

Japanese Girls at Home

Miss Ethel Maud Soper of Baltimore, a student of the Woman's college, was born in Japan and lived there a long time. She is the daughter of Rev. Julius Soper of the Methodist church, who has been a missionary in Japan. Miss Soper spoke as follows of the differences between a Japanese girl and an American girl to a representative of the Baltimore News:

"To begin with the babies; They are as much petted and indulged as the most spoiled darling in all the United States. Everything is done to make childhood a happy time. Toys are lavished on them.

heavy material like cotton flannel. Some of these brocade belts with laces, which come from the shoulders to the feet, cost as much as \$200 or \$300. It takes a good deal of skill to get the belts on just right and a large part of a Japanese girl's education consists of learning exactly how to do it.

"I taught a princess once who was very close up to the throne. She would come to my house with several attendants and in the most costly robes, but if the weather was warm she would be barefooted. "The hair is dressed very elaborately and

built. You cannot find a knot in the wood of a beautifully-built house. Then the matting on the floor will be of the finest and the sliding doors, perhaps, beautifully hand-painted. The kitchens, too, have no furniture except the stove; there is not even a table; all the work is done on the floor. As you may imagine, it is beautifully clean. There is just one peculiarity in their house-cleaning—the kitchen floor must be washed with cold water only. It is never actually washed, however, but rubbed over with cloths wrung from cold water. And it shines beautifully, like the finest mahogany table."

Living Fashion Models

The season is constantly bringing out novelties in women's wear, such as are pictured in our fashion photographs this week, which present a variety of subjects in different parts of the wardrobe.

One photograph gives a graphic illustration of the new petticoats, worn today by well-dressed women who are fastidious regarding the hang of their skirts. Though the one shown here is a delicate confection of muslin and needle-work, many are made in taffeta. These silk and lace slips, combining underskirt and underbody in a single garment, do wonders in preserving a slender waist-line and will be universally used next summer under thin dresses. This example is of swiss, having a wide-tucked flounce edged with Irish point that serves as insertion at the top of the ruffle and to form the body complete.

Another picture is a charming French toque achieving great simplicity with style. The frame and bow are of golden brown velvet, while a rippling mass of metallic-blue coq feathers trims the front and left side.

The charming little negligé jacket is of rose-colored liberty satin, trimmed with Hesse lace of a delicate tan tint. It serves as a matinee and is so easily made that any woman can put one together satisfactorily at home.

A Million Matinee Girls

There are a million matinee girls in the United States, a fiend for statistics has estimated. In the course of a theatrical season, he says, they eat as much candy of various kinds as would fill eighteen of the largest freightcars; the money they spend on theater tickets in a single winter would pay the salary of the president for one whole administration; the lines they go to form at various times before the box office when a star is shining in his or her orbit if all put together would reach in close penitentiary file from Buffalo to Chicago and the tears they weep would make a very satisfactory sprinkle in a summer drought.

Having brought together all these invaluable estimates the statistician very properly assumes that without the matinee girl the theatrical business wouldn't be worth tuppence in this country, and that because of her we have the best lighted, ventilated, decorated, heated and admirably equipped stage and the most prosperous theatrical management in the world.

There is a popular impression abroad that the women who resort to the theater for the chiefest amusement of their lives go to adore the leading man, but a Frenchman who has been traveling in this country and publishing his impressions in a Parisian daily stands witness to the fact that no heroes of romance ever received the honest, wholesale and practically zealous devotion that the feminine audiences in America shower on Maud Adams, Julia Marlowe, Mrs. Carter or Annie Russell. For once in a way a Frenchman drew a just conclusion from his observations in our country and every one of these actresses owes her power to the special influence she exerts upon those of her own sex.

Julia Marlowe does it largely with her gifts for weeping. In and out of the pro-



FRENCH TOQUE OF GOLDEN BROWN VELVET.

fession she is recognized as the most infallible tear-compeller on the stage. She forces her audiences to shed no perfunctory brines that when wiped stealthily away leave not a trace, but when her own sob rise as a signal the women from gallery to orchestra break into a general good hard cry that shakes pompadours to their foundations, knocks back combs from their moorings and renders the prettiest nose in the world a brother to a beet in size and color. An interesting development of late in the matinee girl is that she is not ashamed to cry over her heroine and come away bearing traces of the conflict with her feelings, just as this winter she has developed the habit of going out between the acts to snatch a sustaining snack of something at the nearest confectioner's. Macaroons washed down with boiling hot chocolate, into a cup of which a great lump of vanilla ice cream is dropped, is the favorite between-the-acts braiser. It is technically known as a "consoler" and has been found of infinite value to the women who stand in line hours at a time in order to purchase those seats most envied of the matinee girl, the front

row chairs in the gallery or balcony. These places are more coveted than anything short of the first row in the orchestra, for from them and them alone a complete view of the stage can be commanded, and with her elbows on the rail, her chin in her hands and her eyes fascinated by the tableau, the whole-souled admirer of the leading man can drink in the love scenes without interruption.



