade, and served to accentuate the dainty rose bud-figure of the organdie.

Baby-Waist Affairs.

The frock was a simple little "baby waist" affair, the round neck being trimmed with chiffon frills, which were brought down to a deep point on the front of the waist, and the sleeves were made of puffings of the blue chiffon, spangled in silver.

The skirt was very full, being tucked around the hips in small tucks, the frills upon the skirt being placed in deep points around the bottom. The sash was a wide, soft satin ribbon of palest rose color.

LATEST PARISHIAN FASHIONS.

Summer Effects in Winter Gowns and Velvet in Vogue.
PARIS, Dec. 8.—The midwinter reception toilettes borrow frankly from Spring's, Summer's and Autumn's treasured materials. Tulle, flowers, fur, touches of gold gauze—all are called into service for a single toilette.

The shades of our grandmothers might gasp at the incongruity of it all—tulle hats to shield us from Wintry blasts, but we have come to it by degrees. That a style is attractive is reason enough for its existence, even if it knows no respect of season.

Tucks that we associate wholly with

Summer machine have insinuated themselves into the good graces of furriers. It is a quite usual thing now to see the glossy, black Persian lamb coats ornamented with rows of tucks that make themselves more conspicuous by being outlined in gold. Many of the fur toques literally bristle with tucks and plaits that assume rippled, accordion-plaited effects. Never before have there been so generally favored as this season—velvet gowns in solid colors, with a great deal of gold passementerie, spotted and striped velvet, and panne velvets, with large Persian designs and out in several soft, contrasting shades. Here, too, tucks play an important role, both small and large tucks and tucks so they that they look like mere lines of off-repeating cording. As a trimming, too, velvet is greatly favored, especially the narrow black velvet ribbon that has a thread of gold outlining either edge.

A Handsome Gown.

One of the new light cloth reception gowns shown in the shops beautifully illustrated the effectiveness of black velvet ribbon trimming. The material was of a pale shade of champagne camel's hair, with a sort of silvery sheen over it. It was made with a blouse of heavy, cream-colored guipure, lined with chalk white satin. Over this there was a long square yoke of the cloth that merged into three tabs at the front which were carried into the corsage. Only two tabs merged from the back of the yoke, and these were carried through the belt, where they formed a swallow-tail effect. The yoke and tabs were striped echon with narrow, black velvet ribbon, edged with gold.

Down the middle of the corsage each ribbon was held by a tiny gold buckle. There was a strip of the cream-colored guipure running the entire length of the close-fitting cloth sleeves. The black velvet ribbon was sewed in stripes along the cloth and ended in small loops along the edges of the guipure. At the left side of the corsage, just on the bust line, there was a knot of spangled black tulle. A narrow belt of black velvet, drawn through a gilt buckle, gave a finish to the bottom of the corsage.

The skirt of the cloth was made plain and close fitting in the upper part and boasted a tremendous flare around the bottom. The lower part of the skirt was cut out in squares and filled in with broad flounces of the guipure. Velvet ribbon was sewed in stripes across the intervening strips of cloth and repeated in five rows at the hem of the frill. The fullness at the back of the skirt was laid in flat, underlapping plaits.

The Hat.

The hat designed for this gown was a flat composed of six graduating circles of the champagne cloth, placed with black velvet and gilt. It was faced with black velvet and at the left side there was a bunch of black tips.

One feels called on to repeat from time to time that the bolero is holding its own. It has been in high favor so long and its downfall has been so persistently heralded that one feels inclined in any authentic information about its prospects. Nineteenth of the drowsy visiting gowns have boleros in some form or other. In its manifold variations, the bolero is interesting to study. It has veered away considerably from the original short, straight Spanish affair. It has lately acquired little swallow-tail basques just at the middle of the back that are not hinted at when one gets a front view of the bolero.

