

That Which is Attractive to Progressive Woman

Why American Marriages Fail.

THAT a large percentage of marriages achieves very little beyond a bare subsistence of happiness in the United States as compared with those in other countries, are proper training of American women, is unequivocal statement of an essay on "Why American Marriages Fail," in the current issue of the Atlantic Monthly.

Mrs. Rogers treats the subject of divorce as one in which drastic measures are needed to prevent its further spread in this country, and lays all of the cause at the foot of womanhood, who, she says, have failed to be taught and recognize their proper position in the world, which she says, is marriage. As a matter of fact, she says with emphasis that marriage is woman's work in the world, just as it is the province of man to be the breadwinner and provider.

Working out her deductions from current cases, Mrs. Rogers shows that there is more opportunity to get a divorce in this country than in any other country on the globe, showing that in the United States there are 2,202 divorce courts, as compared with one in England, twenty-eight in Germany, and seventy-nine in France.

She divides her paper into three classes, and makes the primary one the fact that "marriage is woman's work in the world, not man's."

Following out this line of thought, Mrs. Rogers says: "From whatever point it is viewed, physical or spiritual, as a question of civic duty or a question of individual ethics, it is only reasonable that the world's work, first, last, and always, allotted to her by laws far stronger than she is. And the woman who fails to recognize this and acknowledge it has the germ of divorce in her veins at the outset."

Carrying out this line of thought, Mrs. Rogers continues: "Marriage is not man's work, but one of his dearest delusions, from which he parts begrudgingly. Moreover, it is not even necessary to him in the accomplishment of those things which are his work. It is generally not more than his dream of prolonging through years his humdrum existence in idleness. Happiness as a husband and father has always been his sorely whispered prayer, his dearest secret hope, toward which all his idealism yearns. That numerous other and very potent motives enter his ears is not in the least overlooked; it is only claimed that the average man his future marriage is little more than a very beautiful dream."

"But the wife who insists childishly upon treating marriage, either in theory or practice as a beautiful dream, is forgetful of how very little is left of earnest life work for a woman if she repudiates the dignified duty of wedlock placed upon her shoulders. Why should she not be taught the plain fact that no other work really important to the world has ever been done by a woman since the morning of the world? Only as a woman with life work for her to do, she should be eminent, unapproachable, and yet, apparently, her whole energy is today bent upon detroning herself.

"Men at this stage of civilization are not only the world's workers, breadwinners, home builders, fighter, supporters of all civic duties—they are also the world's idealists. All else is mere quibbling."

Mrs. Rogers then takes up another cause for the great evil which she terms "individualism," and says that it is upon this rock that many married lives are wrecked.

"It is, admittedly, not easy to remember that our lives are only important as integral parts of a big social system," she says, and then again emphasizes the fact that it is woman's part of this system to marry and devote her life to working out the rules of matrimony that will keep her in the world a large and useful part of the breadwinner. "The inborn rampant ego in man has found its outlet in wholesome hard work, generally community work, which further keeps down his egoism; whereas the devouring egoism in the 'new woman' is a yet largely a useless, uneasy force, which yields her very little more peace than it does those in her immediate surcharged vicinity."

Mrs. Rogers calls attention to the fact that girls in college now receive a man's mental and physical training, and that when they get out into the world a large majority of them have very little, if any, opportunity of expending the energies thus encouraged. On this line she is practically perfect, but on the one subject in which she should be properly equipped for her work in life—marriage—she knows absolutely nil.

"They come the choice that women make for their husbands. They do not hope, but demand, that a man must be a god physically; he must have wealth, brains and education, a perfect temper and a limitless capacity for operation, while he, 'poor soul, after the first exigent mood, which soon passes, wants very little more than peace and a place to smoke un molested; combined, preferably, with a guaranteed blindness to his general faults and particular ills."

She then calls attention to what she apparently dislikes, and that is the fact that American women as a whole are pampered and worshipped out of all reason, and follows up this train of thought with one very evident habit of the American woman, that of not staying at home, and her very decided fever for shopping, without buying anything. Another of the faults that Mrs. Rogers attributes to the American girl, which she says, is the cause for many unhappy married lives, is extravagance, dressing out of all proportion to the income of the breadwinner, and thus making it impossible to spend more money on the home, where the breadwinner can find peace and comfort after his toil of the day is over.

"These facts mean a big economic loss somewhere in our domestic life," says Mrs. Rogers. "All the writer cares to claim is that our women as a whole are spoiled, extremely idle, and curiously undeserving of the maudlin worship they demand from out hard-working men.

