

WHAT?



Weeks—Why are you stopping? You didn't run over that man. Swiftly—I know it. I just want to see what ails the steering gear.

AN INTOLERABLE ITCHING

"Just about two years ago, some form of humor appeared on my scalp. The beginning was a slight itching but it grew steadily worse until, when I combed my hair, the scalp became raw and the ends of the comb-teeth would be wet with blood. Most of the time there was an intolerable itching, a painful, burning痒, very much as a bad, raw burn, if deep, will itch and smart when first beginning to heal. Combing my hair was positive torture. My hair was long and tangled terribly because of the blood and scabs. This continued growing worse and over half my hair fell out. I was in despair, really afraid of becoming totally bald.

"Sometimes the pain was so great that, when partially awake, I would scratch the worst places so that my finger-tips would be bloody. I could not sleep well and, after being asleep a short time, that awful stinging pain would commence and then I would wake up nearly wild with the torture. A neighbor said it must be salt rheum. Having used Cuticura Soap merely as a toilet soap before, I now decided to order a set of the Cuticura Remedies—Cuticura Soap, Ointment and Pills. I used them according to directions for perhaps six weeks, then left off, as the disease seemed to be eradicated, but toward spring, eighteen months ago, there was a slight return of the scalp humor. I commenced the Cuticura treatment at once, so had very little trouble. On my scalp I used about one half a cake of Cuticura Soap and half a box of Cuticura Pills in all. The first time I took six or seven bottles of Cuticura Pills and the last time three bottles—neither an expensive or tedious treatment. Since then I have had no scalp trouble of any kind. Standing up, with my hair unbound, it comes to my knees and had it not been for the Cuticura I should doubtless be wholly bald.

"This is a voluntary, unsolicited testimonial and I take pleasure in writing it, hoping my experience may help someone else. Miss Lillian Brown, R. F. D. 1, Liberty, Me., Oct. 23, 1909."

Alleviating Circumstances. "Did you say," asked a gentleman who was looking for rooms, "did you say that a music teacher occupied the next apartment? That cannot be very pleasant." Harper's Bazar gives the landlady's reply.

"Oh," she said, eagerly, "that's nothing, sir. The music teacher has 11 children and they make so much noise that you can't hear the piano at all."

ED GEERS, "The grand old man," he is called for he is so honest, handling horses in races. He says: "I have used SPOHN'S DISTEMPER CURE for 12 years, always with best success. It is the only remedy I know to cure all forms of distemper and prevent horses in same state from having the disease." 50c and \$1 a bottle. All druggists, or manufacturers, Spohn Medical Co., Chemists, Goshen, Ind.

When a woman begins to tell a man how nice looking she thinks he is he immediately develops unlimited faith in her judgment.

Leafy Single Binder cigar. Original Tin and Smoker Package, 5c straight.

But it doesn't take long to tame a social lion.

THE KEYSTONE TO HEALTH IS HOSTETTER'S STOMACH BITTERS. Illustration of a man and a woman.

As a reward for its wonderful merit the Bitters has become the recognized leader as a tonic and preventive of Stomach and Bowel Ills as well as Chills, Colds and Malaria. Try it and see. All druggists.

Constipation Vanishes Forever. Prompt Relief—Permanent Cure. CARTER'S LITTLE LIVER PILLS. Illustration of a parrot.

20 For 10c. BEAUTIFUL views of Leading Cities and other points of interest. Send coin or stamps. Charles Macie & McNeil, Inc., 321 Broadway, New York.

On the Bridge of a Battleship

THE modern battleship is a marvel of concentration and space economy. There is no room for things purely ornamental, but every foot of space is used to some purpose in connection with the storage or operation of the myriad adjuncts necessary for the work, the safety and the comfort of the hundreds of men who crowd one of these floating fortresses. If one were to choose, however, the one section of a battleship which above all others is a veritable nest of wonders and surprises choice would undoubtedly fall upon the "bridge"—that elevated structure which is so appropriately named and which extends the full width of the deck on the forward part of the ship—in front of the huge smokestacks, as a "land lubber" might designate its location.

For one thing, we find on the bridge an even greater array than anywhere else on the ship of those remarkable mechanical and electrical devices which do so much of the work on shipboard that would seem to require human intelligence. But the bridge has in addition a special significance which multiplies many times its importance and the interest of its equipment. It is the "nerve center" of the ship, the seat of authority and command which directs all the operations within the bounds of the big armored vessel, and also the intelligence office through which this warship community communicates other vessels of the fleet and, indeed, with the entire outside world.

