

THE DOMAIN OF WOMAN.

FALL AND WINTER MILITARY.

Modish Hats and the Reign of Furs and Feathers.

NEW YORK, Oct. 1.—The week just ended has marked the openings of several of the New York "millinery" shows, which, as usual, are displaying their styles nearly a month later than the big shows. This display the milliners themselves declare necessary, as new designs are not settled upon when the general shows begin their displays. In this way the choicest secrets of fashion's hat box are kept as long as possible from the common public eye, and until all danger of promiscuous copying is past. The Horse show, which opens in November, is usually the event chosen by fashionists for the first wearing of winter headgear.

As to the styles of the present autumn and winter, they are legion. The new headgear is of all shapes and sizes for all types and in a variety of materials. There are great romantic looking chapeaux a la mode with soft crowns of fur, mink, velvet, caught down by jet, brood or jeweled ornaments; other wide brimmed hats with stiff top crowns, the shape covered smoothly with velvet, and trimmed with dancing feathers and misty paradise aigrettes; little French toques and vast Russian turbans, round hollow hats for fresh young faces and other small round hats with the brims curled like a flower.

The ruffled brim, perhaps, is the newest thing with the small hats and is much affected by Virgo. Out of a variety of imparted to the ruffles, the most popular is the artist, there were two designs that seemed to have become favorites, but only two more. One sat well back on the head with the shawl sides fitting close to the temples toque fashion. The ruffled front veiled upward, but was veiled with a loose and unevenness which detracted from the contrast a rich facing of deep purple velvet with the white felt of the hat shape.

Other trimmings consisted of a black bird with a white bill and a paradise bill on one side of the crown, and a square jet ornament at the other. The second ruffled brim shape, which was entirely of green velvet, had the edge curled all round a low puff crown. A light sheathing of white silk muslin and a panache of black Prince of Wales feathers, the left front ornamented with a model, which is here pictured. The rest of the ruffled hats looked as if M. Virgo were just trying his hand to see what he could do.

The fashion of wearing the large hats with curved plumes of greenish-black rocks feathers, with velvet, wings, birds and the novelty parade aigrettes that curl up in soft rings at the ends.

Gentle creatures of all the feathered tribes have died for the sake of the latest woman. From the thickest humming bird to a red-headed duck the innocents abound on the new headgear, ravishing the eye with magnificent beauty. Each morning while I was in Hano I heard the step trail—down to the purple plain. Their quivering songs floated up to me with a strange beauty. Each morning, while it was still dark, the women would be entering the room where I lay, to grind corn, and each night I went to sleep to the regular rhythm of the mealing stone timed to the mystical religious chant of the tolling women.

Let it be said that there is no woman slavery among these people any more than among the Navajoes. The women are chief property holders. The house is generally the woman's domain, and she is not through the father. The men are seldom seen in manner, and in Acema and Walpi, as well as in Laguna and Zuni, I saw the men taking care of the babies, and doing in a great tenderness and smiling patience. I saw no evidence of any severity except in case of the old women. They seemed to be the drudges of the household in Walpi and in Acema, carrying wood and bottles of water up the steep trail, bare, withered, morose and complaining. The lot of all these people seemed sordid.

The Pueblo Indian women are often very pretty as girls and some of them make stately young mothers. They work generally in groups of three or four, cooking, whitewashing, weaving or palating pottery. They seem to have a good deal to chatter about, and their smiling faces are very agreeable. They have most excellent white teeth. Their ceremonial dress is very picturesque, especially the costume of the Acema and Isleta girls. All burdens are carried by the women of Acema, Isleta and Laguna upon the head, and they have, in

pudding that had gone wrong in the cooking. Plain felt hats abound, but colored ones of camel's hair felt, covered with one black hair, are among the newer novelties, and there are some large hats with soft velvet crowns and brims of chenille and silk braid that are very handsome. Black velvet and ostrich feathers trim these superbly, six or seven big feathers being fastened to the crown and catching up the brim at the back and nodding toward the face.

On many of the hats, and especially the Russian turbans, are fastened a more or less sable tail, and tabs of rich yellow lace are used as fast winter, with the same fine effect. The big square walking hats worn in the spring are even again in colored, black felts, in dusky purples, blues, green and browns. These are trimmed effectively



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A return to beaded bonnets are rare. A few are seen, however, and one small little model with a coronet brim is said to have been copied from the shape of the jeweled headpiece worn by some of the girls in the East. These are trimmed simply and the straight under the chin with narrow black velvet strings. They are made of white or black velvet, and in fashionable favor. Wide striped white moire edged with black velvet, or perhaps made of white or black silk muslin are sometimes seen on large velvet hats, and are being tied under the chin or at the left ear.

