

DELICATE SAIL,

Yet Strong as Diana, Is the French Woman Who Is Recognized Mistress of the Stage.

SHE SLEEPS BUT FIVE HOURS

And Loves the Open Air, While Her Bath Is a Rare Combination of Luxury and Hygiene.

FIRST IS A CHANGE OF OCCUPATION.

Her Will is Master and, Like Napoleon, She Can Make Men Come to Her Book.

NEW YORK, Jan. 2.

ARAH has gone! And with her a small world of confusion. The throbs of suppressed excitement at the theater, the whirl and flutter of French vivacity at the Hoffman House have given place to a memory. Nor does she seem and accomplishment alone feel the recollection.

This great French woman is sensible, practical, methodic, absolutely methodic, despite all the whirlwind inconsistencies laid to her door. Witness the good, plain sense, as exemplified in her daily private life.

"Madame, how would you define repose?" inquired the writer, in a recent interview in madame's bedroom at the Hoffman House.

"Too much have her Joke. The immediate answer was a look. Such a look of archness and mischief, as only La Bernhardt can give. The waywardness of this unique nature fairly danced into the eyes, and for an instant she was like a young kitten with a mouse.

"But somewhere amid all the waywardness, heart's warm heart, and when Sarah had released her little shot at journalism, she consented to get right down to business, and proceeded to speak of her internal mechanism.

"I eat, as you that should come first. You all know that in France we breakfast at 11. Now my coffee and rolls come to my bedside early. When I wake, you understand, sometimes an egg—I am fond of eggs—eat them frequently. But it must always with regularity when I wake—when my mouth and face are refreshed.

"The breakfasts at noon. "At 12 o'clock, always promptly, is my breakfast, what you call luncheon—a variety, fruits, meats, vegetables—a 2 o'clock I have a soup and a chicken, or some small bird—always the table set for six. It is after the luncheon of the theater at night that I make my desert: most to re-energize strength. This is a complete course dinner, invariably with friends, though you would call it a supper. Whether on land or sea, in cities or in travel, these meals occur with systematic regularity, and not much at a time.

"How long does madame sleep?" "Five hours generally, in a cool room without light."

"By the way, madame carries her own bed linen with her everywhere plus an eider-down 'comforter' quilted in pale pink satin, and innumerable small and large pillows of every color and covering, lace-trimmed and monogrammed. They are the last things to be packed, wherever she goes, and the first to be unpacked on arrival.

"Keeping the Ankles Warmly Covered. "Some one has said that I do not take much exercise in being. But it must be said that I take exercise continually. I live an outdoor life. From early morning in traveling madame is up, some days sending the entire day in hunting or driving, to get glimpses of new country, and walking! Plenty of fresh air! That gives me vigor. Exercise! Walking out of doors in the sunshine invariably. There is no such thing as genuine health without it. But in winter, everywhere, even 'at home,' look me down!

"With me goes everywhere a robe-dress, the robeskin, in driving, in sitting still where the limbs are inactive, they have to be covered. Women are not careful enough about their ankles. Gauze stockings, slippers, low shoes, and the dress falling this way and that, they are sure to get cold. Feet cannot be too carefully attended, and covering warmly the ankles. And your countrymen say it is 'Tonic' to do with little soap and water as possible. And the very first thing I do after returning at night from the theater is to take my bath.

"The Miracle of Madame's Bath. "Before visiting, before eating, before anything that I do. The maid has it in preparation, all. First goes a covering over the tub a large white sheet, into that blood warm water is poured. Small sponges containing finely grated soap in small quantities of bran, or fine meal, perfume with a little orange root, are used in place of a sponge. They are covered with fine clove-leaf, and when their contents filter into the water it gives it a milk-white color. Women are not careful enough about their ankles. Gauze stockings, slippers, low shoes, and the dress falling this way and that, they are sure to get cold. Feet cannot be too carefully attended, and covering warmly the ankles. And your countrymen say it is 'Tonic' to do with little soap and water as possible. And the very first thing I do after returning at night from the theater is to take my bath.

"Sometimes at rehearsals I have a moist rub-down with the following prescription, which is very refreshing: Tepid water, a small quantity of ammonia, borax, a dash of bay rum, and the whole sweetened with good cologne, sometimes violet, sometimes other things, so many essences are sent to me to try. It is a simple bath, but useful. "Change is what makes my rest, you see, my rest. I am never absolutely idle. If signs of ennui, fatigue appear, at one occupation, turn to some other. It is not necessary simply to do nothing in order to

rest, but vary what you do. Change the subject of your thoughts, there is the secret. No Sleep in the Day Time.