Under ordinary conditions when the battleship is cruising at sea, participating in battle drill or target practice or engaged in any of the other important functions of a sea warrior the captain commanding, the navigating officer and other responsible officials of the ship have their positions on the bridge. In time of actual battle those directing heads of the fighting machine would not expose themselves on the bridge, but they would not be far away. Sheltered by conning towers or some other protective screens,



MANIPULATING BATTLESHIP SEARCHLIGHT

they would be as near as possible to the vantage points to be found only on the exposed bridge and from those substitute observatories—some of them located directly behind or otherwise adjacent to the bridge—would direct the action of the battling armored vessel.

In order to enable the officers on the bridge to be at all times closely in touch with all parts of the ship this elevated promenade is made the nerve center of elaborate telephone, telegraph and signaling systems that afford instantaneous communication with the engine and fire rooms, the ammunition magazines, all the different "gun stations" throughout the ship, and, in fact, every scene of activity that has part in the complex mission of one of these great fighting machines. The telephone system on a battleship is much like the private telephone system in a great store or manufactory, but with the difference that on shipboard most of the receivers are of the pattern which fit close to the head, covering both ears and strongly resembling those used by the helio girls in telephone exchanges. This special equipment is designed to shut out disturbing noises and is very essential when officers and men may be called upon to listen to telephone conversation when the guns are roaring or against the opposition of the various distracting noises always to be encountered on shipboard.

Near the bridge of a battleship is the wireless telegraph station which is one of the newer yet easily one of the most important adjuncts of the up-to-date battleship. However, the wireless telegraph is not used for interior communication aboard the battleship but solely for the exchange of messages with other ships and with shore stations. What are sometimes referred to as "telegraphs" on shipboard are not telegraphs at all, as the lay reader understands them, but are rather signaling systems. The most common of these communicative systems is that whereby the pressure of a button or lever at one station on a battleship—say on the bridge—will cause a printed command to suddenly appear in illuminated form in a distant part of the ship. For instance, the movement of a certain lever on the bridge of the battleship will cause an illuminated sign to suddenly appear before the eyes of the engineers, "Way down below the water line, reading, "Full Speed Ahead," or "Full Speed Astern," or any other command which it is desired to give. By means of this method of signaling a command can, if need be, be communicated simultaneously to a number of different stations scattered throughout the ship. Indeed it is by this expedient that the captain of the battleship insures uniformity of action during target practice or in battle. In a twinkling he can send the command "Begin firing" or "Cease firing," or any other instructions to each and every gun crew scattered throughout the length of the ship.

