THE ST. PAUL GLOBE.

MINNESOTA HISTORICAL SOCIETY.

LATEST STYLES in HATS and GOWNS

A Simple Lace Robe.

The Shepherdess Shape.

With Novel Draped Bodice and Flounce.

The Fluffy Lace Blouse.

Shawl Collar is Favored on Evening Coats.

IN PARIS the first week of October ends the period of uncertainty in regard to the winter modes. The new ideas and creations have all been launched, and approved and disapproved as the case may be. It is fully a month later when such comfortable surety settles down on New York. Imported models have arrived by every steamer for six or eight weeks back—indeed have had showing here almost simultaneously with their exhibit in Paris. The exclusive shops have exhibited their carefully chosen models to their even more carefully chosen clients; the big department stores have held "openings." But it remains for the Horse Show to present the new season's styles in actual use—worn by the wealthiest and most critical of well-dressed women in this land of the well dressed.

What passes muster at the New York Horse Show is safely assured a season's favor—often two. One-half the world goes to be seen—the other half gladly pays its dollars for the privilege of seeing. And it is doubtful which enjoys it the more. And the Horse, oh! the Horse is the excuse for it all, you know, and should be satisfied with his position as stage setting for all this finery and beauty.

Of course, it's already decided just what is to be worn by the Horse Show Girl—and a peep behind certain doors gives plenty of advance information.

Firstly, as to fabrics; they will be lustrous and supple. Velvets and velveteens easily take the lead both in popularity and beauty; soft cloths of the variety termed "chiffon," old-fashioned cashmeres, henriettas and brilliant poplins; crepe de chines woven in double widths, like the cloths; and silks of wonderful softness and luster are all favorite materials for Horse Show costumes.

There is a decided tendency toward plain lines in the skirts—the simple skirt showing as a splendid foil for the elaborate coat or bodice that usually accompanies it.

And it is also worth noting that the extreme of exaggeration of fullness is noticeably absent in the best of the new skirt syles. Truth to tell, the best models from the best Paris artists have avoided extremes in this as in all detail. But there is, nevertheless, a more than suggestion of crinoline in these latest skirts. Various methods are resorted to to hold them about the feet—thus preserving the proper "balance" to the figure. Paris makers tried wire hoops, and again a heavy cord, almost a rope, was run in the hem and at the head of the ruffle. And drop skirts with two overlapping double ruffles on the outside and three set in in the inside, are used by some. Lightest and most effective of all is the flounce of princess haircloth that is of featherweight lightness; this is more graceful than stiff steels, and less cumbersome than the too many ruffles.

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There will be as many varieties of sleeves at the Horse Show as there are girls. Indeed, one wonders if the next phase will not be to have the two sleeves of the gown different, in order that this desire for "variety" in sleeves may not be limited by the number of gowns one possesses.

But here again is there a tendency toward moderation in the best models. And the woman who aims to be truly well dressed fights shy of exaggeration and extremes in sleeves as in all else. Indeed, some of the smartest of the severe suits that will find initial airing next week will show sleeves of the plain leg-of-mutton type, smooth and snug below the elbow, and with a very moderate fulness shirred into the armseye.

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The evening wraps are long and loose—extremely loose—if not in reality capes. The more rich the materials of these the more simple the lines on which they are built.

One exquisite coat is shown in a Fifth avenue shop, which the proprietor respectfully announces will grace a box next week, is of dead white suede with wide bands of Russian sable for a border. Its rather deep yoke back and front is heavy with gold and jeweled embroideries. The lining is a faint pink satin with a raised gold brocade.

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In spite of the prevalence of the long coat in suits and evening wraps there are a number of very smart models in short coats being shown. One of these, in burnt broadcloth, falls in loose but straight lines from the shoulder to six inches below the waistline, the broad, close collar continuing as revers to this point. From under this collar springs a jaunty shoulder cap that is the feature of the garment. Rows of narrow black silk braid trim the revers, with loops of the braid and cloth covered buttons as a finish. The edges of the cape show many close rows of machine stitching in the beautiful, regular oscillating stitch.

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Has ever there been a daughter of Eve who did not long for a tunic skirt? All too often her ambitions in this line cannot be realized because of inches or avoirdupois. But none the less this lurking weakness for the double-skirted effect is accountable for each season, giving us one or two splendid models in this delightful but dangerous mode. One that has just passed the customs is of mauve chiffon cloth, the tunic being really a short polonaise that fits perfectly smooth over the bust and about the waist and hips. Below the hip line it ripples gracefully. The body extends up over a yoke of heavy cream lace. Over this is worn a very short and full Eton that fastens on the left side with a solitary button, and is cut away sharply to disclose the pretty yoke and the well-defined lines of the figure. The tunic, the skirt and the empiecement on the little coat are marked by many lines of soutache braid in a darker shade of mauve.

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A late wooltex model shows a splendid blending of severity with judicious elaboration. This has a rather plain skirt, the only decoration being rows on rows of stitching of the oscillating stitch machine. The coat, is three-quarters length, the hip pieces set on with a seam, and above the waist the coat is slashed up smartly in a short Eton that opens over a vest and waistcoat which may be made as elaborate as the heart desires, or the purse permits.

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With the appearance of the more elegant suits for winter the separate blouse—the third piece of the three-piece suit—takes on added interest in the feminine eye. And the blouses of this season are certainly triumphs, and fit to bring confusion to the enemy who has cried "the separate waist must go." Soft mulls and chiffons in ecru and white, inset with laces and fanciful with shirrings, are worn with the richest of velvet and velveteen costumes. Deep featherboned girdles are the invariable accompaniment of these little blouses. The girdle may match the blouse, or may contrast with it, just as proves the most effective.

