

New Terror in War

Extraordinary though it may seem, patent rights have been granted in England for an "improved airship" which will be invisible, says the London Daily Telegraph. Though the improved airship is to be much longer than the leviathan liner Olympic, yet at a height of 15,000 ft. it will be detected with the greatest difficulty, and at 30,000 ft. it will be absolutely invisible, though less than a mile away.

When an aeroplane is a mile away, it must be remembered, the buzz of the engines can be heard, so that were no attention devoted to the motors the whereabouts of the novel airship might be detected even when the vessel itself was invisible. But silencing devices, now common with the best motor cars, will be utilized for the engines, thus assisting the designer in his scheme for the production of an airship capable of complete self-oblivation.

The inventor is Baron Adam Roenne, well known in England as an airship and naval engineer. The main principle upon which the invention is based is the equalization of light and shade. The cover or envelope of the airship is made of chromium, a metal possessing a highly polished surface, which is perpetually retained by a covering of transparent varnish. Therefore, the metal is equivalent to a mirror, and it is by reflection that the invisibility is obtained. The surface and sides of the polished envelope naturally must reflect the color—bright or murky, according to the other—as its environment, and thus be invisible. It is with the lower part of the polished balloon, which reflects the earth in its mirror, that the main difficulty of the invention was encountered. Being darker than the reflected earth must cause this part of the huge envelope to stand out prominently in the lighter atmosphere. This difficulty is overcome by making the sides of the keel, which is to be as long as the balloon, also reflecting mirrors, and by placing on the keel angular longitudinal ribs.

The Dream of Inventors

With the aid of these ribs the keel reflects the shades of the air on to the lower part of the balloon above, and thus obliterates the reflected darkness of the earth. In other words, it equalizes light and shade. So that there will be no recurring shade shown on the bottom of the keel, this will taper to a point. By this means, the airship will always take the color of its surrounding elements, and be invisible. The device has been submitted by the inventor to the officials at the Greenwich Royal Observatory, who declare that it is certainly scientific and certainly practicable.

Invisible airships, like invisible battleships, have been the dream of inventors for a long

time, though the idea of successfully designing such vessels has been dismissed by most as impossible. But it has been found less difficult to design an invisible airship than an undiscoverable battleship. Warships are painted a dark ominous grey to make them practically invisible, and yet, without special telescopes or binoculars, stationary vessels, not even emitting smoke, can be discovered at a distance of about six miles. And battleships are much less formidable than the future invisible war-airships, for the latter, it is claimed, will be able to travel over sea and land and create destruction everywhere without being observed.

It could hover over an army encamped, observe the whereabouts of ammunition and stores, the tents of the commander and his generals, and hurl deadly explosives with minute accuracy from a height of one mile. Floating across the encampment from one principal point to another, it could continue its destructive crusade, be responsible for the extermination of many thousands, the destruction of all explosive stores, and then flit away even without having been observed by the overwhelmed enemy below.

Possibilities of Destruction

Upon a modern war fleet, representing, say, 30 millions of money, to say nothing of the thousands of men on board, it could also operate with equally disastrous effect. From its attack the vessels would be entirely unprotected. To bombard the air at random would be the only means of retaliation, but only by luck could the airship be destroyed, and directly shots were fired the air-vessel would mount up another mile, when it would be practically out of range, yet still able to continue its onslaught upon the defenceless war fleet.

Through the extraordinary strength and lightness of the metal which the inventor proposes to use for the envelope, the airship will be able to ascend to an enormous height. This metal has a breaking strain of 25 tons per square inch, which is more than half the strength of best steel, the strongest metal in use. It possesses greater resistance against oxidation than any other base metal, and the secret of its production is rigidly preserved. Though almost as strong as steel it is only one-fourth its weight. It is an alloy of several metals. Another important circumstance which makes it compare favorably with the present and more popular fabric cover is its absolute imperviousness to hydrogen. No gas whatever can escape, and consequently the danger of fire disappears. The success of the improved airship, so far as its invisibility is concerned, will be mainly due to the discovery of this remarkable composition.

THE IMPORTANCE OF HYGIENE.

The Berlin correspondent of the London Standard writes: The International Hygiene Exhibition at Dresden, at present being visited by many thousands of people daily, might well have been termed an exhibition of progressive culture, for its scope is so wide that it covers practically every development of science and industry affecting the daily life of mankind. The subjects treated range from model lighting and heating systems and sanitary town planning down to the sterilization of milk and the evils of tight garters and braces, and in all cases the extent and manner of the effect on human health is plainly demonstrated.