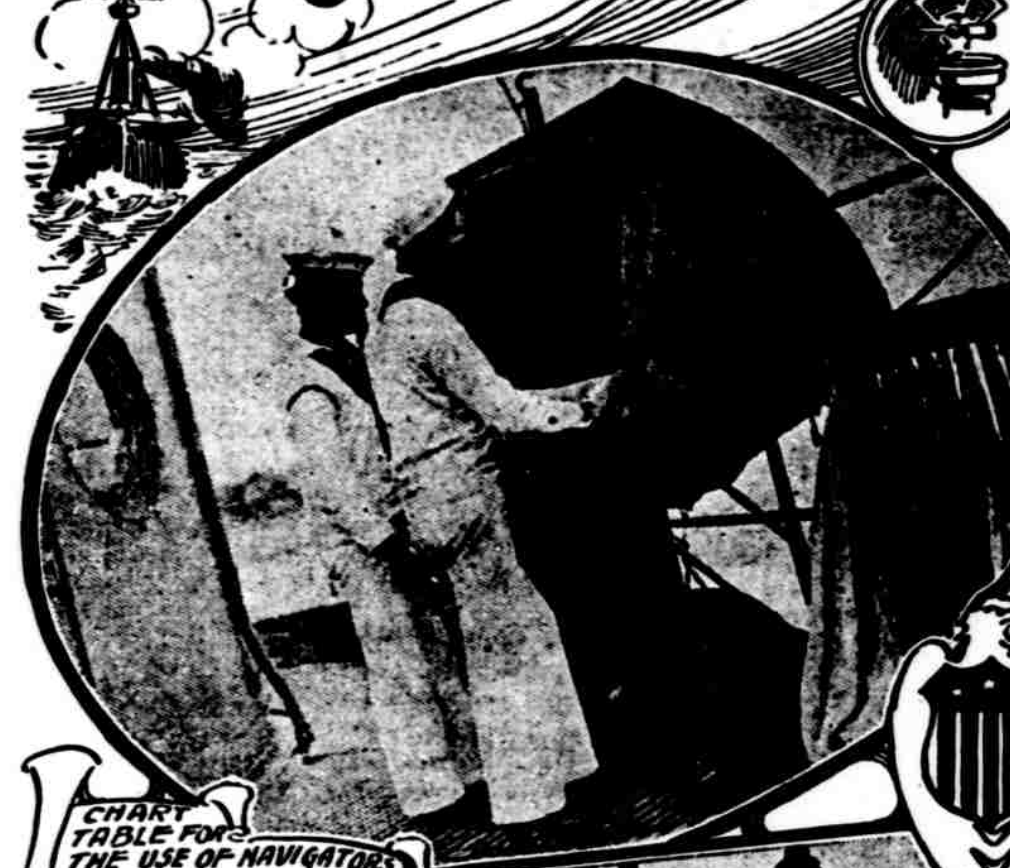


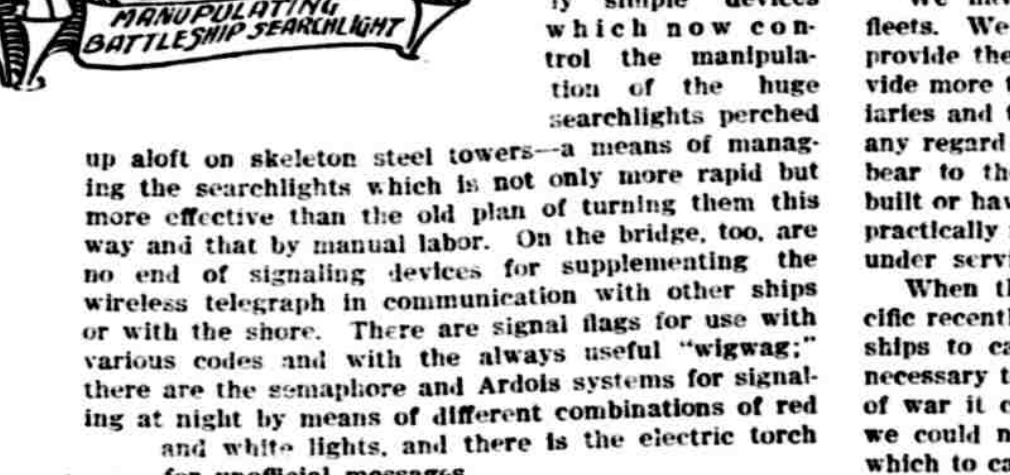
CHART TABLE FOR THE USE OF NAVIGATORS



SEMAPHORE (SIGNALING) ARM



STEERING A BATTLESHIP



UP ALOFT ON SKELETON STEEL TOWERS—A MEANS OF MANAGING THE SEARCHLIGHTS WHICH IS NOT ONLY MORE RAPID BUT MORE EFFECTIVE THAN THE OLD PLAN OF TURNING THEM THIS WAY AND THAT BY MANUAL LABOR.

On the bridge, likewise, we find all the paraphernalia for steering the ship, including the great wheel, the electrical control, the compasses, the chart board, with its stores of charts and all the other mechanical adjuncts for keeping the huge vessel on the proper course. Here, too, are the seemingly simple devices which now control the manipulation of the huge searchlights perched up aloft on skeleton steel towers—a means of managing the searchlights which is not only more rapid but more effective than the old plan of turning them this way and that by manual labor. On the bridge, too, are no end of signaling devices for supplementing the wireless telegraph in communication with other ships or with the shore. There are signal flags for use with various codes and with the always useful "wigwag"; there are the semaphore and Ardois systems for signaling at night by means of different combinations of red and white lights, and there is the electric torch for unofficial messages.

The American navy has been the most successful military organization, from its very inception, which the world has ever seen. That is a pretty broad statement, but it is absolutely true. There are good reasons for this. In the early days we were a commercial people. We were natural sailors. Our people lived along the shores. They made their money in commercial pursuits. The men who commanded merchant ships were not only good sailors; they were good merchants, and the foundations for many of the great fortunes of this country have come from that source. In order to protect themselves they were obliged to go armed. Their ships were armed as were privateers in time of war. The result is that they not only knew navigation, but they knew gunnery, and combined with these qualities the intelligence which makes great merchants.