"Of course, there are capable, earnest, industrious specimens of beautiful womanhood in every town, city or village in the land, who make not only good wives and mothers, but who are leaders in philanthropic work and often also retain their

social pre-eminence by a careful apportioning of their time and vitality."

Mrs. Rogers would impress upon the American woman who would marry the importance of studying carefully the meaning of the word "patience," which, she says, is "a quality now gone out of fashion, which made our grandmothers civilizing centers of peace and harmony, for they were content to use slow curative measures to mend their matrimonial ailments."

"It is better to face the fact, and know, when you marry, that you take into your life a creature of equal, if not unlike, frailties, whose weak human heart beats no more usefully than your own. The engineer of a train must have learned well his business before he is allowed to assume the responsibility of the levers. How much knowledge of the seven more complicated physical and moral levers of marriage do the average young people bring to bear upon their life problem?"

"Somewhere before the benediction of the marriage ceremony might well be inserted Amelia's beautifully cadenced words to women facing the great, as work: 'Never, never grow cold; to be patient, sympathetic, tender; to look for the budding flower and the opening heart; to hope always, like God to love always—this is duty.'"

Matrimonial Medals.

A pretty, old French custom has just been brought over here to society, and promises to become something of a popular and pleasing fashion. It is the presentation to an engaged girl and man, to a bride and bridegroom, to a young father and mother at the time of the birth of their first baby, of a medal. These medals are somewhat famous features in the higher circles of French life, and have been given the names of engagement medals, marriage medals and christening medals. Only a few have arrived in this country as yet, but they have been taken up eagerly, and all that have been offered have at once been sold.

They are expensive little gifts to make to a friend, for the cost of each, in a white silk case, is \$5, and the metal itself is only a trifle larger than a silver dollar. All are of silver, with a beautiful soft gray finish, out of which the modeling stands in strong and beautiful relief. The engagement medals must be left to the imagination, for none of them have reached this side of the water yet, though they are under way. But the marriage medals and the christening medals are here.

Anybody can give one of these medals on the announcement of an engagement, a wedding present, or on receiving word of the birth of the first baby. But as a general thing they are presented by a mem-

ber of the family or an intimate friend.

On the reverse side of each is inscribed the name of the bride and bridegroom or husband and wife, together with the date, the wedding in French reading thus: "Souvenir du mariage contracté par les époux — et — Bonheur Prospere."

A laurel wreath partially encloses this inscription on both the marriage and the christening medals, and on the engagement medal it is said that two turtle doves are delicately entwined with this laurel.

The marriage medal represents a man and a woman in classic pose and garments, on a Grecian seat, in lover-like attitude. The woman is veiled, and the man has a wreath in his hair. Over their heads is the word "Amor," out of which sunrays issue, and below the Grecian seat, at their feet, is the legend "Semper." The christening medal has a fanciful feminine figure in its center, holding a baby. The figure has highly ornate flowing hair, and seems to be resting upon clouds. In the grouping there is included the quaint crib on rockers, and at the woman's feet an hour glass. The legend of this medal is "Jour de Naisance."

They are of exquisite relief work, and have already attracted a good deal of attention. The suggestion has been made, however, that the set is not complete until divorce medals are included. On this point the French sculptor has not been interviewed, and he probably would consider the suggestion as purely a frivolous one.

Advanced Women of Burma.

The Burmese woman is clever, witty, well informed, one of the shrewdest of business persons, usually an excellent housekeeper as well as a good merchant, reports a writer in Harper's Magazine. Her two errors seem to be—first, in marrying John Burman, who is generally lazy and unworthy of her, and, second, in submitting to the medical tomfoolery that the Burmese, for all their intelligence, still practice. I might add for a third, if one more be needed, the smoking of the Burmese cigarette, which tends to twist out of shape her handsome mouth. This cigarette, by the way, is a monstrous thing, often eighteen inches in length and an inch and a quarter in diameter.

The Burmese woman not only manages all the material interests of her household, but she keeps the Buddhist faith intact. Without her influence it may be doubted if John Burman would care very much. He is too indolent and too fond of his ease in smooth water. But the women are strict in their performance of religious duties. You can see them at all hours praying in the shrines, where not often you see the

men. If this theory about the women is correct it is wonderful testimony to their strength of mind, for Buddhism in Burma is rock-ribbed and apparently unassailable; and then, in the last analysis, it must be to the women that we owe the beautiful pagodas, the excellent monasteries and the gemlike shrines that dot this pleasant country.

Cause and Cure of Nervousness.

