

Democratic Watchman.

Bellefonte, Pa., March 10, 1922.

FALCONRY AN ANCIENT SPORT

Amusement, Practiced in East, Can Be Traced to Period That Antedates Era of Christianity.

Falconry, the art of training falcons and hawks to the chase, has been traced back to a period before the Christian era. It was practiced in the East and also in Europe long before its introduction into England. The English kings used to amuse themselves with this sport, which was for a long time the leading amusement, such as baseball is in America today.

Falconers use two kinds of birds—the long-winged, dark-eyed falcons and the short-winged, yellow-eyed hawks. The former take their prey by rising above it in the air and swooping at it from a considerable height and striking it to the ground; the latter pursue in a straight line, and overtaking the object of the chase by superior speed, clutch it and bring it down.

The larger falcons are sent after winged prey of all kinds, crows, magpies, rooks, herons and wild fowl. The smaller falcons, such as the merlin and hobby, are flown at larks; while of the short-winged hawks, the sparrowhawk is flown at blackbirds and thrushes, partridges early in the season, and quails, the goshawk taking pheasants, partridges and wild fowl, rabbits and hares.

With all birds of prey the females are invariably larger and more powerful than the males, and the sexes are consequently selected according to the game they have to pursue.

ALWAYS 'SKELETON' AT FEAST

Egyptian Merry-makers Had Custom Which Must Have Been Something of a Check on Revelry.

Accounts which have come down of Egyptian banquets indicate that among the wealthy people and those Egyptians who were "in society" they were very elaborate affairs with a great variety of rich and high-spiced and high-priced food and many wines—wines rare and strong.

But no matter how jovial and happy and hilarious the feast, a mummy was there as a reminder of death. At the conclusion of the most substantial part of the banquet and when the wine began to flow most freely, an attendant, perhaps one of the waiters, would carry around a coffin containing the image of a dead body carved in wood, and as the Greek historian, Herodotus tells us, "made as like as possible in color and workmanship, and in size generally about one or two cubits in length." The business of the waiter was to show this to each member of the gay and joyous company and say, "Look upon this, then drink and enjoy yourself, for when dead you will be like this."

Herodotus wrote about 2,500 years ago that "this practice they have at all their drinking parties."

Sugar Once a Delicacy.

We are apt to forget how short a time it is since sugar was regarded as a costly delicacy, proper to be used by the wealthy alone or as a medicine. In the early colonial days it sold at about 75 cents a pound, in the loaf, and granulated sugar was unknown. It was with the growth of the custom of drinking coffee and tea that it became a food staple. When it was introduced to England in medieval times it was as "Indian salt," a rare and precious condiment, although the art of boiling sugar was known in India before the Seventh century, and in Egypt much earlier. The Dutch brought sugar to Manhattan, and a New York Gazette of 1730 carried this advertisement: "Public notice is hereby given that Nicholas Bayard, of the City of New York, has erected a house for refining all sorts of sugar and sugar candy, and has procured from Europe an experienced artist in that mystery."—New York Evening Post.

Heads "Sized Up."

The size of a man's cranium has nothing to do with the size of his head. Truly big-headed men are usually so modest you have to push them into their honors.

Often big bones are bestowed by a pitying providence to compensate for the lack of gray matter their bigness would suggest.

Napoleon was a small man with a bullet-shaped head. He was dictatorial and imperative. But then you can forgive such a fellow, when he has the goods. It's the would-be's that try men's souls.

Many of the nation's greatest men have very ordinary-sized heads when measured by their hat bands. In fact, they offer no suggestion of the big head when viewed from any angle.—Grit.

The Game of Whist.

All great discoveries are works of time, and the game of whist is no exception to the rule. Its merits were not recognized in early times, and under the vulgar appellation of "whisk and swobbers" it long lingered in the servants' hall ere it could ascend to the drawing room.

At length some gentlemen in England who met at the Crown coffee-house in Bedford Road, studied the game, gave it rules, established its principles, and then Edward Hoyle, in 1743, blazoned it forth to all the world.

WINTER MANTLES IN GAY FABRICS

Gorgeous Seasonable Wraps Now Demand All Attention From Women.