Naturally, when those men came into positions where they commanded men-of-war, they were equal to the occasion, although they had had no naval training. As time went on they acquired a naval training, so that in the later wars, in the early part of the nineteenth century, they met every requirement, and in the recent wars the graduates of the Naval academy have been equal to every duty which has been imposed upon them. They have made a record of which every American citizen should be proud.

The American sailor has always been efficient. They were good men in the time of the Revolution; competent men in the time of the war of 1812. They are better men today than they were in those days, because today 95 per cent. of them are American citizens, and not a man is shipped in the American navy who has not declared his intention to become a citizen. Twenty-five years ago not more than 20 per cent. of our men-of-war's men were American citizens.

The American navy has been successful because our ships have always been as good ships as any that were built in the world. Our merchantmen, in the Revolutionary times, and down to the Civil war, were the best merchant ships sailing the seas. They were, no doubt, the best manned, and they made the fastest time. During the period of wooden ships, when we built men-of-war they were of the same general character. Our men-of-war, gun for gun, were equal to, and probably superior, to those of any other nation.

We have always been able to shoot better than most people. Go back to the early times, to the revolutionary war. We lost 24 men-of-war, carrying less than 500 guns. In the Revolutionary war, while the British lost 102 men-of-war, carrying more than 2,500 guns. We captured 819 of their merchant ships, and it is not too much to say that if it had not been for the damage caused by stage business, and in all our different stages we each preserved respect and admiration for the other's work. I "wrote in" bits of dialogue at rehearsal for delightful persons who had not nearly enough to say for the salaries they received. I took home certain pathetic scenes very dear to me, and brought them back next day wreathed in smiles; as everybody concerned, from the Olympian head himself to the fourth stage assistant, detested tears and approved of laughter, both on moral and financial grounds. Why they

the American navy we would not have won the Revolutionary war at all; that is, it might have been necessary later to have fought that war over again. The same relative skill prevailed in the War of 1812. Our ships of the same class were superior to the ships of our opponents. This statement is confirmed when we study the exact figures. For instance, in the Hornet-Peacock contest the British ship lost five men killed and 27 wounded, out of a crew of 120, while the American ship had but three wounded—this in eleven minutes. In the Wasp-Frolic fight the British ship lost 15 men killed and 47 wounded, out of a crew of 110, while the American ship lost but five killed and five wounded from a crew of the same size. I could mention a number of similar instances which demonstrate my statement that at that time we were able to shoot well, and we have been shooting better ever since. Not only the men of the north, but the men of the south, shot well during the Civil war; they shot well during the Spanish war; and we can shoot half a dozen times as well today as we could during the Spanish war. Never has the American navy made such a record as it is making today, and never has there been a navy having a record exceeding the one which our navy is now making for capacity to hit the target. That is really the whole war problem—to hit what you are shooting at. We have not in the past built homogeneous fleets. We build a surplus of battleships and then provide the men to man them, and frequently provide more than we have ships for. We build auxiliaries and torpedo boats, if we do it at all, without any regard to the relation which such craft should bear to the battleship fleet, and while we have built or have in construction 29 battleships, we have practically no means of furnishing tenders for them under service conditions. When the battleship fleet was sent to the Pacific recently it was necessary to charter 40 foreign ships to carry coal for it. If it had been found necessary to send the fleet around the horn in time of war it could not have been attempted, because we could not have furnished American vessels in which to carry the coal. Very few people realize the deplorable condition we are in, as far as our merchant marine is concerned. If we had a large merchant marine we could draw from it without having special auxiliaries for the navy, but we are so lacking in both that it makes our present situation almost hopeless. When the Spanish war broke out it was necessary to purchase colliers and transports. One hundred and two vessels were bought at a cost of something over \$17,000,000, but they cost a very large percentage more than their market value, and more than twice as much as they could have been sold for if they had been put on the market at the termination of the war. In other words, we paid out millions of dollars because we had not provided ourselves with suitable auxiliaries for our battleship fleet. We should have a navy adequate for our needs; not only adequate in battleships, but adequate in every other respect.

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Dainty Sweets Confections That Guests of All Ages and Sizes Will Appreciate for the Party Supper.

Banana Cream.—Procure five ripe bananas, take off the skins and pound the fruit in a mortar with five ounces of white sugar to a pulp. Beat up half a pint of good cream to a stiff froth, add the pounded bananas and half a glass of brandy and the juice of one lemon; mix well together, then add half an ounce of isinglass dissolved in a little boiling water, gently whisk and fill the mold, set in a cool place until wanted. When required, dip the mold in warm water for a few seconds, wipe with a cloth and turn out into a glass or silver dish.