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Draped Bedsteads of Brass and Paper. Every well-regulated bedroom which has more than one occupant has two single beds nowadays. They are fitted up in what is called the Italian style. The brass back, which is draped, is in one piece, and has the regulation movable arms, on which the curtains are hung. The high foot-piece of each bedstead is separate, save for a still higher arch made of ornamental brass, which connects the two draperies and is rather more elaborate. The full back is still used, but over it are arranged deep festoons and long drooping ends, bordered with narrow fringe.

The sentimental damsel may now sleep with her head upon "the letters," for the latest habit had the paper pillow. The paper is torn into very small pieces and then put into a pillow sack of drilling or light ticking. The pillow is very cooling in hot weather, and is said to be superior to feather ones. Newspapers are not used, as they have a disagreeable odor of printers' ink, but brown or white paper and letters and envelopes are the best. The finer the paper is cut or torn the lighter it makes the pillow.

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CLIFF DWELLERS A BUSY PEOPLE.

The Pueblo Women Are Literally Busy. "The cliff people are a busy folk," writes Hamlin Garland in the October Ladies' Home Journal, in an article describing the homes, home-life and customs of the Cliff dwellers of the southwest—"The Most Mysterious

argument, for it is one of the most striking monuments in existence to the quick perseverance, skill and ability of the American woman. The world, as it goes, has never heard very much of Riverside hospital. There have been no incredible triumphs of plastic surgery there to make newspaper stories. The women who wield the knife there are women, and the magazine articles, the startling literature of Roentgen rays.

The most singular thing about Riverside hospital is that it exists at all, and next, that it was founded, in a crowded and conducted by a woman. Its corps of doctors, excepting the three consulting physicians, are women, and its patients are women. They have wrought upon the very meager foundations, that, in the four years which have elapsed since the hospital was started, it has twice been found necessary to remove to larger quarters and increase the accommodations. This very worthy hospital owes its existence to the fact that its founders—clever women, doctors both—could not obtain elsewhere in the great city of Buffalo the hospital training they wanted. It was a woman's rights proposition. And besides wanting a place where they could get practical instruction in surgery, these women were convinced that Buffalo needed a woman's hospital anyway. They felt sure that the agonies of modesty endured by would-be patients, who, outside hospitals, were forced to seek hospital treatment, would be allayed, done away with if they could

be sure of going where they need not be cared for or operated upon by men. The women grind meal, and weave blankets and baskets, and make very interesting and often beautiful pottery. The old men make moccasins very deftly, while the younger men go down from the cliff to the fields to tend the growing crops, to watch the struggling corn as it battles against drifting hot sand and against sudden floods—such are the extremes of their climate. Each morning while I was in Hano I heard the step trail—down to the purple plain. Their quivering songs floated up to me with a strange beauty. Each morning, while it was still dark, the women would be entering the room where I lay, to grind corn, and each night I went to sleep to the regular rhythm of the mealing stone timed to the mystical religious chant of the tolling women.

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distance from her. It is described as a species of electrical current, emanating from her body and taking hold of the desired object, moving the latter about as she wills. Her force is not confined to a single object at the same time. She can move a dozen things from different parts of a large room, causing them to fly through the air at the same instant. This has just been demonstrated, and it adds a new chapter to the already long list which the scientists are trying to puzzle out.

Some time ago Eusapia was taken to England and she gave a number of exhibitions of her power, which were witnessed by English, French and German scientists, who adopted a variety of precautions to detect her in any fraud. No fraud was discovered, but her claims were so remarkable and unnatural that some of the scientists, after vainly attempting to trace the causes of the phenomena, decided that there must have been fraud, and so continued her as a vulgar trickster. But these accusations were so groundless of fact that little attention was paid to them, and the fame of the Italian woman today is greater than ever.

Paris has just given an example of her power, which is even more remarkable than any of the others, because it shows the surprising energy of the force she exercises. She has just attempted to move small things like causing a letter weighing machine to move up and down, and thumping the keys of a piano placed at some distance from her. In this last exhibition there were a number of scientific men present, and they adopted many precautions against the exhibition of any trickery, and the force of the woman was a heavy armchair, placed in a recess of the window. It began to move about in spasmodic jumps, and the audience was so excited that they began to play. The heavy window creaked and swung out into the middle of the room and struck itself about the head of one of the spectators. The woman then stepped forward three times on the floor, and the heavy armchair moved up and down. One of the spectators, who was sitting on a stool in the small of his back, and another, a bald-headed man, cried out that something had hit him on the top of the head. The woman then stepped forward and was pinched on the right arm.