SLIM, STRAIGHT COATS, CAPES

Evening Outer Garments Have Sleeves Set Into Wide Armholes, Flaring Chinese Fashion—Fringe in Limelight.

It is true, writes a fashion correspondent in the New York Tribune, that those who refuse to observe the seasons in attire, and are always looking far into the distance, scanning the horizon for a new season's styles, already are scouting for models showing the tendencies of spring.

Fortunately the numbers of extremists in dress who insist upon forcing the season are diminishing, and women in general are dressing more in accordance with the thermometer. Any news of spring fash-



Cerise Velvet Mantle, Sleeves Embroidered in Cerise and Silver; Gray Fox Cuffs.

fions at the present time cannot be other than intimations, many of which may prove false.

Now is the time for sumptuous clothes. There is no other season so well suited to them. In midsummer clothes are beautiful but simple, as befits that time of year. Gorgeousness in dress appears in the winter.

Interesting things have been done for evening coats. No longer are they voluminous wraps of costly fabrics, but, rather, handsome coats and capes, showing great variety in style, material and trimming.

Colors and Fabrics
Much less material is used in this winter's evening coats than in those of past years. Slim, straight coats and straight-hanging capes are of velvet, rich brocade, metal tissue, or fur, those of fur being surprisingly light in weight. Models of this sort have sleeves of interesting cut, set into wide armholes and flaring in Chinese fashion.

These are draped and wrappy evening coats, less full than those used heretofore. Many capes are worn. These hang in straight lines and are topped by handsome collars of fur or velvet. A surprising number of velvet collars, often in contrasting color, are used; for instance, a black velvet cape may have a huge ruff of bright pink velvet peonies.

Always a medium for exploiting beautiful colors as well as fabrics, the evening wrap now excels itself in this respect. Velvet wraps in startling hues, such as geranium reds and cyclamen mingle pleasingly with soft grays. Brocade velvets and cloths, glistening with gold and silver are used.

The Parisian dressmaker has a craze for sheer metal fabrics and ever so many French evening wraps are of velvet striped with silver tissue. Frequently they are made entirely of gold tissue or of a mingling of metal tissue and a handsomely brocade velvet.

A model noted recently was a black velvet striped with steel and trimmed with black fox.

Fringes Arranged to Simulate Capelet.

The fuchsia colorings have not met with the success that was prophesied for them, or which one might have expected considering the wonderful showing of fuchsia shades by the great French dressmakers in the autumn. American dressmakers also exploited wraps, dresses and hats in all the violets, blues and pinks of the fuchsia blossom, but the American woman did not show much enthusiasm over these shades except to admire them in an impersonal way. Perhaps their too frequent appearance kept women from buying clothes in any of these hues, for nobody wants to in-

vest in an expensive garment in a shade which will quickly become common and which definitely dates itself.

Salient features of the newest evening wraps are straight lines, ornamental sleeves, puff collars and waist-length capelets. Sometimes the effect of a capelet is produced by a band of embroidery or fur, or by fringe hanging from the neckline to the hips, where it is caught up in blousing effect. Interesting models are made with the capelet and lower portion or skirt of the coat of fur and the sleeves and the waist portion of velvet.

Ermine Trims Gray Velvet Costume.
Among the furs, sable, ermine, fox and various gray furs are used, the latter being featured on gray velvet wraps. Goat also is much in evidence. Although used on the evening models of velvet—imported models of black velvet being lavishly trimmed with white goat skin—it is better suited for daytime wear.

A costume worked out in gray and white consists of a straight, full cape of gray velvet and a gray velvet frock. The cape is attached to a deep ermine band, which forms the collar. The bottom is cut in deep points.

The frock is sleeveless and has a bateau neckline. Both neck and armholes are embroidered in steel beads. From one side of a low placed girdle of steel hangs a very full tunic, also cut in points at the bottom. Placing a tunic on one side only is an unusual and good method of introducing variety into a plain chemise style.

Diadem Toque With Shell Embroidery.
An evening wrap from Worth illustrating several of the new features is developed in a lovely cerise velvet with an embroidery of cerise and silver on the sleeves, which are bordered with silver gray fox. The collar is formed of velvet roses in all the lovely berry shades.