A smart black velvet gown which I saw the other day fronted the greater part of its charm to a swallow-tailed bolero with gilt trimmings. The bolero was very much cut away and shaped with two large scalloped edges, outlined with wide, green-gold braid, laced across with narrow black velvet ribbon. This braid and velvet trimming continued along the edges of the swallow-tail basques. The sleeves terminated in a bell flare just half way between the elbow and the wrist and were finished with a band of the gilt braid. A broad belt of the gilt braid passed over the corset laces and fastened at the front with a turquoise buckle.

The skirt was built on long sewing lines and boasted an amiable trailing of from a box plait. It was trimmed with a band of the gold braid, put on to counterfeited a long-plaited tunic. This was crossed with narrow black velvet ribbon.

A Golden Creation.
The hat was of the most approved fashion—a golden creation embodying several distinct shades. It was a rather good-sized flat toque covered with dull greenish gold gauze. This was draped up a trifle higher at the left side, where was mounted a large rose made of gilt braid in a coppery shade. A cluster of rose leaves surrounding the rose was made of bronze-green metallic gauze.

Every well-gowned woman boasts several black net or black gauze gowns in her Winter's wardrobe. They are used for all ceremonious occasions. The under slip is generally white, sometimes black and

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all ages, from 6 to the more mature years of middle age.

Bolero jackets are very popular in small costumes, and a pretty effect is secured in one little gown, where narrow lace revers are carried down the entire length of the front. Another agreeable effect is made by two box plaits in front, one at either side from the yoke to the hem, and two in the back, giving a long effect to the waist, which is defined with a narrow velvet belt ending in small velvet rosettes at either side of the front on the plaits. The skirt gathers onto the waist between the plaits, which apparently are a continuation of those in the waist. A sailor collar of lace covers the shoulders in the back and opens in front over a yoke of tucked white silk or batiste.

Soft wool materials make up very prettily in this way. In figured French flannel the collar may be trimmed with rows of narrow braid or velvet ribbon. Shirts of the small gowns are usually plain, but the older girls have some sort of trimming, either tucks, stitched bands, ruffles or velvet folds, stitched on.

Thin gowns of point d'esprit for party wear are variously trimmed with ruffles, ruffles, lace insertion and rows of colored

BEWITCHING DEMI-TOILETTE.



This altogether fascinating gown is of most effective black and white combinations. The transparent yoke is of delicate point d'esprit, embroidered in jet flowers and mounted over white chiffon. The blouse is joined to the yoke by a deep band of jet insertion, embroidered in jet and dull gold beads. The skirt and blouse are of black net mounted on white satin, bands of the beaded net insertion decorating the skirt. Plaques of the black net extend over each shoulder and are strapped down by bands of white lace guipure insertion.

only very seldom of pale gray. They are dependent on jet spangles to give them the necessary glitter that is so much favored this season. Not that all-over spangled effect notices much last year, but the spangles are put on to follow large, swirling patterns, or enormous distinct flower motifs that are strikingly attractive.

A reception gown of black net over white taffeta had a pretty novel skirt draped in small tucks from the apron, that were carried under the box plait at the back. The apron was a narrow affair, outlined with jet and ornamented with effective swirling designs of the same. Along the bottom of the skirt there were several narrow rows of jet.

The corsage was a plain, close-fitting affair trimmed with straps of Persian embroidery that showed variegated shades of blue and dull gold. These were put on to give the effect of a Vandryke pointed yoke overlapped by bretelles that reached nearly to the bust line.

NINA GOODWIN.

JOSEPHINE, THE SILLY.

Napoleon Slapped Her Cheek Once, for Cutting Priceless Lace.

For \$2000 there has been sold in Paris a piece of lace which was the cause of a quarrel between Napoleon and Josephine, in which the cheeks of the Empress were slapped. The lace had been the property of Mile Perusse, daughter of a favorite maid of the flighty Empress. Napoleon had brought the lace from Italy. He often brought Josephine beautiful things on his return from a successful campaign, and she never asked him how he got them, for she thought that perhaps he would not care to tell.

