

The Bee's Home Magazine Page

Military Cape Coats Novel Season Fad

Suit Designs Tend to Short Jackets, Affording Yoke Feature Display in Skirts



The type of hat variously known as Grodin, postillon or Directoire is made of suede cloth with velvet-faced brim. A steel ornament is surmounted by an ostrich feather.

By GERMAINE GAUTIER.

Capes are featured in many of the new coats. According to sartorial inclination and figure lines one may select a model with a ripple cape, a coachman's cape or a postillon cape. The descriptive words refer to the shape of the accessory, some of which are cut extremely full, while others fairly hug the shoulders and hardly leave room for arm movements.

It goes without saying that these capes are not to be adopted by the short, stout woman. They tend to decrease the apparent height of the wearer and to give a greater breadth through the shoulders. Nevertheless, they are wonderfully chic when worn by the right person.

Cheruit has sent a distinctive coat of Garibaldi red in the new chamais cloth. It is made in three-quarter length and has a swinging cape attached to the wide turnover collar. In fact, this collar serves the purpose of a shallow yoke and adds to the unusual style quality of the model. The cape, by the way, does not cross the front of the coat. It starts just forward of the shoulders and ripples freely across the back. In this way it bears closer resemblance to the coats of the military officers.

The sleeves are cut in comfortable width and are gathered at the base into a self cuff. The buttons are bullet shape and are covered with the coat fabric. There is no fur trimming. One puts special emphasis on this because it is so rare a thing to find fur absent from autumn models that one is instantly impressed thereby. There is no law to prevent the ultimate possessor from adding a fur collar, but Cheruit was too consistent and artistic to mar the simple lines of the military model by affixing fur thereto.

Dresses, too, are to exploit little shoulder capes. The latter are especially effective when bound with braid or bordered with fur, and it is likely that they will be made separately from the garment, to be worn or not as the dictate of the wearer suggests.

Along with capes one finds revers returning to favor. Mostly they are of the broad ripple sort that may be folded over and thereby close the coat or dress. Of course, the use of revers presupposes a vestee or foundation effect. Sometimes this is of broadened satin or novelty satin vesting.

A good illustration of the revers suit is offered in a model of midnight blue velvet. The skirt is a yoke affair, falling thence in full, even lines to the floor.

A foremost designer of Paris has sent a dance frock of apricot silk, trimmed with silver tissue ribbons and lace. (Shown in the illustration above).

Cheruit has designed a military coat of chamais cloth in Garibaldi red. The cape is the special feature.

The coat is much shorter in front than at the back, being particularly graceful when viewed in profile. A narrow band of sealakin edges the coat, and on the sleeves and about the neck there is a band of white ermine. The ensemble is very attractive, including the broad draped revers beneath which the coat is fastened in a double-breasted diagonal line.

Some of the suits have the coats so short that there is opportunity to show novel yoke features on the skirt. Many of the French designers have essayed to confine skirt fulness in a series of cord tucks running in up and down lines and standing out from the figure. The effect is more novel and decorative than the old scheme of flattening the tuck or plait.

This scheme of tuck placement is often repeated on the coat, the wide space beneath the arm and across the back offering room for such treatment, and since sleeves have grown wider, the tucks are sometimes introduced at the top of

the shoulder and again just above the cuff.

The fabrics this season are of unusual interest. A woman may have her tailor made of almost any fabric from the utilitarian serge of gabardine to costly silk velvet. The middle course includes wool velours, suede cloth, kitten's ear and broadcloth. Then there are the velveteens and corduroys, avowedly cotton, but worth-while nevertheless. The French makers have used quantities of cotton velvet in the models sent to America. One finds it not only in tailcoats and street frocks, but also in coats that have a good deal of pretense to unusual elegance.



GARRETT P. SERVISS.

A large part of the fear that great comets have always inspired is due to an instinctive dread of their tremendous powers for evil. They look like beams of destruction and those who know nothing about astronomy accept them at their apparent face value.

And, in truth, if they could come within lifting distance of the earth they would do an enormous amount of damage, and some of them might be capable of putting the earth temporarily out of commission as an inhabited globe.

