Victuals 2 Drink for Martha Washington Suppers & Colonial Teas

into innocuous desuctude, so far as its general observance as a national holiday is concerned, it finds growing annual recognition in the schools, where the children have a special patriotic program prepared for the occasion, and in society, where colonial tens and Martha Washington suppers rule the day. As February 22 falls upon a Sunday this year, social celebrations will generally take place the day before. For these events colonial dishes and beverages should be served, in keeping with colonial silver, pewter and Brittania, released from their wrappings; colonial costumes, so universally beoming, and colonial dances-the stately sinuet, the frisky Virginia reel and ever-

opular Sir Roger de Coverley. Among the favors suited to the occasion ire liliputian cherry trees in pots, inden with crimson fruitage; dainty benben boxes and baskets, topped with clusters of cherries and perky bows of cherry ribbon; tiny atchets, and hatchets metamorphosed into boxes for glaced fruits, among which the cherry predominates. Menu cards, significantly decorated with hatchets and cherries, may be purchased or made at home.

Many of the following recipes for viands and beverages were cuiled directly from old family recipe books in the queer, cramped hand that distinguished the Virginia housewife's infrequent chirography over a century and a quarter ago.

Washington Eggnog.

Take a dozen eggs and beat the whites and yolks separately until very light. To the yolks add 12 tablespoonfuls of sugar, one-half pint of St. Croix rum and a pint of brandy. This proportion of spirits may be slightly increased or modified, as taste dictates. Grate in a little; nutmeg and stir a quart of cream or part cream and the rest of milk into the mixture. The whites must be added last, but just before adding pour boiling water over them and off again at once to slightly cook them. Serve in punch glasses and eat with a spoon. Fruit cake or a rich white cake shows a mount with it.

Mulled Wine. This is another time-honored drink, and is

heat thoroughly, but do not boil, and send to the punch bowl piping hot. Egg Flip.

Beat two eggs until light, and then add two ounces of sugar. Heat a plut of good ale until nearly boiling, then mix gradually with the beaten eggs, pouring backward and forward from basin to saucepan until the mixing process is completed. Grate a little nutmeg on top, add a wineglass of brandy if desired and serve at once.

Claret Cup. Another old-time beverage that finds few superiors even at this late day. To a quart of claret add a half-pint of cold water, a sliced lemon, from a quarter to a half pound of sugar, according to taste, a small bunch of mint, and raspberries. cherries, slices of pineapple or orange, to sult. A small cordial glass of rum improves the flavor for some palates. Ice and serve in small glasses.

Southern Pound Cake.

This batter is beaten with the hand, so all the ingredients should be ready before beginning the mixing. Beat one pound of butter to a cream, sift one pound of flour and one pound of sugar; separate the yolks and whites of a dozen eggs. Reat the yolks until lemon colored and thick; add the sugar and beat agalu. Beat the whites to a stiff froth. Add to the yolks and sugar two tablespoonfuls of brandy. Then gradually beat in the creamed butter and sifted flour alternately, reserving a cupful of the flour to go in with the whites, which come last. Bake the cake in a loaf or in layers and fill with an orange and lemon cream.

Southern White Cake. Beat to a cream one pound of white sugar and seven ounces of butter. Add two tablespoonfuls of sweet milk and one pound of dour, with which two tablespoonfuls of bakng powder has been sifted. Fold in at the ast the whites of 16 eggs beaten stiff, flavor with bitter almond and bake in a slow even

Genuine Connecticut Lonf Cake. Dissolve three-fourths of a yeast cake in made as follows: Put into a saucepan a two cups of warm milk, add one cup of bottle of port wine or claret, five ounces of sugar and four and one-half level cups of

third of a nutmeg grated. Cover closers, | place. In the morning stir in half a cuprum of while, and then separate the curd from the cach of man abn butter, a cup and a quarter one egg, beaten som, a quarter of a tenspoonical of sour, three tenspoonicis of rum cut in haif and a hait capfur of succed citron. buttered paper. A slow oven is required.

Latayette Jumbles. Beat to a cream one cup of sugar and one of butter, add the white of one egg beaten stiff, and flour to make a rather stiff dough. Then add a tablespoonful of thick creamand "as much soda," says the old receipt, as will lie on a sixpence.