It was a large square of the finest old point de Venise, and Josephine, as soon as she had it in her possession, sent for M. Duplan, her man milliner, and asked him to make with it a certain fichu and a peplum.

"Impossible, Your Majesty," answered Duplan, "the piece is too large, and we could not arrange it gracefully."

"Cut a treasure such as that! Oh, madam, I could not do such a thing!" "Nonsense!" cried Josephine. The lace was draped on her shoulders. She knew how she wanted it, so calmly took a pair of scissors, and in a second had it set right, while long, narrow pieces of the priceless stuff fell around her.

At this moment the Emperor entered the room. "Cannibale!" he cried. And he gave her a sounding slap on her violently rouged cheeks, which were soon covered with tears. Duplan discreetly withdrew and the lace was thrown into a chest of drawers. Josephine could not bear the sight of it after that, and at last gave it to Mile Perusse, her favorite maid. The odd bits of it have now been sold for \$2000. Another bundle fetched \$1000.

The passion of Josephine for lace caused frequent scenes between her and Napoleon. She would have lace, and she seldom let anything stand in the way of acquiring it. It is even said that this frivolous fancy helped to bring about her downfall. For Napoleon, who at first would not hear of forsaking her, one day said to Prince De Wagram: "The cup is full now, Prince. What do you think Josephine did lately? 'Nobbed' one of my young Generals and made him pass lace for her in his boots through my own frontier! Her soul is made of lace. Prince, and that is too fragile a stuff for an Empress' soul."

GOWNS FOR YOUNG FOLKS.
Various Pretty Fancies for Young Girls and Women.

Variations in children's gowns blossom out from time to time, even though they are very slight, and small girls rival their mothers in their ambition to keep up to date. The long-waisted mode, in which the waist line rounds down low in front, is conspicuously evident among the gowns for girls over 10 years of age, and the small gowns for dainty little girls of 6 imitate this fashion as well as possible by having the long waist all around. Guimpe dresses, which never seem to go out of style, are suitable for

TWO WOMAN

Her Change of Name.

I once did know a little maid
Some years ago or less.
Who answered to the charming name
Of Beesie, or of Bees.

But, when she reached maturer years,
With beaux and balls galore,
Elizabeth her name became
And Beesie was no more.

And so I asked Elizabeth
The reason to confess
Why she preferred the longer name
To childhood's name of Bees.

"To change her name is woman's right,"
"Twas thus her answer ran—
"My first name when I was born,
My last, whenever I can."
—Almon E. Spencer in Puck.

NUISANCE OF NUISANCES

Such is the Talkative Woman, With
Her Platitudinal Chatter and
Blunderbus Verbosity.

"I wonder why the Chatter girls are so quiet," said the Neighbor Woman. "With their many advantages, they should at least have been able to say, 'Boo! to a goose,' when I attempted to draw them into conversation, unwarned by many failures. The last time I called I was quite out of patience with their unyielding dullness."

"Was their mother present?" queried the Bride.

"She? Of course, she hardly ever lets them out of her sight."

"That explains it. Those girls are completely silenced by Mrs. Chatter's glib tongue. She is quite equal to the entertainment of a roomful of visitors, without their assistance. They may be undeveloped George Dandies, but how is one to know it? It is really too bad."

"Miss Lina, how did you enjoy the Mardi Gras?" she asked.

"Oh, so much!" said Miss Lina, and she would probably say more, but Mrs. Chatter rushes in, enthusiastically: "I should say she did, indeed! Nothing but fly about, the five-long day, and up so late at night that she looked a perfect wreck," and so on. The theme is as threadbare as your patience."

"Miss Julia, I hear that you were the belle of the bal masque," Miss Julia modestly disclaims the honor.

Irrepressible Mamma.

"Not so, her mother: 'Well, it is not for me to boast, but Julia certainly didn't lack for partners. She never looked so well. Her gown, mousseline de soie was a creation to dream of. But so frail! Why, really, my dear, it will not survive another such crush!"

