

RECEPTION AND THEATRE CLOAKS

Shaker Cloaks Symbolic of Equality of Inheritance Worn By Daughters of Multi-Millionaires. White Cloaks with Musical Borders Worn with Poster Costumes.

THE subject is cloaks; so, considering past performances, I know that puns about the cloaks of society are expected—figures of speech—before I begin to discuss with proper gravity the graceful cloaks designed for the figures of the amiable ladies of society.

But Cholly, my husband, who really supplied all the previous puns, has a frightful cold in his head—the common or garden variety of cold—even though he is a Knickerbocker. Cholly is so clever! But Cholly, at present, is so ill! There is, of course, the mantle of charity which in society is used to cloak vanity and petty ambition. For the benefit of charity, the society woman has the few chances of her lifetime to pose before the footlights. Such wonderful living pictures were those we had last season! In Boston, Chicago and New York there was a mixture of vanity, gaiety and charity, and the greatest of these was vanity.

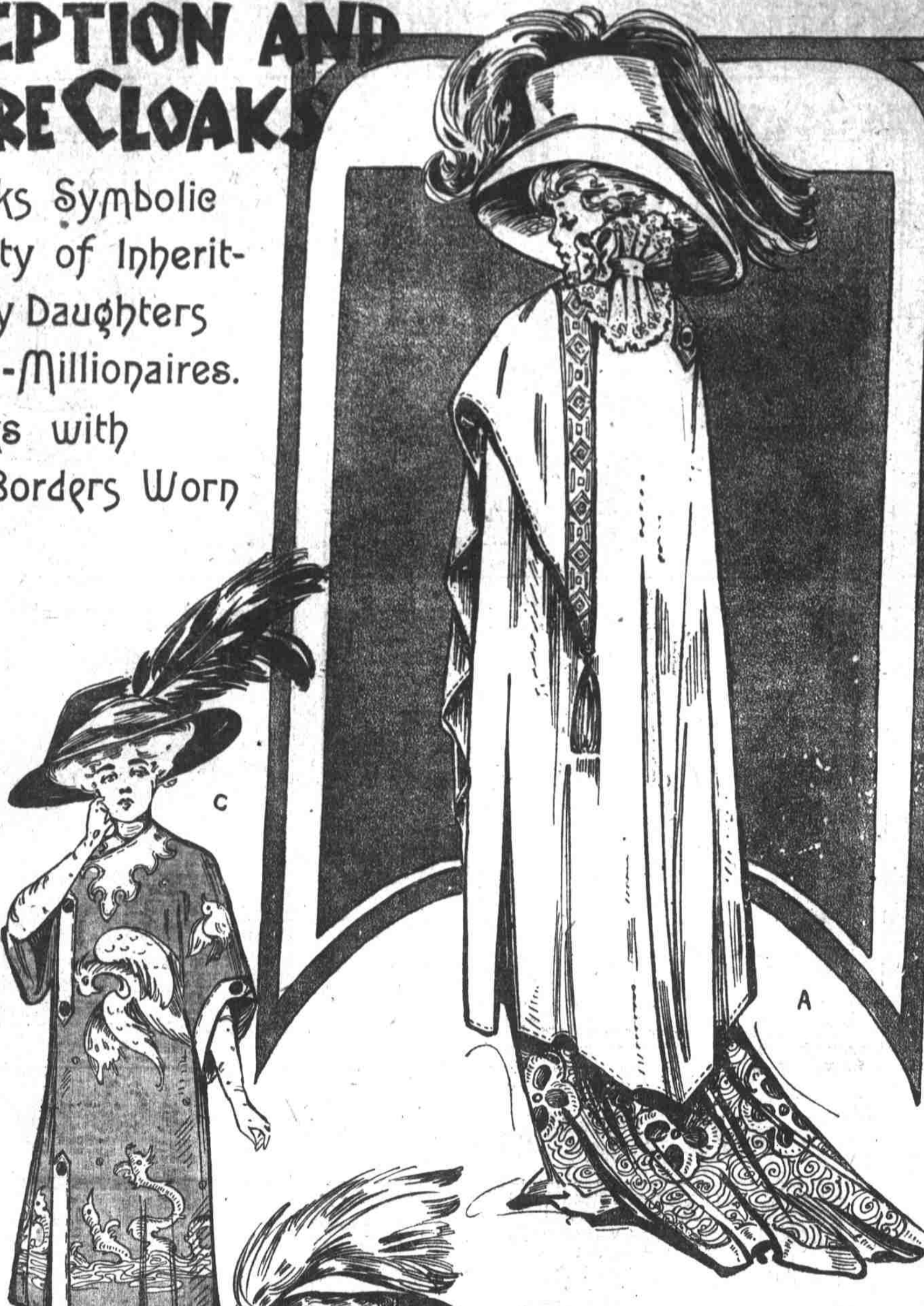
But it is a poor psychic wave of vanity that blows no one any good, and sick babies in hospitals and indigent women were benefited thereby.