As a show place pure and simple the Dresden Exhibition takes its stand in the first rank, for the eighty acres of ground which it covers have been laid out with the most careful and artistic sense. In one respect the exhibition is even a marked improvement upon the general rule, for it has escaped the somewhat mixed and heterogeneous architectural appearance which is characteristic of most exhibitions. Over twenty architects worked for many months designing the different buildings and halls in accordance with a predetermined scheme, and the result is a harmonious architectural whole, all the buildings being in the style of the classic temple. The only exceptions are the foreign sections, situated in the Rue des Nations, which naturally present their own national styles of architecture.

The exhibition has been divided into five classified sections, viz., Science Section, History and Ethnography Sections, a Sports Section, and a Popular Section. In all these sections the corresponding and highly developed industries are represented. This distribution, which has been very carefully thought out, has the special advantage that it takes account of varied powers of comprehension. For example, at once appears appropriate that the Science Section, as well as the section which appeals to the general public, should be separately treated, each quite for itself. In the latter the exhibits are adapted to the understanding of the average layman, while in the former are matters chiefly interesting to professional men.

The Popular Section deals with the human body and offers the greatest interest to the ordinary layman. This section is housed in a magnificent temple, over the portal of which is inscribed the words "Der Mensch" (Humanity). At the end of the great central hall stands a colossal male figure, with its outstretched arms raised to Heaven in the search for knowledge of itself. The figure is done in marble, and is perfect in its symmetry and proportions. In the different departments opening off the central hall the visitor can follow the construction of the human body from the first beginning to the complete and finished whole.

TALK WITH SARAH BERNHARDT.

Mme. Sarah Bernhardt has temporarily transferred her "salon" from Paris to London. She now holds it in her spacious dressing-room at the Coliseum, says the London Standard. Wherever the great tragedienne goes, to whatever capital of the world, she finds hosts of friends who wish to renew a former acquaintance, however slight, or who desire to begin a new one. Probably no other person in the world has so many friends scattered over the five continents as Sarah Bernhardt. If she played in Peking tomorrow a hundred acquaintances would be waiting to see her, before or after the performance, and she would do her best to receive them all.

It was at the Coliseum that a representative of the Standard had a chat with the famous actress, just after she had returned to her dressing-room after playing the third act from "Theodora." That morning she had already rehearsed the third act of "Fedora," which she is to play next week. Her afternoon performance over, she had another rehearsal of "Fedora" in prospect before her second performance of "Theodora" in the evening.

One would say that these four events in a day were sufficient to fill up the time of the most energetic person, but they seemed to weigh lightly on Mme. Bernhardt, who found time to receive a dozen friends, while talking of her plans for the future and of things in general. Conversation was constantly broken off as one caller after another was ushered into the dressing-room, where the dressers, very much used to this sort of thing, did what they could at odd intervals, but the centre and object of all this attention never forgot in taking up a new conversation where she had left off with the last.

"Dying to Go Up in an Aeroplane"

Amongst other things she talked of aviation and the great progress it had made in France. "I am dying of desire to go up in an aeroplane," she said, "but I have never been able to get anybody to take me. I have often arranged it, or thought it had been arranged, but at the last moment the aviator or somebody else has always excused himself. Nobody seems willing to take the responsibility. When I was at San Francisco they told me time after time, just to pacify me, I suppose, that I should be taken up tomorrow, but tomorrow never came. I have never been up, and do not suppose now that I shall ever leave the earth in an aeroplane."

"La Grande Sarah" here broke off a moment to discuss a wig with her theatrical costumier, but returned to the subject of the aeroplane. "France has done splendidly," she said, "and the army and the nation have reason to be proud of the progress they have made. But sometimes one feels almost sorry that it has come. One reads of these gallant officers and pilots who are killed, and it seems a heavy price to pay. The new order of things brings many tears in the wake of success and enthusiasm."

From aviation the conversation turned to golf. The report that she was going to take up that exercise was true and untrue at the same time, she said, because she played it a great deal already when she was at her coast retreat of Belle Ile.

Plans for Paris Season

Mme. Bernhardt then gave an outline of her plans when, a month from now, she will be back in Paris. She would open, she said, with "Lucrezia Borgia," Victor Hugo's play. "It will be the third time," she said, "that I have appeared in this play, which has not been revived for many years. It will begin on November 20, and promises to be a superb production. The models of two of the scenes have been sent to me here in London, and I am delighted with them. They are gorgeous, and just as wanted."

"After that I shall revive Rostand's 'Princesse Lointaine,' and I expect that M. Rostand will be coming over to London soon to see me on the subject."

After producing "Fedora" the great actress intended to conclude her London engagement with a two-week production of "Le Procès de Jeanne d'Arc." But she would not confess that because two weeks were to be devoted to "Jeanne d'Arc" she has any preference for that play. "I have no favorites," she said, "or, rather, the piece that I am playing at the moment is my favorite, to be immediately de-throned as soon as another role comes along. But I like the trial scene in 'Jeanne d'Arc' very much; as much as I like Hamlet. It is so simple and so direct in its appeal to the emotions. Everybody who sees the young girl fighting hopelessly for life with her grim and prejudiced judges must feel the emotion of it."