"I never sleep in the day time. One is sure to take cold in going out again. Will yourself to vary your thoughts, and by will and habit, learn to sleep at once when the time comes. Napoleon could sleep at will always. It is simply will and habit, and if taken when needed is always refreshing. You see, then, the secret of endurance is carefulness and regularity and the complete mastery of self; study to know how much you can do, and through study you will be astonished to find how much you are able to do. But remember, vary your occupation, change completely your thoughts often. And look out for colds. Colds are insidious—treacherous—can never count upon the end of a cold.

"My finger nails—ah! There is a little woman in the Rue St. Honore, Paris, who manufactures nail pomade to soften and whiten them—who has her own invention of files. This red pomade comes in tiny olive wood boxes, and is put on at night, taking care to cover the nail with a thin coating of this paste perfumed. In the morning wash off what remains that has not been absorbed—but never use a nail brush—it ruins the fine tender flesh about the finger tips. A little cotton on the end of an orange wood stick will remove any impurities or soil or stain. And never use scissors or knife. It hardens the nail to cut them; makes them brittle.

"Her Finger Nails Are Limber. The little files I speak of are about five inches long and very thin and fine. They are not to be had in this country, being an exclusive manufacture of the little manufacturer in the Rue St. Honore. Burnish your nails with chamomile skin; it keeps them healthy, and never use any hard substance in cleaning them. Always nail the small quantity of cotton, and they will remain both delicate in appearance and so limber that they can be bent backward without breaking.

"Too much water for the hands, without other ingredients is injurious. Most skins take well to oils or unguents. A good thing for the hands is equal parts of lemon, glycerine, a small quantity of borax, triple extract of rose, and a sweet oil. Use this occasionally, but not for all times and seasons. Vary it—learn to know what suits you best.

"Manicure. Bernhardt prefers not to name manufacturers of essences, as she uses many, but would still have to leave out some and advertise unduly others. But she has a strong preference for odors manufactured in France. She has an entire fondness for rose leaf perfumes, both as scents, i. e., the dried leaves salted and the oil essences—like other of roses.

"Never Uses a Marketed Perfume. Just now she has a predilection for what is in reality a very old-fashioned rose granum. It is so penetrating that the impress of her hand on your glove or shoulder inevitably leaves the trace of this perfume. She also uses it through a spray on throat, hair and gown.

"You may always be fairly certain of one thing in regard to her perfumes—that they are something distinctly her own. They are placed upon the market she chooses something else. For she is continually having early productions of all sorts sent for her approval or rejection.

"You would hardly think of comparing the divine Sarah to a Dresden shepherdess, now would you—candidly—and yet you see she is as dainty as a bit of Saxony, though as healthy as Diana.

"HELPING THE PHYSICIANS. Mothers Often Deficient in the Description of a Child's Symptoms. A well-known doctor once complained to the writer that he had the greatest trouble when treating sick children, in getting any lucid and helpful resume of their symptoms from day to day, from the mother. "Here is a case in point," said he. "A few days ago a young mother came to me about her little boy, who had what she called a 'pathetic little cough.' Now, pathos in a cough is a symptom of which pathologists take no note. So I asked more definite particulars, 'what kind of a cough is it?' I asked again, 'such a pathetic cough,' she answered.

"But it is a loose cough, or a wheezing cough or a tight cough, or a bark cough?" I persisted.

"He has a Pathetic Cough. "I'm sure I don't know," she said, sadly puzzled, "but it is said 'little cough' takes that is a fair sample of the way a great many physicians find themselves puzzled about babies. The mothers or nurses seem to have so little skill in interpreting their symptoms."

"A young mother with a first baby may find herself a little puzzled for the first few weeks to recognize the most striking symptoms in a baby's illness, but she ought to be able to make a very intelligent diagnosis of ordinary illness. She ought to be able to tell whether the baby is in acute pain or not, and in most cases, where the pain is located; whether his cry is a tired cry or a hungry one, or a sick one. She ought to be able to take its temperature and its pulse-beats, as accurately as a physician, to discriminate its coughs and way of breathing. The condition of the bowels should be significant to her also, and even of the skin. These are all matters that come with a little attention in watching and a little knowledge in interpreting, and brains.

"If a physician has been called, the mother should be able to tell what the doctor should be able to do down all the most important symptoms from hour to hour.

"LOOK TO YOUR INTEREST. You can buy Serravallo's Oil, the great pain cure, for 20 cents.

THE GABLE, THE BUDOR, HOME DECORATIONS

CONFESSIONS OF A COOK.