Valuable as is suggestion, it is second in importance to moral re-education. After all, one of the main roots of neurotic misery is a moral one—egoism. The sufferer thinks too much about herself. She interprets the universe in terms of friendliness or hostility to her own petty interests. She broods over real or fancied ills; she becomes morbid or melancholy, or she is the plaything of a hypersensitive conscience, magnifying varied offenses, the mere crudities, it may be, of an untripped experience. Into flagrant crimes against God and man, she passes her time in dark and somber reveries, unable to do anything, a burden to herself and her friends. Well is it for such a sufferer if she fall into the hands of a physician who is also a moralist and a psychologist. He will, by persuasion and sound instruction, seek to change the center of gravity in her inner life; he will warn her against the power of attention and introspection to originate and to develop states; he will stir her latent interest and rouse her dormant energies and capacities in order to make an end of fruitless inactivity and fill her days with peace and contentment. The "nervous" woman needs, above all things, a mental and moral re-education. She needs to be taught how to keep a healthy idea in the focus of consciousness and how to keep unhealthy and morbid ideas on the outskirts of her mind. Her emotional nature requires discipline.

"I feel real grown-up," remarked a well known young girl the other day as she stood before the stationery counter. "I am ordering my own writing paper with my very own monogram."

She was puzzling her pretty head over the question of a plain white or a tint, an illuminated or an embossed monogram. It is always safe for a woman to decide on the plain white or cream, for these are always in good taste. Just now there is a white plaid on the market and also a birch-bark design, but a conservative woman is wary of novelties in stationery. Many women like the touch of individuality in a tint.

Pale blue and light gray have long been considered the proper tints, but some excel and it is by such touches that a model gains distinction. One of the coats pictured in the cut had, save for tassels on collar and cuffs, no trimming except cleverly designed ornaments of braid and embroidery applied to the cloth wherever most effective and so disposed as to give the idea of a material sprinkled all over with these ornaments at rather wide intervals.

The very heavy embroidered net bands and motifs make handsome trimming for dressy coats, and exquisite evening cloaks are fashioned from nets lavishly embroidered by hand in self color or contrasting color. One particularly lovely French model of this class was in a deep cream, fine net beautifully draped in full graceful folds and wonderfully embroidered in shades of brown silk shot with occasional threads of gold. The net fell over a soft gold tissue which hardly showed at all beneath the ample folds.

Leaves From Fashion's Notebook. The Japanese vogue has by no means died out, but is principally dominant in wraps for afternoon and theater wear, in bouffant gowns, fancy evening dress accessories, such as embroideries.

Dresses for little girls are made this season along pretty much the same lines as those that are popular for the elder. It is astonishing to note the close resemblance between the grown-up gown and the immature one.

Buttons are ubiquitous this season and will be seen on the majority of afternoon tailor-made dresses of dull gold and silver and of filigree metals and Japanese cloisonne enamel being the most popular. Plain and fancy waistcoats, as well as black satin embroidered vests, will be worn in conjunction with the embroidered linen habit front that was the fashion some twenty years ago.

A return to the pointed-toe for women's wear is indicated by the samples of fall styles now on hand. As a matter of fact, in spite of the fact for "mildness" and common-sense shoes which followed the passing of the "pointed toe," the footwear has retained a sharper edge than men's. It never lost the high heel. Fashions for fall start off very gayly. They show a variety of color that is very good and they also show a wide range in style. There is nothing set about them. Each gown has its own individuality. TVC very modulates are making it a point to vary each gown to suit its owner. And this has the effect of giving all the latest dresses bear a distinctiveness which has never been noticed in a previous season.

One of the prettiest things of fall is the cut leather belt, which is to be worn over a color. A lovely design is cut in the leather and the entire belt is tacked to a strip of velvet of the desired shade. The figure thus stands out clearly and the effect is decidedly smart. Leather is used to trim cuffs and lapels, and cut leather belts are worn as a finish to the costume.

Chat About Women.

Mrs. Anna Hubert, a teacher in Seattle high school, has attained the eminence of being the first woman to climb the highest peak of Mt. Olympus, 29,526 feet.

No women are admitted to the Royal academy in England. After having been ruled out, after a few had gained admittance, the plea being that they were not capable of instructing the male students.

Mrs. Augusta Hale Gifford of Portland, Me., a sister of Senator Eugene Hale, who has spent much time in foreign lands, will shortly begin the writing of a comprehensive history of Russia.