All this time the toy piano was clattering away, the table leg was pounding on the floor, and the woman was moving up and down. The sleep of the woman seemed to grow deeper, and the noise greater. Then came the strange part of the exhibition. The woman stepped from the pole and came on a table near Eusapia. Then the toy piano sailed through the air, striking the woman on the head and landing near the curtains. While the piano was still in the air Eusapia got up from the chair, and it started on a flight through the room, striking the woman on the head and landing near the curtains. While the piano was still in the air Eusapia got up from the chair, and it started on a flight through the room, striking the woman on the head and landing near the curtains.

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low over the forehead, until they seem ready to tumble off, milliners say is going out, though there are some widely-trimmed shapes turned up at the back that will need to be added in pretty much the old way. But other large hats are running to a slight lifting of the left brim, which gives them a wavy side tilt, and even when not turned up there is a tendency to raise the trimming of the back more toward the left than evenly in the middle, as formerly.

Most of the small round hats, and especially those on the ruffled or else a little back to show an elaborate arrangement of the hair in front. But the arrangement will be the despair of women with high foreheads and straight hair; a pompadour with short, curls excepted, the temples are the proper caper, and this style, though very charming is unfortunately becoming only too foreheads and crisp, wavy locks.

A return to beaded bonnets are rare. A few are seen, however, and one small little model with a coronet brim is said to have been copied from the shape of the jeweled headpiece worn by some of the girls in the East. These are trimmed simply and the straight under the chin with narrow black velvet strings. They are made of white or black velvet, and in fashionable favor. Wide striped white moire edged with black velvet, or perhaps made of white or black silk muslin are sometimes seen on large velvet hats, and are being tied under the chin or at the left ear.

A few other new ideas in the millinery line are as follows: A black hat more often employed for trimming than color, black velvet and feathers on lined felts, though brims of one-color felt may have soft or hard curls relieving others of black velvet.

Black and white is also an elegant combination much in favor of the milliners, with black appearing on felt hats and white moire silk relieving others of black velvet. The humming veils, dahlia purple, and the Japanese pink are some of the new colors. It is also used for the heads of some of the hats.

Draped Bedsteads of Brass and Paper. Every well-regulated bedroom which has more than one occupant has two single beds nowadays. They are fitted up in what is called the Italian style. The brass back, which is draped, is in one piece, and has the regulation movable arms, on which the curtains are hung. The high foot-piece of each bedstead is separate, save for a still higher arch made of ornamental brass, which connects the two draperies and is rather more elaborate. The full back is still used, but over it are arranged deep festoons and long drooping ends, bordered with narrow fringe.

The sentimental damsel may now sleep with her head upon "the letters," for the latest habit had the paper pillow. The paper is torn into very small pieces and then put into a pillow sack of drilling or light ticking. The pillow is very cooling in hot weather, and is said to be superior to feather ones. Newspapers are not used, as they have a disagreeable odor of printers' ink, but brown or white paper and letters and envelopes are the best. The finer the paper is cut or torn the lighter it makes the pillow.

If a piece of camphor gum is placed in the drawer where are kept dress waists that are trimmed with steel it will prevent their rusting. The pillow is very cooling in hot weather, and is said to be superior to feather ones. Newspapers are not used, as they have a disagreeable odor of printers' ink, but brown or white paper and letters and envelopes are the best. The finer the paper is cut or torn the lighter it makes the pillow.

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to wield the cruel-looking saws—no matter what step in the stern work of surgery it be. Dr. Lillian Craig Randall does it with the steady nerve and the immovability of granite. The girls of Isleta wear a light cloth over their heads Spanish fashion, and manage it with fine grace and coquetry. The everyday dress of the Hopi women consists of a sort of kilt, which is wrapped around the hips and fastened with a belt in a modification of the blanket or wolf-skin; above this a sort of sleeveless chemise partly covers the bosom. Their hair is gracefully tended, but is worn in an ungraceful, heavy mass of braids. The women of Hano cut the hair in front square across about to the line of the lips, while the back hair is gathered into a sort of braid. The front hair is cut in the exact shape of the back hair, and the two are often concealed one eye. The summery women of Walpi wear their hair in a strange way. They coil it into two big disks just above their ears. The big disks just above their youth and womanhood symbolize their youth and womanhood symbolizing the ripened squash. The matrons corresponding dress is a blouse, which they wear over their hair to symbolize the ripened squash. Some of the maidens were wonderfully Japanese in appearance.

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