Octave Thanet Owns Up to Bad Knead With Bread—Four Danger Signals Hung Out—Her Compliments to Mrs. Ewing—No Cast-Iron Rule.

It may not be an encouraging remark, but an imperious conscience forces me to confess that I was years puttering with yeast and flour before I got beyond a bit or miss knowledge of bread. Life is too short for me to begin to tell of the many recipes I followed with anxious exactness, with tremulous hopefulness, with discouragement, with exasperation, with despair.

Then I flung them all aside and experimented. I have tried hot yeast, I have tried domestic yeast, I have tried a mud-ginger compound of intoxicating potato. I have tried the weird magic called salt raising, I have tried yeast that is left at the front door in an envelope, "for the lady of the house." Lastly, I have tried compressed yeast. You can—if the Lord has given you a patient temperament—make admirable bread out of all these yeast substances, and you can make perfect bread out of the last!

No Cast-Iron Rule for Yeast. Without going into the scientific aspect of the subject, I must say, in the beginning, that there is no cast-iron rule possible for yeast. No feat of the cuisine, devoiding more of the eye than the making of perfect bread. But there is this compensation, an eye accustomed to the proper looks of bread dough, in all its stages, is equal to any kind of flour or any kind of yeast. It was my good fortune while I was struggling with bread to meet one of the best bread makers in the city, Mrs. Emma Ewing. I had just arrived at the point where I could make a loaf of bread an exact copy of either French or Vienna bread as I desired. I did not see Mrs. Ewing's bread was to be better than mine. When I had eaten abroad; nevertheless, I went to her lectures. She did not teach me to make any better bread than the bread of my ambition, but she did teach me to make it with a very simple and more speedy way; and I am glad, after many years, to acknowledge my obligations to her thus publicly. In brief, she taught me what I was beginning to

cracked on top, but shows that cracks are imminent, then I take out the dough and mold it slightly and knead it into loaves.

The shape of the loaf depends upon your fancy. Does one wish to eat bread as once the French twist or the Vienna loaf are good shapes and easily managed. A pan comes for the French twist, that is to be filled with raisins or currants or other fruit loaf pan has pleased me best. I raise my loaves in their pans an hour or a little less. An hour in most cases is quite long enough. I always brush the loaves with butter as scrupulously as I butter the tin. The common, but very fair, test for sufficient rising in this case is whether the dough rebounds if pressed by the finger. An excited eye will soon learn the exact moment that is best to stop the raising.

The Rules of Baking. Now comes the baking attended by divers perils. The oven can spoil the most carefully reared and beautiful dough. It should be preheated to the proper temperature, first, increasing heat until the bread has risen to its full proportions. It should rise gradually and symmetrically. Bread too stiff with flour or bread too slowly baked, will crack. Bread too hot, invariably spreads. Bread properly baked, will have a fine, firm, but not too thick crust on all four sides. If you cannot attain such a crust in the pan, take the fully cooked loaf out of the pan and brown one side after another. The value to the keeping qualities of the bread, is great enough to warrant the trouble that it may cost you.

After bread to all intents and purposes is baked, I open the oven door, half-way, and let it (the bread) bake five minutes or so, longer. Old-fashioned cooks call this "soaking." It adds a final touch to the complete condition of bread. I may add that it is especially important and that the five minutes may be doubled without harm. I now finish my varnishing the loaf with milk or water. I paint it all over with a large, flat brush. (I use the same kind of a brush to paint the dough with butter.)

It should come out of the oven a slightly loaf, snowy white within, a delectable, even brown without; and it should taste better even than it looks.

A WATCH ON YOUR SHOULDER. Very Prickly, but Also Very Convenient for the Light-Fingered.

Where do you think the swagger woman is wearing her watch just now? On her shoulder, not on the top of it, to be sure, but just in front of the arm. The chateleine attachment which used to fasten it to her belt is gone, and the watch is

held in place by a brooch made for that purpose (the form of a true lover's knot, or the fleur-de-lis, and placed up conspicuously on her shoulder, inside her wraps or her gown? Not a bit of it, outside where any passerby can see the time of day, but where it is excellent prey for the skillful fingers of thieves.

A BAG MADE OF FAN-WORK. Pretty and Useful Article Any Nimble Fingered Girl Can Make.

It may be called that because it is made out of a Japanese fan with the brass pin removed from the sticks, so that the entire fan lies flat and smooth.

Then the two outer edges are gummed firmly together and a ribbon threaded in the holes through which the brass pin passed, giving the fan a conical form. Ribbons are then passed in and out between the sticks and tied in bows at the terminations. Long loops of ribbon suspend the bag at the top, and inside of it is set a paste-board box lined inside with silk or satin, and large enough to slip about halfway down in the receptacle. Before the box is slipped in, the bag may or may not have a lining of this china silk drawn to a point inside. This little bag is used for spoons and light needles.