Miss Jennie Winslow Buhler, who has charge of the "young ladies' classes" in the Lynn (Mass.) Public Library, is said to be the only blind librarian in the world. Besides performing the duties of a librarian, Miss Buhler teaches the blind patrons of the library to read.

Miss Katharine Leupp, daughter of the commissioner of Indian affairs, will leave Washington in October to spend several months among the Indian tribes. She will study their racial characteristics and will specialize on those of Indian womanhood.

Dr. Esther Phol has been elected city health officer of Portland, Ore. She will receive a salary of \$3,000 a year. She was the first woman to enter the Oregon Medical college, and since graduating has taken post-graduate courses in Baltimore and New York. She has also taken a degree in the Vienna university.

Miss Leslie Cotton of New York, who has been commissioned by King Edward to paint his portrait, has a high school position in her home city. Among her paintings are likenesses of many well-known persons of the matronage class. Miss Catherine Benedict and is a woman of beauty and much charm of manner. Her art studies took her to Paris, where under the instructions of the best masters she developed her talent for portraiture. She painted portraits of Prince Bismarck, the Duke of Cambridge and other European celebrities.

Long Wraps Have Become a Necessity

THE WOMAN who hasn't a picturesque enveloping coat to wear over her frocks this winter will be, sartorially speaking, lost.

For many seasons past the separate coat or wrap has been gradually gaining in importance and taking unto itself more and more attractiveness, but the increasing vogue of sheer materials for all year round wear has promoted the long wrap to a luxury to a necessity, and this autumn sees the cult of the garment at high tide.

Every importer has yielded to temptation and bought numerous model coats designed for purposes ranging from motor wrap to opera wear, and a study of these models so diverse, yet so alike in their general suggestion of ample folds and graceful, flowing lines, is bound to increase the student's respect for French designers. Here where picturesque may without impropriety have its fling the artist in the designer has found full scope and has achieved amazing diversity within certain prescribed limits.

There are, of course, many semi-fitting and somewhat formal separate coats of redingote character, but these belong more properly to the realm of the costume coats, and it is of the loose, flowing, artistic wraps we would speak, the wraps all soft texture and fluent lines and lovely coloring. Some of them are elaborate to an extraordinary degree, compact of rich embroideries and rare laces and hand stichery, but others, the majority, while expensive because emanating from master hands, have a certain artistic simplicity, trust much to their lines and have but little elaborate ornamentation.

The Japanese and Chinese ideas still hold considerable sway in this province of dress, and certain distinctly Oriental ideas adopted by Parisians last winter have just made their way to the attention of the crowd. Among the handsomest and most practical evening coats brought over by American importers appear veritable Chinese mandarin coats, embroidered in true Chinese fashion and coloring down to a point about half way between waist and knee and falling from here in plain satin folds almost to the floor.

Some of these Chinese cloaks are very gorgeous in coloring, too much so, perhaps, for the conservative woman, but the most attractive of all the models, in our opinion, are the coats of soft, heavy black satin, lined with color and embroidered in these oriental blues, yellows and greens, with the lovely dull blues largely predominating. There are touches of gold in some of these embroideries, and big gold ornaments with pendant tassels fasten the coat at the throat.

Other Chinese and Japanese models, much like the mandarin coats in shape, are of plain material merely bordered in Japanese embroidery, or perhaps with big squares of embroidery in each corner at the bottom of the coat fronts, on the chest and on the sleeves. These last models, while not so purely oriental as the mandarin coats, are very odd and effective.

The variety in loose cloth coats not of oriental character is practically endless, and it is difficult to give even an idea of the modes save through sketches, so much are they a matter of graceful line. Chiffon broadcloth is chosen for the material nine times out of ten, and in its finer qualities is so supple that it is an ideal material for the purpose. The kimono sleeve is more or less modified form is almost invariably, though in some cases the cloak, or rather the main body of the cloak, is sleeveless, falling low on the shoulder over an added piece of contrasting material, net, lace, velvet, what you will.

The street or carriage coat is often braided by hand in self color and exceedingly handsome effects are obtained in this way on coats of simple line, such as one of those sketched for this page. The coat falls loosely from the shoulders to seven-eighths length, with kimono sleeve out in one with the body of the cloak.

Embroidery of heavy, soft soutache matching the cloth in color borders the entire coat, broadening out in design to all the corners at the bottom of the coat front and running up the back to a short waistline, the coat being opened up so far in the back. Big buttons and tabs of the braid are set on the front and upon the sleeves.

Such a coat as this need not of necessity be very expensive, but will be found invaluable throughout the winter both for day-time and evening wear over thin frocks or frocks easily soiled.



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