"And just think of the expense, the tryings-on, and alterations! And as to that woman, Miss La Model, there is simply no end to her extra bills," and there is no end to Mrs. Chatter's tongue, you reflect, while looking sadly at Miss Julia who sits by, as mum as an oyster.

"When some one, pitying the overshadowed girls, tries to draw them into conversation, they look instinctively to their mother. She answers the appeal nobly, by saying all, and more than would have occurred to them. She, perhaps unwittingly, 'puts their light out,' this talkative mother."

"And yet," sighed the Neighbor Woman, "she seems both fond and proud of her pretty daughters. She loves, above all things, to see them beautifully dressed and sought after by the young people of their circle. But, obtuse as she is, she must sometimes wonder, ruefully, that young women of their 'set' shine so brightly in the sparkling 'catch-and-go' of society chat, while her own lovely and accomplished girls sit mutely by. She would be shocked, if some candid friend were to disclose to her the secret of their shyness."

A Tiresome Type.

The Talkative Woman, in full swing, is tiresomely prone to drag in—by the back hair, as the French say—all sorts of detail, quite aside from the matter in hand.

"Mrs. Omar? Oh, yes—yes, indeed! I knew her well. Or, at least, I did know her, at one time. I first met her at Sal Soda Springs—let me see! Was it in '88, or '87? I remember now. It was in the Spring of '88, and such a disagreeable Spring it was! Snow in April! Only think! I recall that storm distinctly, for poor Julia had measles at the time, or

was it scarlet fever, Julia? Yes, it was scarlet fever, and she took a fearful relapse, on account of the cold. Mrs. Omar's little boy had scarlet fever, too, and she recommended Dr.—what was his name, my dear? Oh, yes; Dr. Acumite, a homeopathist. And that was my first trial of the 'little sugar pills.' And those pills! Never tell me again of allopathic powders and plasters, as I said to Mr. Chatter, when we were in Florida for his health, and having got a thousand or more miles from her starting point, she ambles on, forgetting all about Mrs. Omar.

When in the company of such a one, it is well to let her talk, unintercepted. Nothing you can say will interest her, or turn her aside, especially if she is riding the not unusual hobby of her various bodily ailments. Her auditors may resent her, restively, but, like the "talking guest," they are transfixed by her glittering eye, until the gruesome story, in all its detours and windings, is unfolded.

It is of no use to "chip in" flippantly, or to volunteer, with impolite loudness, your own experience. She looks at you with a vacant eye while you speak, and sweeps your unsolicited remarks away as straw in a gale. "Yes, but as I was saying," and she sails on, leaving you a prey to humiliation and still another very human emotion.

If an informed person meets her on the street, what urgent affairs suddenly develop, out of nothing!

"Yes, yes, Mrs. Chatter, but I am unfortunately, in the greatest hurry. You must really excuse me and you see. A street corner is as good a platform as another for Madame, as has been demonstrated on many a windy, pneumonia-sivving day."

"Would you feel your own insignificance? Cultivate the acquaintance of the Talkative Woman. Were you brimming with wit and wisdom, her very atmosphere would dry up all testimony of expression. There is nothing for it, but to listen as you may, or cut in brusquely with a new theme, or take an abrupt leave."

And truly, if ever impoliteness is justified it is when you meet the Talkative Woman.

MARY C. BELL.

HINTS FOR THE TABLE.

Recipes for Appetizing Dishes That Are Worth Trying.

To make a delicious plum pudding that will keep indefinitely, take one-half pound of beef suet one pound of blanched almonds, one orange, one-half pound of figs, three eggs, one cup of molasses, two pounds of raisins, one-quarter pound of grated chocolate, one lemon, one tablespoonful of cinnamon, three and one-half cups of flour, one cup of boiling water, one pound of currants, one-quarter pound of citron, one pound of dates, one teaspoonful of cloves, two teaspoonfuls of baking powder, one-half cup of sugar. Remove the fiber from the suet and, chopping fine, pour the boiling water over it. Add the raisins, chopped and seeded; the almonds, blanched and chopped very fine, and the chopped figs and dates. Slice the citron into small pieces and add to the mixture.