But now for cloaks of satin, of supple broadcloth and of costly furs. Cloaks, long, full and flowing gracefully, will be of more importance this season than hitherto, for often they are really draperies that are a part of the costume itself. They will be worn in the afternoon more than in previous seasons, and black satin cloaks of the sort that our grandmothers loved will again be in style. Dull shades such as wistaria and eggplant are favorites, and many of the new cloaks from Paris are without any blatant trimming, but they are amazing in design. The material is tied in knots, hangs in festoons from the shoulders and looks as though it were draped on the figure without any seams. Long, heavy tassels hang from every possible point.

Simple cloaks of course, there are, and the very sweetest and simplest of these are adaptations of the Shaker model. These never go out of style. The Shakers at Mt. Lebanon and at West Pittsfield, near the fashionable villa colony at Lenox, make cloaks in all the soft, sweet candy colors beloved by brides and debutantes. Miss Durand, the daughter of Sir Mortimer Durand, when her father was Ambassador to this country, spent the summer in Lenox, and so delighted was she with the Shaker cloaks that she had the daughters of the multi-millionaires followed her lead and adopted them for evening. The cloak originally meant "unpopularity from the world and equality of inheritance," and they were made only in dull drab colors. But over the glittering spangled frock they are tossed by the gay butterfly girl of the social world. Off to the dance in the cloak that signifies the principles of Mother Ann Leel Off to Sherry's for the supper with champagne, squabs and all the rich viands in the cloak of the Shakers, who still adhere to the principle that a vegetable diet has "a happy influence on the mind." For the "happy influence" we in society depend upon the champagne bubble.

The original cloak of the Shakers was very short. Sometimes one sees this model; it falls only to the waist line and has a small cape that falls over the arm. Later, August, 1825, it has been made much like the Conemaugh cloak worn by the blue-eyed girls of Ireland, who go to take their seats on the wishing-stones in the hope of having their hearts desired.

As an adjunct of the Beardsley costumes there will be many black cloaks lined with black border, and these crazy illustrations white, and white cloaks lined with black, are used as models by the dressmakers.



A—A Broadcloth Evening Cloak of Wistaria Color with One End Thrown Over Left Shoulder to Protect Chest and Making a Graceful Drapery. Trimmed with Wide Band of Embroidery with Delicate Blue, Silver and Gold Combined. The Collar is of Duchesse Lace with a Pale Blue Ribbon of Liberty Satin Tied at One Side.



C—Gorgeous Oriental Dinner Coat of Red Satin with Bird and Dragons Embroidered in Green with Gold.



B—A Cloak of Apricot-Colored Chiffon Velvet with White Satin Lining Folded Back in Two Revers at Each Side. Ends Are Knotted and Tassels Are Used as Trimming. Large Artificial Roses Make the Collar and the Waistcoat is Apricot-Color Embroidered with Silver and Gold.