At the Stage Door

And here the crowd in the "salon"—"all you young people" as the great Sarah called them—had the signal to retire while she changed the gorgeous Byzantine robes of Theodora for those of every day. But she had not finished with her admirers, and when ten minutes later she emerged from the stage door with a large picture hat covering those tresses from which a short time before she had plucked the jewelled stiletto of Theodora, there was a little crowd waiting to see her step into her motor car. Foremost amongst them was a young lady who attends every performance, afternoon and evening, and who always waits at the stage door afterwards for the great artist to appear, with a world of adoration in her eyes. And how few of us would take such homage so simply and unaffectedly as does the great Sarah, who, to put the interviewer at his ease, takes up the dagger of Theodora and shows him how she turns aside the blade when she stabs Marcellus through the heart; an action which she confesses gives her a little twinge of apprehension to this day.

The reason a man needs a lot of new clothes when he gets married is because they will have to last him a long time.—Galveston News

Warcraft of the Skies

The melancholy wreck of the naval airship at Barrow has during the last few days been the chief topic of conversation in aeronautical circles, writes a correspondent of the London Standard. Those who do not believe in dirigibles have been anything but displeased with the event. In a few brief moments the unwieldy monster at Barrow seemed to prove beyond discussion all that the disciples of the heavier-than-air machines have been saying since the naval airship has been under construction. And those in this country who still believe in the dirigible, in spite of the long record of disaster with that type of flying machine, say that the wreck of the naval airship merely proves how badly that particular machine was constructed, and no more.

England has experimented comparatively little with dirigibles, but what experience she has had has been of the saddest and most discouraging kind. The big machines have come to instant grief, and the smaller ones do not count against the big scale on which experiments have been conducted in France and Germany. The Lebaudy airship, which made such a fine flight from Paris to Farnborough, collapsed at the moment she was entering her shed immediately after the completion of the voyage. After some months of work on her she was brought out again, and collapsed on a housetop at the first flight. The Clement-Bayard, which had preceded the Lebaudy in a flight from France to England, has done nothing since. It completed its journey to Farnborough on wagons, and the great shed on Wormwood Scrubs, which cost £10,000, remains untenanted, and a monument to what might have been. The history of the naval airship is fairly well known. She has been building for some two years, has cost a great deal of money—nobody quite knows what £50,000 or so—and broke in two as soon as she emerged from her haven of steel. Such is the story of the first "cruiser of the air" built in England.

France's Verdict

In France the wreck of the British naval dirigible has passed almost unnoticed; people are occupied there with a much greater naval catastrophe. But there is no doubt about what France thinks on the subject of dirigibles generally. Two years ago the Minister for War, at that time the late General Brun, received a "dressing down" by the Senate because he had not got a number of dirigibles as Germany. This was just after the disaster to La République, in which the crew of four were killed on the spot. But France cares nothing for dirigibles now. The whole-hearted national support which for a year and more has been solid behind the aeroplane has been further strengthened by the great success of the aeroplanes in the army manoeuvres which have just finished. This is how M. Charles Humbert, the well-known senator, who followed the manoeuvres, writes on the subject of the aeroplane versus the dirigible:

"Naturally this experiment on a great scale of every method of aerial locomotion has furnished a decisive opportunity to compare the respective values as engines of war of the 'lighter than air' with the 'heavier than air.'"

"If the dirigible could still count in the army a few sturdy supporters I imagine that it must have lost them during the past week. Even in the most favorable atmospheric conditions the dirigible does nothing that cannot now be done by the aeroplane much more quickly and at less cost. Nobody will contest the splendid services that have been rendered by the aerostatic corps, but it is time to recognize that the 'lighter than air' seems to have accomplished all that it can ever hope to do."

"Costly to a degree, both in construction and upkeep, extremely fragile, and at the same time of such enormous dimensions that it is not possible either to leave it in the open air or to find it any shelter apart from the places specially constructed for it; needing such apparatus for refilling it with gas that the operation becomes almost an impossibility away from the usual base, the dirigible seems, the more one sees of it, to offer an extreme vulnerability to the projectiles of the adversary. In a word, it is out of date. Perhaps the ordinary spherical balloon may in the future be useful as a 'school of altitude' for aviation pupils, but that is all we must expect from the 'lighter than air.'"