Orange Jelly.—Dissolve one ounce of gelatine in one pint of cold water for two hours, then add eight ounces of white sugar, the juice of one lemon, and half a pint of boiling water; place on the fire until the gelatine is all melted, add the juice of five oranges and one drop of cochineal, strain through a piece of muslin, and pour into a mold and put into a cool place to set. When wanted, dip the mold into warm water for a few seconds, wipe dry with a clean cloth, and turn gently into a silver or glass dish.

Charlotte Russe.—Run a little clear jelly into the top of a plain round or oval mold, and lay in some small pieces of fruits of various kinds, such as ginseng cherries, half-apricots, sliced bananas; allow it to set, then line the sides with Savoy biscuits cut straight at the edges, press well together, then fill with the following: Whisk up half a pint of cream to a stiff froth, add three ounces of powdered white sugar, the juice of half a lemon, three ounces of raspberry jam rubbed through a hair sieve to extract the seeds, a little cochineal and half-ounce of isinglass dissolved in a tablespoonful of boiling water. When the charlotte is required for table, dip the top of the mold into warm water for a few seconds, wipe dry with a cloth and turn the mold on a glass or silver dish.

Vol-au-Vent of Cherries.—Cut out of a sheet of four-fold puff paste one-inch thick oval pieces six inches by

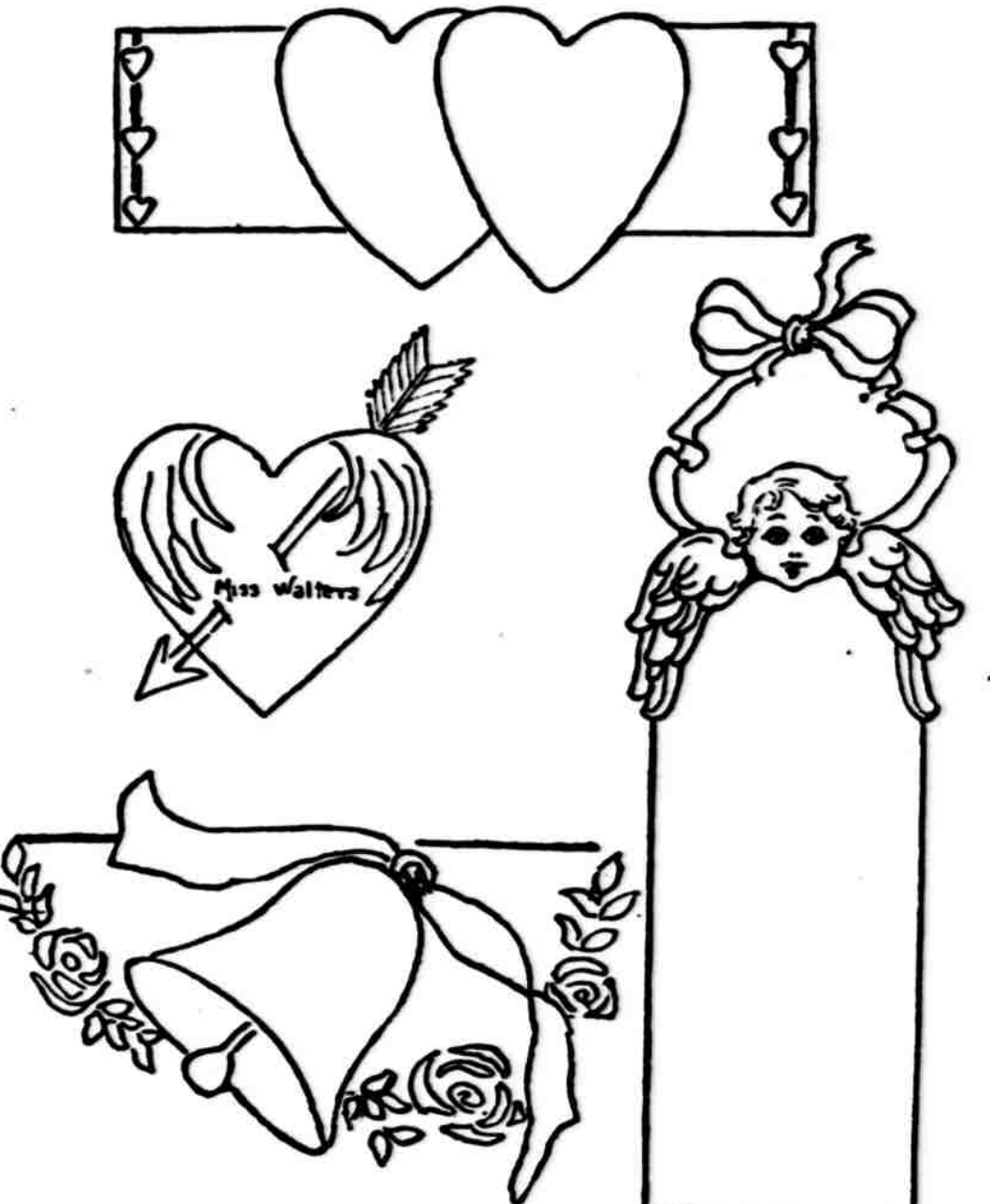
four inches, egg the top, and with a smaller size cutter stamp a mark a quarter of an inch deep, bake in a hot oven about thirty minutes, or longer if required; when baked take the soft paste from the center, place the cases back in the oven to dry for a few minutes. Place in an enameled pan the juice from a bottle of cherries, and sufficient loaf sugar to sweeten; let it boil five minutes, then throw in the cherries and boil until soft, stand aside to get cold; fill the cases with the cherries and serve.