D—A Cloak of Donkey-Gray Broadcloth Lined with White Satin and Trimmed with Heavy Silver Cord and Tassels.

by Mrs. CHOLLY KNICKERBOCKER

Poncho, Gandourah, Mandarin and Moorish Designs Among New Dinner Coats. Ermine Robbed of Its Tails to Make Aristocratic Mantles.



were inserted like so many exclamation points arranged with mathematical exactness. The royal fur was degraded by the newly rich, and many of us women in society had our ermine in storage for years—in fact, until the furriers decided to omit the tails. Mrs. F. A. Valentine has a stunning opera cloak of tallish ermine trimmed with wide borders of the fur, in which the tails are inserted. Often the little appendages are made into tassel-like ornaments or into a sausage-like chain that hangs from the collar in front. There is no danger that tallish ermine will look like cheap coney fur (which is from the little animal that once lived happily on Coney Island), for it cuts beautifully, whereas with the cheaper fur graceful lines are impossible.

And was there ever such a droll procession as when we go to dinner parties—when we troop into a house, leaving our carriages, one after the other, as we pass under the awning on our way to the door! The dinner cloaks this Fall are gorgeous, even terrifying in design. For proof see illustration C. When we enter a residence for a dance or a dinner, it is like a pagan representative of many savage tribes. Under the awning we pass and into the full glare of the golden light that streams from the open door. For instance, a person "who is up in that sort of thing" and who knows the nationality of all the savage dinner cloaks we wear, might have a hilarious half-hour watching us as we go trooping in. First, for example, will come Mrs. Panselgh, (almost decrepit, who swears off on her age (we can swear off and about anything we choose in society) every chance she gets. She has a gorgeous evening cloak made of bright yellow, the Emperor's color in China, and only permissible for those not of royal blood when over seventy or is it eighty in age? Well, at any rate, she is only a bit below the seventy mark. Then will come that pitifully thin Miss Wilhelmina Boan-Sharpedges (her father is of an old family from The Hague, who will go striding along in a Moorish cloak that has an abaya, a gorgeous sort of vest. Cholly laughed so when he explained to me, with one eye on Wilhelmina, as we hurried in, that a fat, aristocratic Moorish woman always waddles like a duck to prove that she cannot work for a living. Then the gorgeous mandarin jackets! One really expects to see the Queen of Sheba carried in on a palanquin and bringing up the rear. But Cholly says that I in my South American poncho make a conclusion dazzling enough for a grand opera parade.

How Science Explains That "Sixth Sense."

CLAIRVOYANTS and persons of an intensely superstitious nature are sometimes said to possess a "sixth sense"—that is, they are conscious of the exits of things which are not to be realized through taste, touch, sight, smell or hearing.

But such an appeal to the brain can hardly be said to be through any body "sense," and therefore the "sixth sense" referred to does not really belong in that category. Science points out, however, that certain animals have the advantage over man that they are actuated by not merely six senses, but, in some cases of even additional special senses.

In describing some of these phenomena in the Paris Cosmos, the naturalist, E. Herichart, says:

"A sense is defined by the action of a certain excitant on the organs, followed by a phenomenon of consciousness difficult to define.

"Vision is the action of light on the eye—a well-defined surface, of analogous constitution in all animals; but even when the eye does not exist there may still be reaction to light, as in the earthworm. This has been called a 'dermatoptic' sensation.

"Ordinary sensitiveness to light may be subdivided into two parts—a luminous and a chromatic sense—light and color. Touch may similarly be subdivided into a sensation of contact or pressure and one of temperature. In the pathologic condition known as 'springingella,' characterized by the alteration of the gray substance of the spinal marrow, this differentiation of touch is shown spontaneously; the sensations of pain and of temperature are unaffected, while that of contact remains unaltered. Touch should therefore be divided into three sub-senses—sensitiveness to pressure, heat and pain.