Germany's Policy

M. Humbert's opinion, with but little exception, is that of the French army and of France. In England the great mass of opinion is certainly on the side of the aeroplane and against the dirigible. Aviation has undoubtedly made strides in England, whereas aerostation has not advanced a foot. The comments of those well known in the aviation world on the subject of dirigibles generally and on the way in which the naval airship has been built in particular are not lacking in vigor. But the dirigible, in spite of its many misfortunes in England, France and Germany, still has strong supporters in England, as Baron Roenne has found, whose proposed invisible airship was described in these columns two days ago. Baron Roenne, although he flies an aeroplane, thinks that the lighter than air machine is much superior to the heavier than air. Against the long series of airship disasters in Germany he puts the big list of fatalities with aeroplanes, and, above all, points to the fact that the Schwaben, the latest and biggest Zeppelin, ran during July, August and September a highly profitable passenger service without any kind of mishap. The British naval airship, he points out, broke her back as soon as she emerged from the shed simply and solely because the weight was

badly and unevenly distributed. He has great hopes of England, and, as to Germany, he says that she intends to go on building Zeppelins, whatever France may think or do. So that we have the nations sharply divided on the subject of the conquest of the air. France "plumps" for aeroplanes. Germany still believes in the huge lighter than air cruisers. England is nibbling at both. It is our accustomed spirit of compromise, and we may yet find that the national trait will serve us well in this, as in so many other respects.

PAMPED BABIES OF THE RICH

There never was a time when so much money was spent by the very rich on their babies as is the case today.

The best cot blankets, for example, fifteen or twenty years ago, could be purchased for \$10 or \$15—the richest people never thought of paying more. But nowadays the child of great wealth reposes in hand-woven Russian blankets of a peculiarly soft and fine quality that cost from \$50 to \$75 apiece.

The cots themselves in some nurseries cost a small fortune. Antique cots are extremely fashionable today, and a genuine specimen of a sixteenth or seventeenth century carved wooden cot might cost anything from \$5,000 to \$10,000, according to its shape or design.

Every night the baby heir to one of the wealthiest peers in England reposes in a cot for which an American millionaire offered the baby's father \$60,000; the cot is four hundred years old, is made of oak, and is beautifully carved. It has been in the peer's family for the last three hundred years.

The modern cot, with its carved gilt posters and lace curtains, is much cheaper than an antique one, and can be bought for about \$1,000.

To these expenses may be added the cost of real down pillows, at \$25 each; the finest linen lace-edged sheets, at \$75 the pair; and hand-worked coverlets, at \$30 to \$35. Nurseries nowadays in the houses of the very well-to-do are fitted with bathrooms for the special use of the babies.

The baths are lined with the finest marble, and inlaid with quaint designs for the entertainment of the little bather when getting their morning and evening tubs. There are baths in some nurseries in London which cost from \$500 to \$1,000, according to the quality of the marble and inlaid work.

Then there are, of course, special bath soaps at 75c a square, which suffice for one bath only and soft "baby" bath towels, that cost \$10 apiece.

But, though the children of the very rich nowadays are reared amid greater luxury and splendor than ever were, these little heirs to great wealth are not specially to be envied whilst they are in the nursery, at all events.

One of their trials is the burden of clothes that is heaped upon them. From the day of his birth the child of great wealth is nowadays half smothered in lace and silk. And the fact that the lace may cost \$250 a yard, and the finest spun silk about \$100, does not lessen the burden.

A well-known doctor informed the Press that some time ago the infant son of a wealthy financier was brought to him suffering from convulsions. The baby arrived attended by two nurses. He was wearing a magnificent lace and silk robe that cost at least \$500. The garment buttoned round his neck, and the weight of it hanging from his neck had brought on the attacks of convulsions.

This luckless child of wealth had a rattle in his hand, made of gold and ivory, that certainly did not cost less than \$500.

"But there is many a child," said the doctor, "whose parents cannot afford to pay more than a penny for a rattle, whom this baby millionaire might have envied."

QUEEN MARY WILL WEAR THE KOH-I-NOOR AT THE DURBAR

At the coming Durbar ceremonial Queen Mary will appear in the same robes and crown that she wore at the Coronation, but to the gems in the crown has been added the famous Koh-i-noor, out of compliment to the Indian Empire.

The marvellous gem crowned the head of an Indian Emperor 5,000 years ago. It passed from one Imperial line to another, until it became the treasure of the Punjab, and then fell into the hands of the English, who sent it as a trophy of conquest to Queen Victoria, thus giving point to the Indian saying that "Who holds the Koh-i-noor holds India." In India the superstition, obtains that if the diamond is worn by a man dire disaster will befall him, while if the wearer be a woman fortune will shine upon her for the rest of her days.

So strong is the belief in this legend that when it was announced that the late King Edward intended to have the gem set in his crown many leading Indians petitioned His Majesty to give up the idea.

The result was that the Koh-i-noor instead of appearing in the King's crown was mounted in Queen Alexandra's diadem. It has now been transferred to the crown of Queen Mary.

"How did you happen to lose out?" "Some of my misguided friends got up an automobile procession for me," explained the candidate. "Most of the voters, however, have no automobiles."—Kansas City Journal.

Potatoes that show a violet tint as said to be the highest in nutritive value.