Roll the dough into a thin sheet and cut in rings or round cakes. Sift granulated sugar over these before baking. Martin Washington Jumbles.

These are a little richer. Stir to a cream one pound each of butter and sugar. Add three well beaten eggs, a pound of flour, a wineglass of rose water and a tenspoonful of essence of lemon. Roll in thin sheets, cut in rings, dust with rolled loaf sugar and

Tory Wafers. Melt a teacup of butter, half a one of lard. and mix them with a quart of flour, two well-beaten eggs, a teaspoonful of salt and wineglass of wine. Add milk until of the right consistency to roll out. Roll in sheets about the third of an inch thick, cut into cakes with a wineglass, lay on buttered baking plates and bake until a golden brown. Frost as soon as baked and sprinkle comfits or sugared sand on top. Comfits.

Mix a pound of white sugar with just suffiical water to make a thick syrup. When the sugar has dissolved drop in a pound f coriander seed, then drain off the syrup and put the seeds in a sieve, with two or three ounces of flour. Shake well, then set them where they will dry. When quite dry put them in the syrup again and repeat the above process until they are of the size you

Almond Cheese Cakes. Bell a pint of new milk; beat three eggs

While Washington's Birthday has fallen four sugar, three or four cloves and the flour. Mix at night and put in a warm | once from the fire; put in a hair winerings | whey; add to the cond three eggs and six of sugar, a little made and the white of ounces of powdered white sugar, previously beaten tegether; add a teaspoonful of osc water, half g pound of sweet almends or brandy, one cup of raisins seeded and | blarched and pound d, and a quarter pound of melted butter; mix well together and pour Mix thoroughly and base in tips sined with | Into patty pans thed with pastry; or nament the top with Nante currents and almonds cut in thin strips, and bake directly.

Mrs. Maria Randolph's Oyster Loaves. Take small loaves of light bread, cut off the tops and scrape out all the crumb; but as many oysters as are desired into a stew pan, with the crumbs of the loaves, a little milk or water and a good lump of butter; stew together 10 or 15 minutes; then put in one tablespoonful of cream; fill the loaves with the compound, cover with the bit of crust and set in the oven to crisp.

Pickled Oysters. Take the oysters from the liquor, strain and bowl it; rinse the oysters if there are any bits of shell attached to them; put them into the liquor while boiling; boll one minute, then skim them out; to the ilquor left add a few peppercorus and a blade or two of mace, a little sait and as much vinegar as there is oyster juice; boi. 15 minutes

and turn over the systers. The 1776 Hall Cake (Miss Corson). This is a sort of doughnut made round by the motion of the fat during the process of frying. Make a doughout batter by mixing together the following ingredients: Melt two cunces of butter in a plut of hot water, with a pinch of salt. Stir in two cupfuls of flour until the batter cleaves away from the side of the saucepan. Take from the fire and beat in six raw eggs, two at a time, until they are smoothly blended. Have ready a deep frying kettle half full of smoking hot fat: drop in a little ball of the batter to test the fat. As soon as hot enough to brown th fritters begin to stir it in the middle with the handle of a wooden spoon. When the center forms a whirlpool drop the batter into it by the spoonful; as the little balls brown take them up on soft brown paper to absorb the fat; dust with powdered sugar, and

EMMA PODDOCK TELFORD.

Cultivation Of The Speaking Voice.

"A Voice Soft, Gentle and Low-An Excellent Thing In Woman."

For the woman who suffers from a barsh, inmelodious voive there is hope, Miss Emma Thursby, who has made a special andy of this defect, says there is no excuse for anyone enduring such an affliction. It is not necessary to learn to sing in order to have a melodious voice in speech, Indeéd. she thinks that to learn to speak correctly should be the first step toward mastering

The American woman has become noted among foreigners not more for her beauty and fascination than she has for her shrill, unlovely voice." said Miss Thursby. "Indeed, it has become accepted not only among foreigners, but by many of our own people, that the voices of our countrywomen are naturally harsh, an imputation than which none could be more unjust. The most benutiful voices in the world are to be found in