The terror that was aroused in many quarters by Halley's comet, in 1910, has been recalled by the appearance of several new comets within a few months past so that it is worth while to consider what an evilly disposed comet could do to the earth if it got a chance.

There are two ways in which a comet could cause damage to the earth—first, by running straight into it with 15,000 times the velocity of an express train, and, second, by infecting the atmosphere with the poisonous or stifling gases contained in its tail.

Let us consider the first case of a comet shock. Two things have to be taken into account, viz: the velocity and the weight of the colliding comet, considered as a gigantic projectile, shot against the earth as a target.

Comets are very deceptive in regard to weight or mass. They are enormously large, but relatively very light. The comet in the picture is the monster that appeared in 1861, which first grazed the sun and then swept the earth with its tail. You perceive how insignificant our globe looks in its presence. But size is not everything, for small as the earth is, compared with that great comet, it outweighed it millions of times.

Halley's comet also occupied vastly more space than the earth, but a careful estimate has shown that it probably did not weigh more than 80,000,000 tons, which is much less than the weight of the material excavated to make the Panama canal.

It might be thought then that the earth is in no more danger from such a comet than a battleship is from a boy's beanshooter. But now the velocity begins to come into play. The speed of a comet at the earth's distance from the sun would be about twenty-six miles per second.

A mass of thirty million tons shooting through space at a velocity of twenty-six miles per second would develop, in round numbers, about twenty quintillion foot-pounds of energy, equivalent to the development in one second of thirty-six thousand million horsepower.

Where the comet struck everything—rock, soil, vegetation—would be melted, vitrified, and even vaporized, in an instant, for all this tremendous energy would be turned into heat, through the sudden and complete arrest of the swift motion of the comet. The six hundred quintillions of "absolute units of energy" developed by the stopping of the comet would furnish enough heat to liquefy more than a million million tons of solid iron.

The result would be a very big and a very deep hole in the earth. Thousands of square miles would be more or less directly affected by the terrific impact, for the shock would be greater than that

Wonders of the Heavens

Comets, and Why They Are Like the Sword of Damocles



The comet of 1861 that grazed the sun and then swept the earth with its tail, showing its comparative size to our planet.

of the mightiest earthquake, and perhaps buildings would tumble into ruin and mountains would shake off their fringes of rock in all parts of the globe, while the sea would hurl itself in whelming tidal waves upon every coast and drown all the low-lying islands.

The atmospheric disturbances would also be enormous. The sudden development of great heat at the point of collision would unbalance the air currents,

and destructive and capricious winds would blow to and fro over the earth.

We have only a little space left to consider the effects of a collision between the earth and the tail of a comet. This is something that has actually occurred two or three times within a century. As already said, the comet of 1861, shown in the picture, enveloped the earth with the spreading end of its tail for a few hours, and in 1910 Halley's comet brushed its

tail over the earth, but apparently the gases of the tail from entering the atmosphere. It is possible that in every case this would occur, so that electricity may be our effective guardian against deleterious substances that might otherwise be introduced into the atmosphere from the switching tails of close-passing comets.

Making an Asset of Regret

How to Make Valuable the Little Blunders of Everyday Life.

By BEATRICE FAIRFAX.

It is just as important to be sorry about some things in life as to be glad because of others. There is no particular crime in making a mistake, provided you make it once!

If you can win knowledge from blundering and bring strength from your weaknesses you may evolve a wonderful person out of yourself though that self was a very weak and insignificant in the beginning.

You must regret every day you lose in idleness, vanity or laziness. When you cast up accounts at night, ask yourself if you have grown any that day, if you have accomplished anything constructive, if you are better and stronger for what you have done that day and if you have given anything to it.

If the day has been lost, regret it; out of that regret evolve the determination to make tomorrow count so greatly that the loss of today will not be complete.

Regret every hour you have lost and so determine to have no more such cause for regret.

The old proverb says, "The spoken word comes not back." How deeply then must you regret every unkind word you utter. Perhaps the speech that wounded darkened the day for some one else; perhaps it destroyed some one's faith in human nature; perhaps it sowed seeds of cynicism and bitterness, and surely in your own nature it planted the weeds of unkindness, or lack of consideration and of cruel thoughtlessness.