THE NEW PETTICOAT.

Scolding is almost unheard of. The pride of every woman is her children, and as a result the children rule the house. I once knew of a case where there was a great commotion during the night, and next morning it was learned that the little girl of the household had waked up at 2 o'clock and had cried to be taken for a boatride. Her wish was gratified.

"Next to the babies, the old women have the greatest number of privileges. Some one has said, 'The grandmothers rule the empire.' It is when she is a grandmother that a woman gets honor in the household. Age, of course, is greatly revered. The first remark made after an introduction is, 'And what might be your honorable age?' And you may be sure that if the answerer be a Japanese she will give her full age—and even be tempted to add a year or two. This is the indispensable question in polite society. There is even a special costume which only women of over 80 may wear. The long, dull-colored garment cannot be altered, but the lining of the sleeves and neckpiece are made of the most brilliant scarlet. The sandals are faced with scarlet thongs, and a close skull cap of the same colors completes the dress.

"The dress of a Japanese girl is made of straight pieces sewed together. Japanese sewing is very different from ours. There are no ruffles, no gathers, no bias folds, the fashions never change, and a girl may wear her mother's or grandmother's frock without a thought of fit or fashion. There are, however, prescribed dresses for different classes of society. A Japanese can tell at a glance, but an European will get hopelessly bewildered at the class distinction indicated by a tiny thread of color in the sleeve, a slight variation in the way of wearing the hair.

"The upper-class Japanese girl usually has the loose upper garment of some dull color, lined with brighter tint. Our fashion of putting bright silk linings in our coats came from Japan. A ball dress might be of a dove-colored crepe, with a pink lining; the skirt showing beneath this might be hand-painted most elaborately. The neck piece showing above the loose outer garment is often of variegated silks, beautifully ornamented.

"But the most interesting article of a Japanese girl's toilet to herself is her belt. First a width of crepe is wound around the waist to hold the dress in right position; over this comes the belt proper. It is often at least sixteen inches wide, made of any substance, but always lined with some

always by a hairdresser. The fashion of pulling the hair over cushions, or 'rats,' as schoolgirls call them, is a Japanese importation. The past fashion, too, of wearing bangs come from another Japanese way of wearing the hair. They fix their hair once, or at most twice, a week, and it stays fixed until the hairdresser calls again. For fear that the structure will get tumbled when she is asleep, the Japanese girl dispenses with pillows and sleeps with a wooden rest under the back of the neck and the head quite unsupported. Very uncomfortable it must be, but a Japanese girl, like an American girl, will do a great deal for the sake of appearing well.

"Etiquette is an important part of a Japanese girl's education. There are professors of etiquette in Japanese schools, just as there are professors of languages, and a girl must know how to enter a room, how to introduce and all the numberless rules of precedence. All men, of course, take precedence of all women, unless they have been Christianized; then they assume our ways with womankind.

"One specimen of their exaggerated politeness is in their salutation. Where we would say, 'I am glad to see you,' they would say, 'I hang upon your honorable eyelids.'

"The Japanese girl is apt to be indolent. Knitting was a great occupation with them and now that the Europeans have taught them other kinds of fancy work, they go wild with delight over crochet stitches and different kinds of embroidery. Almost the only game which the girls play is battle-door and shuttlecock. They do this a great deal, looking pretty and picturesque when they play, just as if they had stepped off a fan.

"It was always very hard for the missionaries to get hold of the women of the family. When they called only the men and children would appear and when the wife was asked for, 'Oh, she is just a stupid thing,' the loving husband would protest.

"A woman has little control over her life. She marries at the will of her father or elder brother, often without seeing her future husband till she is led to the altar. The man, too, is governed by his father, who selects the bride. But human hearts are the same everywhere and there are some genuine love matches, even in Japan.

"There is no furniture in a Japanese house—only cushions. A table for meals is so small it looks more like a tray. The difference between the house of a poor man and the residence of a millionaire consists in the timber of which the house is



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