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Among dress accessories belts easily hold most important place at the present moment. Their styles are legion, from the wide girdle that reaches well up under the bustline, and is really almost a bodice, to the three-inch belt—one rarely sees one narrower. Sole leathers divide the honors with still softer silks. And, by the way, even the most sanguine prophet would not have predicted the vogue for leather belts that they have reached this season. For many years we were given to understand that the leather belt gave a "harsh" waistline, and while it might be smart in some instances, could hardly be considered a thing of beauty. But the leather people were not to be worsted by this argument. So when leather belts came back to us a little more than a year ago they were in leathers as soft and as pliable almost as the supplest of silks, and the crush leather belt instead of increasing the waistline decreased it.

WHAT JAPANESE ARE READING

The first Western novel translated into Japanese was Ernest Maltravers, by Bulwer Lytton. This was in 1879. It was published under the poetic title: "A Spring Story of Flowers and Willows." The latest fiction over which Japan is poring—in stores, banks, commission houses, railway and steamship houses—is The Letters of a Self-Made Merchant to His Son, and pirated at that! The lack of an international copyright law and the lax literary morality of the Japanese has robbed Mr. Lorimer of a royalty on more than 200,000 copies which have been sold in the Sunrise Kingdom. But Mr. Lorimer has some revenge; the Japanese clerks have to read it as a text book! "In the Japanese appraisement of the book," says Harold Bolce in his entertaining article, "What the Japanese are Reading" in the November number of The Booklovers' Magazine, "its humor was entirely overlooked. The production was accepted solely as a serious gospel to over-confident young manhood." And yet Japan is not so far astray in its estimate of the book, which does preach a first-rate business gospel in homely language. But piracy and even plagiarism are not considered more than venial offenses in Japan. Many a hard-worked preacher or editor will sympathize with the literary workers of Japan who make no bones about appropriating a good thing when they see it, without the formality of using quotation marks. Only we Occidentals are not so honest about it. The Japs—"the little, brown polyglots," as Mr. Bolce appropriately and picturesquely calls them—look upon plagiarism "as an indication of extensive and tenacious memory," and regard the use of quotation marks as "an exhibition of questionable taste." American fiction is not popular in Japan, but science, philosophy and poetry are. The writings of Ira Remsen, Simon Newcomb, Edward Holden, and David Starr Jordan are well known and appreciated. Emerson, Whittier and Longfellow are enjoyed. Mark Twain, so far, "has failed in laughing his way into Japan," whereas in Russia he shares the honors with Grover Cleveland! "Japan is an empire of poets. The present Mikado has written nearly 50,000 odes, "but as a Japanese ode consists of only 31 syllables, and as "rhyme, reason and metre are alike ignored" the imperial output may be reverently discounted. The mass of the people, however, like Western nations, are great newspaper and magazine readers. "More than a thousand newspapers and magazines are published in the empire. The Imperial Public Library at Tokio has half a million volumes, nearly 1,000 of which are printed in the languages of Europe." Notwithstanding this avidity to read, the daily press is not enterprising. It does not push its circulation or sell its wares on the streets. To get a copy you must go to the office of publication. But Japan is ahead of the West in that nearly every newspaper has a "prison editor, whose duties consist in going to jail and standing trial for any offense committed by the journal. This representative of some of the more independent papers spends a large portion of his time in prison, either awaiting the hearing of his case or in serving out the term of his sentence. Even when out of the toils, he has no editorial duties to perform. His salary is larger than that of most of his colleagues, and his position is in demand. He enjoys the sonorous title of Editor-in-Chief, and when he is behind the bars the actual editor is classed by the journal in question as merely a contributor!" No wonder the makers of comic opera go to the East for their ideas. The West cannot match its serious whimsicality or its sophistical subterfuges!

LAYING TRACKS BY AUTOMATIC MACHINERY.

"The highway along which civilization moves is the railroad," says Day Allen Willey, in describing the new automatic tracklayer in the November number of The Booklovers Magazine. In the West and Southwest 34 per cent of the railroad construction of the first half of 1904 was made. Civilization is thus, evidently, going westward at a rapid rate. In the tracklaying methods of the East, "the construction train rumbles up to the end of the completed track, the rails for the next section are taken from the storage cars, dumped upon the ground with a clang, then carried to their place and slowly lowered upon the ties. A dozen brawny laborers stretch their muscles in unloading the rails, and a score more do the carrying." Contrast this with the Western methods. Ties and rails are carried over an improvised railway, or rollway, that traverses the length of the construction train of flat cars. Enough ties are caried on a little tie-carrying car to support 60 feet of track. While the ties are being placed in position, the workmen have bolted four rails into pairs, and, placing them on the rollway, start them for their destination. A "dolly" or miniature suspension bridge, extends over the end of the last car and "lets the rails down easy" on to the ties. So quickly is the work done "that the train is at once pushed ahead over the newly-laid track, which is completely spiked to the ties while the material for the next section is being hauled over the 'elevated ways.' Thus the train can be moved forward 60 feet at a time. And so it happens that the locomotive has whistled for the first time in many a Western town which the day before was not within hearing distance." Nearly a third of a mile can be laid by the automatic tracklayer in an hour, and Western engineers boast of having been able to lay three miles of completely ballasted and finished "permanent way" in a day on the level prairies of the West.

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