Our Fame Is Abroad Once More. Winkworth—I have a brand new suit of clothes that you can have, if you want to. It's a little bit light in color and I shan't wear it any more.

Spindle—Why not? Winkworth—I am going to Pittsburgh to live.

FOR EVENING WEAR.

MATERIALS BOTH ELEGANT AND BEAUTIFUL, but Fashionable—The Classic in Shoulder Outline—The Artistical Brocades—Elegant Things for Young and Old.

NEW YORK, Jan. 2.—Evening gowns this winter are more classic than French in shoulder outline. That is to say, the prevailing vogue is a rounded or oval outline of only moderate looseness, leaving enough width of waist over the shoulders to give the appearance of ample support.

Diaphanous fabrics and rounded necks are for the most part appropriated by the young. Older women like a waist devised to cover the shoulders at the sides and yet appear low. For them there is the open point at back and front; the square front and high back; or the high back and surplice front over a low chemise. These waists go with rich, heavy and stately fabric. The season's materials are some of them ugly and some beautiful—both equally fashionable. The perennial brocade is here, and is a failure from the point of beauty. The reason for brocading a cloth is to enrich the material in its texture and color. This the brocades now on the market do not do. They are of satin grounds with isolated bouquets in colors, or in gold or silver, and they look precisely like the same styles in wall paper. The effect is preposterously bad.

Making Up a Brocaded Gown. But if you must have a brocade gown because it is fashionable, make it up by itself, or with plain satin with a ground of the same color. As a model for the brocade the following design may be suggested: Make the back of the bodice high and lay it in plaits on the shoulders. Lay the front in

of the front and sides is a wreath of close plait with narrow gathered ribbon of the same color. The waist is lifted slightly higher at the sides, and under the crepe is set to permit the adding of a little fullness below, toward the ends. The bodice has the crepe shirred on. The shirrs run up and down the waist.

The Philosophy of Gathers. This is a mistake and produces no effect but that of a mere effort to use up material. "Shirrs or gathers should be used only to confine the fullness upon the shoulders and about the neck, and such simply shirred bodies are very much in vogue. But it must be noticed that they do not hang off the shoulders like the old "baby" waist, but are considerably higher and are drawn close round the top, to a fitted lining.

Bodies for young women are round or else slightly pointed on the lower edge. They may be finished with a soft belt, fitted closely, and tied behind in a knot without loops, but with ends; or with an edging of narrow ribbon, tied into rosettes at intervals, say three to six along the front and back, and the ends tucked into a narrow ribbon rosette at intervals, for ball gowns, or else a fall of lace; or the shirring may be drawn up with a narrow ribbon and flowers placed only on one shoulder.

Sleeves are of the thin material only, simply made; either straight, with one seam or gathered very full—puffed under. To make this puff sleeves take material twice the length of the sleeve, and gathering the lower edge, turn it under and sew it also into the armhole, or to a short band at the armhole. It is simply a double ruffle. Sleeves reach nearly to the elbow.

The chemise is of white satin with white lace laid over it, and may be as high or low as one pleases; but, whatever other outline it has, do not make it straight across; the eye demands to see it curve upward toward the shoulder. The sleeve is of white satin, overlaid with lace in the effect of a lace chemise over a sleeveless

the same folds, and draw the opening together at the bottom of the front. In the shoulder seams, let the front be longer than the back by the space of the inside fold. Join to this fold a detached fold of the brocade, which let pass round the back in a soft roll or coil, which may be high or low, as becomes one most. There should be no break in continuity where the folds join.

An Evening Gown. The chemise is of white satin with white lace laid over it, and may be as high or low as one pleases; but, whatever other outline it has, do not make it straight across; the eye demands to see it curve upward toward the shoulder. The sleeve is of white satin, overlaid with lace in the effect of a lace chemise over a sleeveless

A Skirt Trimming. Simpler gowns, for less dressy occasions, are without any garniture.

Garniture for a Ball Skirt. A fashionable garniture for a ball skirt, here illustrated, has for foundation two bands of pink watered ribbons, to each of which is sewed a ruffle of tulle, the upper one the longer, and overlapping the under. Over each tulle ruffle is sewed one of point lace, the upper one festooned with pink roses and rosettes. Pink roses are sewed close together along the upper band.