"But intenations which should be mu sical are rendered discordant by the American woman's ignorance of her vocal instrument and how to product her melodles upon it. The proper use of ...e voice does not come naturally to her, as it does to women of other nations. The reason for this is not clear. Some attribute the strident tones to the life she is forced to lend-to talking in erowded rooms and upon nolsy thoroughfares. This, however, does not explain it. A voice well used is clearer and carries farther than does one badly managed. Moreover. a proper use of the voice enables one to that in talking. This is a mistake. When

uable to the business woman. The improper use of the voice is evidently a characteristic formed generations back. Children unconsciously learn to use their voices as do those around them. The American 'twang' is a matter of habit, and one which is rapidly

"The woman who suffers from a so-called 'harsh voice' should understand that the term is a misnomer. No voice is harsh in itself. All depends upon the management of One of Mme, Bernbardt's greatest charms is her voice. Persons say that to hear her speak is to listen to music. This charm lies not so much in her voice as in her wooderful power to control it. Every woman may make her conversation as tuneful and pleasure-giving if she will."

Miss Thursby said that it was long after the became famous as a singer that she learned the art of using her voice in conversation. Her teacher would warn her not to use her voice in talking upon days precedling evenings on which she was to sing. "And," continued Miss Thursby, "I would go about the house afraid to speak a word. corrying on any necessary conversation in whispers. If instead of being forbidden to speak I had been shown how to do so properly. I might have talked half the day without tiring myself.

"Many will tell you that the use of the voice in singing is entirely different from

out firing, and, therefore, should be inval- singing. I teach her to speak correctly. After she has learned this it is easy to advance with the vocal art, for to sing is merely

to talk upon sustained musical tones, "The first essential ton a sweet, musleal voice for speaking or singing is correct breathing. To learn to breathe correct y it only necessary to carry the body perfectly poised. The work with a pupil's voice begins with her feet. Nature does nothing without a purpose. The arch beneath the instep of the foot is not there for beauty only. It is so placed in order that it may support the weight of the body, just as the beneath a bridge supports the weight of its expanse. When we stand, as the majority of persons do, with our weight on our heels, we produce the distocation of our anatomy that would be produced in a bridge if its weight rested on one side of its arch only. Many persons stand with their weight on their heels, lean back from the waist and raise their shoulders, feeling that they are standing very straight indeed. Instead, the" are augmenting the trouble by weakening the spine and distending the abdomen. With bodies so distorted one cannot breathe naturally. In order to gain correct pose, the spine should be perfectly straight, and one should lean forward from the hips until the car, shoulder, hip and instep form a straight ne, and the weight of the body rests upon the arch of the instep. Many singing teachers spend time in teaching their pupils to breathe correctly and to raise their chests. propes almost muy length of time with I wish to place the voice of a pupil for If they simply taught them to poise the

body properly, the chest would raise of itself and good breathing would come naturally. The correct poise, once acquired, never should be lost. When we walk, the straight one from the ear to the instep should not be broken. The body should move forward with the foot, not after it. When we sit, the poise of the body should remain perfect. our weight resting upon the thighs, not on the spine. After a little practice in poising the body correctly our breathing will be

deep and diaphragmatic, as it should. The vocal instrument is like an organ, the aphragm while inhaling and exhaling acting as the beliews, the throat doing service as the pipes through which the air is carried to the resonators, while the tip of the toughe and the tips in enunciation may be likened to the keys with which the iones are produced. With her respiration natural and olseless, every woman has a perfect and tuneful instrument at her command.

"Unfortunately, few American women understand the instrument or how to produce musical notes upon it. The threat is merely the pipe of the vocal instrument. In speak ing, as in singing, it has no use except as he channel of the air. In talking, the throat should remain relaxed. It should never be moved in forming the syllables any more than are the pipes of an organ.

"This is where the average American voman makes her mistake. She forms her words in the throat, back of the topgue, or forces the sound too high, pluching the tone and shutting off the nasal resonance. She should let it issue between these extremes and form it into words upon the tip of the ongue and the lips, which constitute the keyboard of the voice. It is in this correct placing of the voice that the whole secret of its beauty lies. If your voice tires when you read aloud, the trouble is that you are alking down in the threat, irritating it by putting it to a use for which it is not intended. If your tones are nasal, you are roing to the other extreme and placing them

"To perfect the enunciation practice with the letters of the alphabet and learn to place each tone in the front of the mouth. With the exception of five sounds-b, p. m. and v-every syllable should be formed solely with the front of the tongue. B. p and m are lip sounds. In pronouncing te, de, le, we and re the tongue should just touch the back of the teeth. Ke, ge and je are formed i little further back, with the tongue touch ng the palate. Many persons think that to munciate clearly it is necessary to move the ps a great deal and open the mouth wide. Except when pronouncing p, b, m, f and r. he lips should scarcely move.