In regretting the unkind words you have spoken, determine to make amends for them. Go humbly tomorrow to the friend you have hurt and say, "I spoke hastily and unkindly to you yesterday. I am sorry. I will never wound you so again consciously, and if unconsciously I do it, I will try to make amends. Can you forgive me?"

If you have judged any one unjustly, those things, too, you must bitterly regret. Your hasty judgment reflected on yourself, for the ignoble action of which you thought some one else capable was conceived in your own mind, and so was a thing you yourself might possibly have done.

Your suspicions mark you in the same way. Regret them because they were unfair to yourself and your neighbor. Regret them and resolve to judge less hastily, and even if possible not to judge at all.

Remember, "There but for the grace of God goes John Bunyan" were the words of that philosopher when he saw an un-

fortunate man on the way to execution. Except for fortunate circumstances in your own life you might be in the place of the lowest criminal. How, then, shall

you judge another? And if you have, regret it bitterly, for the judgments reflect most of your own charity and humanity.

Never regret any confidence you have placed in human nature, or any kindness and sincerity you have shown.

If you have suffered through some one else's sorrow, if you have rendered service and have met with ingratitude for both, still you have no cause for regret. Rather rejoice that you have a heart capable of generosity and kindness

and determine to give them freely to the world since they are what you can contribute to life about you.

If you are humanly tender and it causes you grief and suffering, you must still rejoice because you know the finer feelings.

If your dreams turn out to be vain illusions, never regret them, but go on hoping and rejoice that you can hope.

The only things you need regret are the things you cannot look at squarely and honestly as the fruits of your day.

The Three Paths of Love and How They May Lead to Disorder

By ELLA WHEELER WILCOX. (Copyright, 1915, by Star Company.)

Two paths are open to the man who is in love with a married woman. One is to go away and leave her to the healing and obliterating process of time; the other to drag her through the mire of a divorce court and marry her.

A third course—a dark by-path that always leads to moral and social destruction, remains—to become her lover and allow her name to be used lightly for the remainder of her mortal life.

The last is the coward's method. A man loses little caste socially who is known as the lover of a married woman. Men admire him and only a few women avoid

him. He usually marries an innocent girl after he tires of his amour—as he is quite certain to do in the process of time.

A married woman who has a lover is always insanely jealous of him, and this becomes irksome and unbearable as months elapse and the novelty of the situation wears off for the lover.

Before a man induces a wife to obtain one of those quick and easy divorces, so purchasable in our country today, both should try seriously to consider the matter, and they should carefully analyze their own feelings.

Many a man and woman mistake a fleeting infatuation, based on personal magnetism and intensified by obstacles, for a great love.

A woman may seem adorable to a man who is obliged to steal an hour with her, while she would irritate him in a thousand ways were he to have her constant association. A man may seem like the hero of a three-volume novel who is making ardent love sub rosa, but the same woman would find him insupportable were he by her side through the daily vicissitudes of life.

There is a halo which surrounds the desperate and despairing lover, without which he not infrequently becomes utterly commonplace in a woman's eyes.

A wife needs to be very sure that the lover for whom she sacrifices the respect of the public and the sincerity of her home life is not a creature of romantic imagination.

A man wants to be very sure that the woman whom he takes by force from the bonds of marriage will not bore him to the verge of insanity after he obtains her for his own. I would recommend to such a lover the thought that the very highest proof of love for a woman sometimes consists in going away and leaving her alone with her sorrow and her soul.

It may result in extreme suffering for both, yet to grow spiritually and mentally often necessitates suffering. It is not always safe to take it for granted that we must possess an object because we intensely long for it.

Many a man in the world is worshipped in the secret heart of a woman as little lower than God because he left her unmolested, who had he defied heaven and earth to obtain her, would have suffered the misery of seeing her disillusioned.



At the critical age of middle life

To grow old gracefully! This is the hope of every man and woman at the critical age of middle life. To keep the mind fresh, the body active—to keep from too-early "aging up" with the weight of advancing years—to be able to resist the attack of disease with the same certainty as in the younger day—this is the hope of the middle-aged.

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