Lemon Cream.—Ingredients: Half a pint of cream, two lemons, six ounces of powdered white sugar, the yolk of an egg, and half ounce of isinglass. How to use them: Whisk up half a pint of cream very stiff; add the sugar, the rind of the lemons rubbed on a piece of sugar which must be pounded, and the juice; add the yolk of an egg and stir lightly together. Dissolve the isinglass in a tablespoonful of boiling water, then add it to the cream; pour into a mold and let set; turn out as directed for the jelly.

FANCIES OF FASHION

Velvet bags are in demand. Veiled effects continue good style. Opera bags are being shown in more. Walking dresses are three inches from the floor. It is the season of furs, velvets, and plushes galore. Tailored costumes, velvet, satin, and fur toques are worn. There is a good deal of embroidery done in soutache. Many of the new gowns show the bib effect in the bodice. Coat sleeves are exceedingly small, and tight at the wrist. One sees a good many Persian blouses made of gauze or chiffon. Fabrics for combination with furs are velvet, chiffon, silk, satin, and moire.

Pretty Place Cards



WHEN Laura announces her engagement to Petrarch it is well to consider those ever-popular little accessories to the decoration of the luncheon table—the place cards.

The little Cupid with outspread wings at the top of the long card to be traced by means of carbon paper on unglazed paper. Ink the outlines and touch up the face with pink. Gold paint is good to use on the curls and as tips for the wings. A little verse about love, marriage or Cupid can be written or printed below.

Another place card is the arrow-pierced heart. Trace this and as many others on cardboard as there are guests. The head and tip of the arrow will extend beyond the form; the other lines will be drawn in with a point and each name placed as suggested. If the idea of flowers be preferred, the five-petaled rose, each portion a heart, is good and very easy. It can be tinted with crayons or water colors any shade to match the table decorations.

Uses of Foulard. Foulard is becoming one of the most popular silks for fall wear. It is used not only for entire dresses and for trimmings, but also for lining loose coats, being especially favored with those of shantung and like materials. It is an excellent material to choose for a frock for weekend visits, as it packs well, and is easily shaken, after unfolding, into smoothness and freshness.

Plain foulard is supplemented for these purposes with the dotted and striped weaves and those printed in tiny flowers or in oriental designs. Altogether it is a wise choice for the woman who must be economical in dress.

Dress Trimming. A charming Paris model for an afternoon gown was seen recently, which depended for its adornment entirely upon a sort of fagoting of self-material. The gown was a light lavender-colored challis, and on tunic, under-skirt and girle and down the front of the blouse the material was slashed

and reconnected by crossed intersections of the challis, rolled tight into tubular pieces and sewed to straight bands so as to give the appearance of fagoting or of catstitch.

The same effect has been seen in silk, and it is very pretty on a rather thick material, though not suited to fabrics very thin or delicate in appearance.

To Keep Young. Think that you are young. Don't allow yourself to think on your birthday that you are another year older. Keep mental cobwebs, dust and brain ashes brushed off by frequent changes.

Don't be too ambitious; the canker of an overvaulting ambition has eaten up the happiness of many a life and shortened its years.

Put some beauty into your life every day by seeing beautiful works of art, beautiful bits of scenery, or by reading some fine poem or selection in prose.