"While practicing these syllables try to tain a perfect resonance, which accompales the well-placed voice, making it musical. n the organ, though every note is distinct nd clear, the vibration of each continues, lending and softening the whole. So, when we are speaking properly, though every sylable is enunciated separately, the air, intead of being cut off sharply after each ound, as it is when we speak in the throat, outlinues to pass uninterruptedly into the masal and oral cavities, which form the esonators, blending and softening the ounds. In singing the musical scales every note is a pearl, as is every word in the speaking voice, and the continuous resonance is the the string which holds the pearls to-

"To test your resonance, while you are talking press the tips of the nostrils together with a thumb and finger. If your resonance is good the nostrils will puff out and the sound be choked. If closing the nostrils makes small impression upon your speech, it shows that you are not using the nose as you should.

"Test the speaking voice with the plane and see how unconsciously we all speak, upon musical notes. Everyone's natural voice lies upon a certain key, and from this its inflections rise and fall, according to the laws of harmony. In speaking the voice reverts to the tonic, and frequently caps an entire octave in the rising inflec-

"Every woman with a sufficiently musical car should 'place' her speaking voice with the aid of the plane and experiment to see how her intonations rise and fall musically in conversation."



Worldly Advantages Of Beginning A Butterfly Career As A Grub.

if anything else is so helpful to the woman | ribbons. who aspires to the career of a popular beauty as a plain or even an ug.y youth it ought to be largely cultivated and advertised. As a foundation for charm, for fascination, even for prettiness and loveliness-of mature growth-the humble consciousness of a wide touth or an undistinguished nose is unexcelled. Conversely, nothing makes more directly for early scre-and-yellowness than a proud consciousness of pink-and-white at 17; nothing so mars a woman's chances of dazzling a large circle at 40 as the subduing of a small one at 20.

This is, of course, a sermon-a worldly sermon-for mothers. Of course, when one has been reared as a beauty from the time of pinafores and bread and sugar lunchis her conviction that she is a beauty is a much a part of herself at the time of trains and low necks as is the color of her hair or the tone of her voice. It is a rare woman. indeed, who, having been trained in the belief that she has good shoulders and a perfect complexion, will painstakingly proreed to try to keep them. She has them-or she thinks she has them! Why should she struggle to obtain them? She is like the unwise damsels who think that, when they have once achieved remance or matrimony the necessity for further effort is past. You can't make people struggle for that which they believe they have. The only thing to do is to train them in the creed that they have nothing; their efforts to obtain will be

It is the present condition of Josephine and Joanna which prompts these remarks to the mothers of young daughters. Josephine was good-looking little girl, sound and round, fair and rosy. All that Josephine's mother had to do to make her radiant in childhood was to put her into white frills and blue

scrawny even then, and her mother grew gray-haired wondering what color would ook least ugly against a sarlow, freekied

Josephine grew up the delight of her fond parent. "Thank goodness," she would remark, "you can wear any color with your complexion, and your neck is not going to call for point lace and tulle and pearl dogcollars to make it presentable!" In the meant me Joinna's exasperated mother threw her into a gymnasium and bade her quire a carriage, since she had no figure. and sent her out to walk four hours a day

to give her some semblance of color. Josephine, moreover, had a high-handed way with her socially. She expected atention; she communded it. She got it, too. ollege give clab members found her "ripand the younger attaches of the diplomatic corps in Washington one winter egarded her as the embodiment of the Goddess of Liberty. But Joanna, rather humbly grateful for notice and anxious to reward it by intelligent attention and quiet appreciation, talked to the professors and was said by the ambassadors to be a very clever girl. And the gymnasium and the open air and the habit of taking self-depreciatory thought of what she should wear, though they moved Josephine's pity and caused he to say, "What a hore!" nevertheless stood Jeanna in excellent stead.