A fabric that merits description is a flower-printed mousseline de soie which looks as if it came out of an impressionist's studio. The ground of one is of black. Over it are strewn crimson flowers that are gray in the shadows, and are moody in the shadow. The crimson shows only here and there in broken lights and half lights. The shadows are lighter than the ground and are transparent, as shadows ought to be. The eye is caught by the surfeit of pink, and there in broken lights and half lights. The shadows are lighter than the ground and are transparent, as shadows ought to be. The eye is caught by the surfeit of pink, and there in broken lights and half lights. The shadows are lighter than the ground and are transparent, as shadows ought to be. The eye is caught by the surfeit of pink, and there in broken lights and half lights.

The Newest Neck. It is simply made with seams, and meets the glove just above the elbow. The lower edge of the bodice is slightly pointed and finished with a bow of satin ribbon four inches wide, folded and fitted on. The ribbon ties at the back in a knot, without loops, and hangs to nearly the bottom of the skirt. The ribbon may be of white, or of the prevailing color in the pattern.

The Amount of Material Required. The skirt has a train of 18 inches. Make the plaits at the back carry the W line of the waist plaits down, a la princesse. The skirt border is of lace, laid over a ribbon of the color of the flowers in the brocade. Sew two rows of lace along the edge of a four-inch ribbon. Let the under one hang, and fasten the upper one along the edge of the ribbon. A dress requires 15 yards of brocade, and \$2 a yard will buy a good one. Point lace and Irish points are in use. The Irish laces are not expensive. Perhaps the most beautiful of the heavy evening fabrics is bengaline. It is heavy

made simply. White bengaline is superb for bridal dresses.

Chiffon, tulle and crepe, over satin of the same tint, are the materials used for young girls. There is required seven yards of these materials, where the satin is covered. The garnitures are flowers and narrow ribbons. A gown from a French housewren by a debutante at the recent Pairiard's ball, is of white crepe over white satin. The satin skirt is bell shaped and the crepe over it is very full, gathered breaths behind. The crepe is hemmed. At the foot

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PAPERS FOR CLUBS.

THE FASCINATION OF HISTORY Leads to Dullness While Brilliant Asides Obscure the Subject.

WORK TO REQUIRE OF EACH MEMBER In women's clubs and societies there must, of course, be papers on all sorts of subjects. I wish to put in a word of caution here that, in writing upon any one of the divisions of any topic, it is not necessary to begin with a history of the subject. Five times out of six so much time is taken up with laying foundations that none is left for present conditions. A very brilliant woman recently gave a series of lessons on English literature, with Dobson and Lang, Tennyson and Browning, and gradually worked her way back to Spencer and Chaucer, declaring that this was the only way ever to reach the present times.

Soon after the bombardment of Alexandria a certain club took Egypt for a subject, but as so much time was occupied with its early sculptures, and the Hyksos Kings, that there was literally no opportunity for considering the political relations of the nineteenth century. Such discussions should not be Greek temples, all porch. But figures aside—in this case, the end is more important than the beginning. There is no objection—it is probably best—to leave out the early history entirely, or if necessary to touch upon it, it can be condensed into a paragraph. Even on these occasions where a series of meetings is contemplated, it is more attention to this part of a subject, it should still be considered not by itself, but with reference to future history, not in any isolated way, but as the beginnings of their present.

Read Up All You Can. Having plunged at once into the middle of things, and filled your mind very full of the subject, three or four times as full as you can possibly need, do not take every point seriatim, nor give details of each. Classify your knowledge and group it together, if it is a composite subject, like the "Religions of India," or the "Facts of Italy," do not write an account of each tribe or group or individual, but give a phrase or general characteristics, a paragraph to peculiarities, a description of but one or two, and the details of about only the most significant or important. If it is theories to be dealt with, characteristic such in one or two sentences, give a brief history of the theory, or their origin, or their line of development, and then explain the one now in vogue, or specially under consideration. Here also the question of time settles all limits. Proportion must be observed when the limit is definitely set before you.

A few other points may be touched upon in passing. Special care should be taken in the selection of the ground of another, even if the temptation of some sparkling gem lie directly in the path.

No Special Pleading Allowed. On questions of theory or practice, one should refuse to allow himself the luxury of special pleading, unless a special debate is intended. It is, of course, to be expected and desired that every individual will make his paper exhibit her own line of thought and interpretation, and that his danger lies. A paper of Tolstoi's style would necessarily take one side or the other of the question of realism, but the higher education of a man has no vital connection with the Andrew controversy, as with the memory of woman it has been conceived to have. Nor, to take a less extreme case, is it necessary to bring the negro question into a paper on special pleading, unless a special debate is intended. It is, of course, to be expected and desired that every individual will make his paper exhibit her own line of thought and interpretation, and that his danger lies. 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