Then add the grated chocolate, the juice and grated rind of both the orange and lemon, the beaten yolks of the eggs and the currants, and stir all together. Stir a scant half-teaspoonful of soda into the molasses and add that next. Lastly, add the sugar, baking powder, flour and spices, sifted together, and then fold all in the beaten whites of the eggs. Butter, and then pour a pudding mold. Pour the pudding into it and cover tightly. Put the mold into a kettle of boiling water and boil four hours. Have the pudding in a plate with plenty of boiling water, as it spoils the pudding to allow it to stop boiling. When done, turn into a baking pan and allow it to brown in the oven 15 minutes. If kept in a cool dry place, the pudding will keep well for a long time, only needing to be heated up to be ready for the table.

Sauce for Pudding.

For those who do not use brandy sauce with plum pudding, the following described sauce will be found very palatable: Take of cream, one and one-half cups of boiling water, one-half cup of sugar, the juice and grated rind of two lemons, one tablespoonful of flour, and two eggs. Beat the yolks of the eggs, the flour, sugar and lemon juice together, and add the boiling water, cook three minutes, stirring all the time, to prevent sticking. Just before sending to the table, add the whites of the eggs, beaten stiff, and one tablespoonful of butter.

Biscuits of Clams.

An excellent biscuit of clams is made in this wise: Put 40 (or less, but alter proportionately) clams into a saucepan with their own liquor over the fire, and when they are firm to the touch, drain them and pound with an equal weight of warm, freshly cooked hominy, to a paste. Wet with strained clam juice, poured on gently, and if needed to be thinner, add some warm water; season with salt and pepper. When ready to serve, reheat, without boiling, and beat in two gills of cream and two pats of butter; garnish with croutons of quenelles four hours. Then strain. The meat that is left may be used to make forcemeat, by enriching with gray stock or raw yolks of eggs.

Clam Pie.

Look carefully over 25 claims to see that no pieces of shell adhere, and strain the liquor. Make a paste as follows: One pint of flour, a generous pinch of salt, two teaspoonfuls of baking powder, one-half cup of butter, milk enough to make a soft dough as can be rolled. Roll one-half inch thick and line the sides only of a rather deep baking-dish. Pour in clams and liquor, one-half pint of water and a few small pieces of butter; sprinkle a handful of flour over this and a little pepper; roll out the remainder of the dough and put over the top. Bake three-quarters of an hour in a moderate oven.

Sweetbread Cutlets.

Parboil, skin and chop two large pairs of sweetbreads; chop two dozen mushrooms very fine and put half a pint of cream on to boil in granite kettle. Rub butter, four even table spoonfuls of butter, four even table spoonfuls of flour, and stir in the boiling cream until it forms a thick paste; then add the yolks of four eggs, stir another minute, add the sweetbreads and mushrooms, half teaspoonful of grated nutmeg, two teaspoonfuls of onion juice and two table spoonfuls of chopped parsley. Salt and white pepper to taste, mix and turn out. When cold, form into cutlets, dip in egg and bread crumbs, and fry in smoking hot fat; drain on brown paper and serve with cream sauce.

Lemon Pie.

Take a deep dish; grate into it the outside of the rind of two lemons, add to that a cup and a half of white sugar, and two heaping table spoonfuls of unsifted flour, or one of cornstarch. Stir well together, then add the yolks of three well-beaten eggs; beat thoroughly and then add the juice of the lemons, two cups of water, and a piece of butter, the size of a walnut. Set this on the fire, in another dish containing boiling water, and cook it until it thickens and will dip up on the spoon like cold honey. Remove from the fire, and when cooled, pour it into a deep pie tin, lined with pastry; bake, and when done, have ready the whites of the eggs, beaten stiff, with three small table