An interesting model is of royal blue velvet, lined with silver cloth. This mantle matches a silver cloth evening gown with a scarf train of blue chiffon. At a recent social event in Paris a toilette of this description was completed with a Lanvin Russian diadem toque of silver cloth embroidered in small shells, the greatest embroidery novelty of the season.

Martha et Armand are having great success in their cape wraps, richly embroidered in high colors. One of these in blue velvet is collared with the new gray fur wistach, a cross-bred animal of South America, the mother of which is chinchilla.

Wraps With Huge Petal Ruffs.
Wraps for young girls are made without trimming, but are much elaborated in the working of the fabric. A model of this sort which is a great



Model Developed From Blue and Gold Brocade, With Deep Band and Collar of Mink.

Parisian success and made by Charlotte, is developed in bright colored velvet with intricate handwork on the shoulders to yoke depth. A very elaborate collar of the velvet cut in the shape of petals forms a huge ruff.

Models of the heavy, somewhat cumbersome sort of overcoats sometimes ending in long sleeves of the distinctly Renaissance types have been sent to this country, but apparently they are too eccentric to make any great appeal. All such mantles have very elaborate fur trimmings, the fur being used in quantities.

A successful blending of blue fox which is called renard fume, is used on many models of this sort. It is an excellent imitation of the natural blue fox, there being an underlay of blue gray fur like the skin of this somewhat rare animal. The tips of the long hairs are reddish brown.

Jet and Jewel Harnesses.

Among the things that add variety to the evening costume are head-dresses with fans to match, and the fans made to correspond in color and fabric with evening dresses. The American woman shows that she does not absolutely follow the fashions set by Paris by not receiving with any degree of enthusiasm the lace fans in color to match gowns, which are so prominent in Paris. Rather have the women of this country chosen the old-fashioned ostrich feather fan—an unusual thing to do, considering the number of new and novel fans offered.

A set, consisting of headdress with fan to match, seen recently was effectively displayed by a dark-haired woman who wore a dress of brown lace made over a foundation of red silk.

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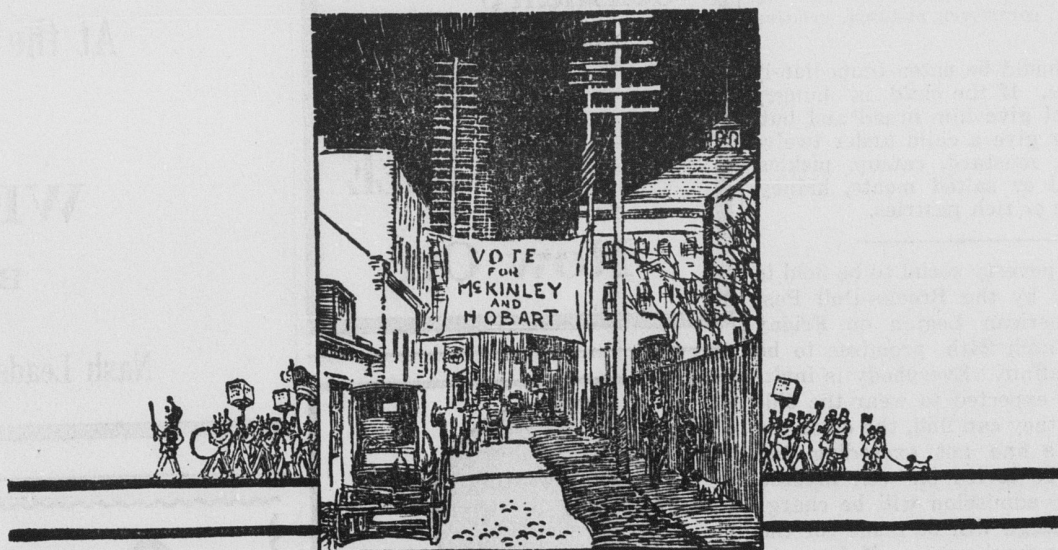
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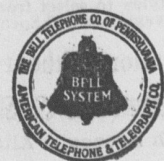
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