"Along this line man is not always so well endowed as certain animals with special sense-organs; thus, the difference of pressure in the medium where he lives manifest themselves to him only more or less vaguely by impressions of well-being or discomfort; while the fish, provided with a swimming-bladder, feels so precise a sensation, when obliged to rise or sink in the water, that he is enabled to resume his normal position by the action of this organ.

"On the other hand, in certain oceanic cephalopods, there have been found on the caudal fin, special eyes with opaque laminae, adapted to the perception of heat rays.

"Senses simply differentiated in man may be found isolated in animals. The sensations of hunger, thirst, the reaction of the blood on the brain cells, also constitute supplementary senses; such, too, is the muscular sense that gives the impression of weight and the sense that furnishes an idea of the shape of bodies.

"As regards hearing, even when there is no auditory sense, there may exist a sensibility to vibration, resting in the bones. This is very delicate in fish and in certain worms.

"Among special organs of sensation in animals we may note the horny bulbs along the nervures of mosquitoes, for indicating the periodicity of wing movements, and the organ in which resides the sense of verticillity in the medusa—a sort of pendulum whose contact with one side or the other of the cavity in which it hangs betrays an inclination from the normal upright posture.

"It is also a 'sixth sense' that informs an animal of its movements by means of the displacement of fluid in the semicircular canals of the ear. This is the cause in man of the dizziness due to rotation; when we stop turning we seem to be turning in the opposite direction because the inertia of this fluid maintains it in motion. This phenomenon does not exist in deaf-mutes.

It has been said that the form of nauses known as sea sickness is caused by the constant agitation of this fluid in a receptacle so close to the brain during the victim's constant effort to maintain a vertical position—the 'nausea' of verticillity being also located in these canals, and therefore susceptible to impressions of well-being or

Illustrators in Paris now earn big sums if they choose by doing the line work for black costumes, making an artistic arrangement of the black and white. A superb gandourah cloak (a garment copied after that of the Kabyles in North Africa) will be cut, for example, from white liberty satin and will be lined with black satin of the same sort. The black shows down the front where the cloak parts in a loopylike drapery at the back, while black piping makes effective lines on the snow-white ground.

One of the most original cloaks of snow-white broadcloth with a wide border made of applications of black velvet. You look at the border, and you note a charming design with horizontal lines and egg-shaped figures at the end of stems. Thistles made of black velvet application and fine embroidery silk, you observe, are cleverly introduced in the border. Just such a cloak was designed by an artist for a gay friend of mine. Her parlor trick (or stunt, we really call it in society) is to sing Scotch songs for her father is one of those shining steel magnates of Pittsburg born in Bobbie Burns' country. "Annie Laurie," when she sings it by the light of the fragrant bayberry candles, which are so conducive to sentiment, always makes one cry. So one of the artists who sat in the candle light, much moved by her beauty and her voice, became her devoted slave, and he it was who designed the "Annie Laurie" border for her white broadcloth evening cloak. Any one who looks at it for a few minutes can easily read the notes and recognize the song. Delicate flowers, however, will do all these musical borders, or trailing over the bars, so that the song will not be too conspicuous for the cloak with this decorative usually has some sentimental secret, attached to it.

In fact, the musical borders are not half so conspicuous as that ugly Greek key, which I saw embroidered with heavy silk lines of dull green on a wide border that ruled a cloak of beautiful broadcloth. Cholly is now busy designing a musical opera cloak for me. He is just as much of an adept as Harry Lehr, who arranged yards upon yards of valuable lace on one of Mrs. Lehr's costumes so that it was unnecessary to cut it. The day that Cholly's cold was so bad (of course, like all men, he almost scared himself into pneumonia) he said he thought perhaps he'd better choose "The Merry Widow" waits for my border, and in the end that is what we really decided to have. The cloak itself will be Roumanian in style, and not of black and white exclusively, but with a trailing vine embroidered with fine gold and silver threads across the stems of the notes and through the bars. Of course, Cholly had a lot to say about using the dollar sign instead of the clef sign, but I want the waits worked out artistically and correctly, and now he is doing it beautifully.