About the time that Josephine, carcless, flabby, dingy as to hair, paling as to color, doubling as to chin, tripling as to walst, but still vain, was christening her third daughter -she had married an attache who had subsequently obtained a position as foreign correspondence clerk in a big grocery-Joanna, very l'the, very graceful, very distinguished in bearing, in color and in dress.

Jensey, on the other hand, was very cordial and very attentive in m with little bursts of dedelous ships possible to her, married the amba Of course, this sounds like a m success. And if Josephine and attache are as happy as the even then the former attache can the same abstract, esthetic pl the contemplation of his wife bassador does. So that even on olent grounds the policy of Joseph is upheld and the advantage of butterfly career as a grub is again

The Girl Of To-day.

Phyllis of yore was five feet four She thought herself tremendous Physlis today has the nerve to say 'that six feet's not stupendous.

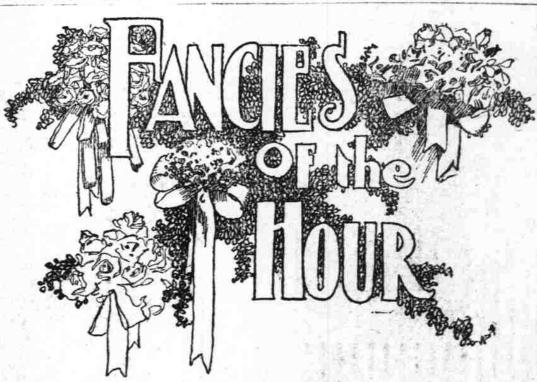
Twenty years since Phyllis' prince A little armful bound Close to his breast; fondly he pres ed What two arms now surround.

Phyllis' feet like mice did meet Her lover, who thought them toys, Today she fixes them into stxus-And her shoes were made for boys.

Phyllis' hand is something gran A handful, even to me. When her fingers blest in mine For a minute, or two, or three

But the nicest part is Physils' heart, In size surpassed by few, For it's large enough to contain at a tout Estimate six feet two!

Arranged across the landing on the



AMONG NEW YORK'S SWELL SET.

Mrs. J. B. Haggin has a superb collection hung with old Florentine velvet which is of pearls, no less than 10 strings of matched | almost priceless, and some exquisite tapesones, which are as perfect in size and color | tries. The stairs are partially concealed by | peets to hear it purr its satisfactional as it is possible to find them. They vary from pearls the size of one's thumb nail to a little less than half that size, and when she wears them all together with a low cut evening gown they hide most of her neck, forming, as it were, a sort of yoke to her

For its size Mrs. Eben Wright's hall is one of the most expensive in town. It is an all and rather narrow, but its walls are

a drapery that matches the velvet wall covering, and the doors, which are curtained like them, have a broad lambrequin of the same material cut in deep scallops.

Miss Pfizer wears an enormous dragon fly of diamonds stretched across the back of her hair, where it does duty for a barrette.

way in Mrs. Hermann Ociricis' house is mirror which covers the entire wall decorated with carvings of glided we Louis Seize effect. As one stands to the ridor facing it the drawing-room is relied thus giving the idea of two rooms. A quaint little old-fashloned fruit ! stands on the sideboard in Mrs. Alsi

Sidney Sullivan's dining-room. It is 184 oval, and is made up of narrow bands gold china running up and down in still Although the day of red lines will

shades has long ceased, Mrs. James H. Beekman still clings to them, and a windows on the parlor floor of her be 25 East Forty-seventh street, are call with them. The late Mrs. Paran ste was one of the ploneers in adopting the shade fashion over 25 years ago, and who happened to forget the number of residence on Fifth avenue, near I went eighth street, never had any trouble in fin ing it, because of its crimson hung wind "

A gray and white spotted china calon the hearth in Mrs. William Street 42 ing-room. It looks so lifelike one and in such charming surroundings.

The empire shawl, such as Ja-Pauline Banaparte and other " court of Napoleon I. wore, ha by Mrs. Frederic Neilson. So. white silk canvaslike material with tiny cut steel beads, w after the fashion of the belies of When it rains or the streets are muddy lime, across her shoulders and hangle Mrs. William D Guthrie has strips of drug. over the front of her dress in long care

"It Is Really the Easiest Thing in the World to Acquire a Sweet-Speaking Voice."