Cholly is so clever!

The dollar sign is, however, conspicuous on the long cloaks of sable, chinchilla or ermine, for only a billionaire can buy for his wife a Russian sable cloak of the sort I saw the other day. The skins are so perfectly matched that the dark markings on the fur meet in points down the seams in back, making V's, as it were, from the collar to the hem. One would think these dark lines were painted on the fur with a brush. Chinchilla, the most perishable fur, is at the same time the most popular fur among young girls. Mrs. Smith Higgins McKim, who has been so amazingly successful at Newport this Summer, has superb chinchilla, and the Duchess of Marlborough always has an opera cloak of this becoming fur.

Some of the fur opera cloaks are lined with gray broadcloth that is veiled with chiffon. Red roses, for instance, may be seen through black chiffon. All gorgeous brocade linings are twice as seductive when veiled in this way. Muffs, of course, are seldom carried to the theatre, but for the most conspicuous sort, when the long fur coat is worn in the afternoon, there are surprising decorations. A bird of paradise may have its bill pressed into the fur and its orange colored plumage will emerge in curving sprays. Very often Cholly lace and colder brown chiffon and gorgeous covers

Paris, let it be explained, is now peopled with pen-and-ink ladies. The fad was born at Ostend, where tableaux vivants like the drawings by Beardsley were given during the month of August. So the fad quickly arrived in Paris, and has been brought across the ocean by returning travellers. Yes, even in New York, women are trying to look like pen-and-ink drawings. In the society papers that come from London there are all sorts of queer poster pictures placed in a there will be many black cloaks lined with black border, and these crazy illustrations white, and white cloaks lined with black, are used as models by the dressmakers.

he has succeeded in combining the skill of the trained dancer with that poetry of motion which has hitherto been the outstanding feature of the recent revival of the ancient Greek style of dancing.

"The management consider that to obtain the perfection of poetic charm, the dance should be danced by a young girl just budding into womanhood, rather than by a lady whose charms are more matured. There is not the slightest suggestion of indecency either in the dance or in the costume."

Miss Monkman, who is a very graceful dancer, and although in her movements there is nothing suggestive or objectionable, it is a question whether the art of the stage is advanced by the introduction of a girl partially nude, no matter how poetic her poses and dancer may be. The fact that Miss Monkman is just budding into womanhood accentuates the doubtful taste of scolding an otherwise charming act with the introduction of such a dance."

In reply to this, the management of the theatre made a vigorous protest, in the course of which they said:

"The management claim that the dance is both artistic and poetic, and considered as a dance, it is fit to appear at the same types of stage dancing as present in Europe. It was created by Mr. Willie Ward in deference to the public taste, and

Doll's Luck.

Margie was industriously sewing for her doll, when she suddenly stopped work and turned to her mother:

"Oh, mamma, what do you think?" she exclaimed.

"What is the trouble, dear?" asked the mother.

"I started to make my doll a bonnet," Margie said, "and I do believe it's coming to come out an apron!"—Woman's World in deference to the public taste, and

A black-and-white poster girl will this Winter often wear a white satin evening cloak on which there are fantastic designs of an adept as Harry Lehr, who arranged

The New Butterfly Dance.

THE latest exponent of classical dancing is Miss Phyllis Monkman, who appears in the third act of the musical play "Butterflies," at the Apollo Theatre in London. An English paper printed this criticism of Miss Monkman's dancing: "This girl, who cannot be more than seventeen, and is remarkably pretty, appears as a butterfly with gauze wings and a skirt which was little more than a whisper. The only covering on the upper part of her body was a 'breastplate' of jewels and a few strings of glittering stones. The young girl is an excellent dancer, and although in her movements there is nothing suggestive or objectionable, it is a question whether the art of the stage is advanced by the introduction of a girl partially nude, no matter how poetic her poses and dancer may be. The fact that Miss Monkman is just budding into womanhood accentuates the doubtful taste of scolding an otherwise charming act with the introduction of such a dance."