

# DAILY MAGAZINE PAGE FOR EVERYBODY

Very Latest Fancies of Fashion

## "Picture Book" Kiddies Models for New Frocks

By MADGE MARVEL

Picture book models, particularly the boys of Dickens, have furnished the patterns for the dress of the modern boy.

The girls have drawn the inspiration for their fascinating apparel from Kate Greenaway's always delightful illustrations.

There is the quaint little suit which poor Oliver Twist wore when with the big-eyed courage born of honest hunger he passed his bowl for more porridge.

**Difference in Types.**  
The suit which clung pathetically to Paul Dombey's sickly, frail body developed in wear-defying cottons and lilies covers the sturdy legs and husky shoulders of the athletic small boy whose muscles bear evidence to the scientific care and feeding which is the portion of the modern child of the well-to-do.

There is the duplicate of the suit which David Copperfield wore and the garments bear the name of their original wearers.  
Ask for "Dombey suits," or "Oliver Twist rompers," or a "David Copperfield" and the salesman instantly knows what you mean, or the lady who dispenses patterns asks "What age?" without the tremor of an eyelid.

At first glance there seems to be no great difference in the three types of Dickens clothes.  
There is a cunning little shirtwaist of white and some abbreviated trousers in blue or pink or tan which are buttoned on the waist with white pearl buttons.

The "Dombey" suit has the turned-over collar of the same color as the trousers. The "Oliver Twist" suit has the same collar and the addition of suspenders of the colored material and the trousers have a sort of high-waisted effect which brings them up almost under the arms.

The shape of the collar forms the chief point of difference in the style of the "Dombey" and "Copperfield" suits. In the latter garment the collar sits on a line just front of the shoulders with decided points that slope outward. Also the waist has one pleat on each side, in the place occupied by the suspenders in the other suits.

**Linen "Dress Up" Suits.**  
The "dress up" suits are made of linen, and the play garments are developed in the stronger cotton materials at less expense but with the same charming effect. For the very dressiest of occasions when the small boy goes to dancing school, or to Auntie's wedding or some such festive party, the waist becomes a lovely white silk or satin affair, and the trousers are of black bengaline or white corded silk.

But the absence of elaboration is as marked on these garments as on those intended for romping. Gone into oblivion is the lace and velvet of the Fauntleroy dress, along with the curls which boys used to wear to their disgust and their mother's delight.

The boy of the hour is a real boy from the top of his closely cropped head to the square toes of his sturdy shoes. The little girls are most bewitching in their picture garb and their cunning faces look more than ever adorable under the floppy trim of a shepherdess hat—copy of the one in which Bo-Peep tended her straying sheep, or framed in a Kate Greenaway or a Dimples bonnet.

**Mulles and Organdies.**  
The "Little Miss Muffet" frock is the nearest like the Dickens garb in point of practicality. It shows the same complexion of plain white linen waist and plain colored linen skirt and the identical pearl buttons are used to hold the dress together, and sometimes there are the same suspenders over the shoulders. It would seem as if such a very simple dress would keep Miss Muffet from being frightened by a spider, but then, spiders are sometimes quite horrible enough to disturb the peace of the most sensible miss.

The Kate Greenaway and the Dimples dresses are made in soft, dainty mulles and flower-printed organdies and side fullness of skirt and quaintness of detail which makes them distinctly lovely.

And all the little folks, flesh and blood boys and girls, look as if the picture book kiddies have been mysteriously animated and released from the pages where they have lived so long.

**Cultivate Your Natural Gifts**  
By Maggie Teyte  
The noted prima donna.

Do you recall the fable of Juno and the Peacock?  
It relates to the visit of the proud and beautiful Peacock to the goddess with the request that she grant him the voice of the nightingale, in addition to all his other charms. Juno refused. The Peacock persisted and declared she should grant the request as he was her favorite bird. Still Juno was obdurate.

"Be content with your lot," said she. "One cannot be first in everything."  
What has this fable to do with beauty?  
It was brought to mind by a letter I received from a young woman recently. She said she had a wonderful voice, a mezzo-soprano of such rare quality that a rich woman is going to send her abroad to study for grand opera.

## EXERCISE AS A DAILY DUTY



### The Part of Athletics in a Successful Career

By ELEANOR AMES

EVERY prospective singer should be given a thorough course in practical athletics," said Lois Ewell to me recently. "I laid the foundation for a successful operatic career when I captained the girls' basketball team in Erasmus high school, in Brooklyn, New York. It gave me the chance to develop my body. No singer need hope to have a well developed voice in a weak body."

"And it is the exception when the body is thoroughly developed and the muscles under control without some attempt at athletic training."  
"Then you don't believe that the woman athlete is in danger of becoming overtrained and of losing her feminine curves?" I asked.

"Not for a minute," she replied emphatically. "The woman whom athletics will make awkward and coarse would be something worse without such training. For, at least, if she has enjoyed the scientific application of athletic principles she has gained command of her body, and has her nerves in some sort of control. 'I don't believe in overdoing any more than I believe in neglect.'"

"The woman who thinks the modern woman is better fitted for the business of life because she has been taught to use her muscles, because she has had the opportunity of exercise, than her mother or grandmother was."  
I reminded Miss Ewell that in talks with educators in women's colleges, with athletic directors and with physicians, several had told me that the woman of today was not as enduring as her mother and her mother's mother.

"Well, don't blame athletics for that fact, if it is a fact," she replied. "The modern woman is a fine specimen of humanity, and is doing work very different from the old-fashioned woman, and I think athletics would help her. I have seen the statement that the physical training she has received is responsible for her being ready to answer the call for duty so far removed a part in the rough and tumble business world."

"As for the singer, I have given particular attention to her. I have found every time that the girl with the well-trained body made the greatest success in voice training."  
"Athletics has given her freedom. It has released her muscles. It has taught her how to breathe. It has given her dominion over her nerves. It has made her self-reliant. It has discovered her centre of gravity."

"We all know that the true secret of grace is control of the body. Athletics gives us release from tension. It is a daily duty. It teaches us to let go. That means a distinct increase in vitality, for tension implies a constant using of vital force with never a chance to restore it."

"There is no voice worth cultivating that is not backed by vitality."  
"Stage presence is something which every singer must have if she is to make the most of the singing gift she possesses."

"Stage presence means self-confidence, absence from self-consciousness. To acquire this blessed state there is nothing to compare with a course of athletic training. In a certain sense athletics has paved the way for the modern interesting Feminist movement."

"It seems to me that one of the most splendid compliments which has been paid to the modern woman is that the fashion makers should call upon the body and the soul should be trained together. Their clothes, with their grace and free draperies, expressed beautifully this idea of freedom of body and soul—not the freedom of abandon—but the freedom of control, of understanding, of proper appreciation of its worth and capabilities."

"If the modern woman has progressed to the stage of physical development where she can wear with becomingness the draperies of the ancient Greeks, then she is reaching a higher standard mentally as well as physically—she has outgrown the wasp waist, pinched toes, and is verging upon the ideal."

"So I always say when I am asked for a message to the girl who wants to be a singer: Give your voice, first. Be strong and well and happy, and the gift of song is yours. It will find its means of expression."

## Secrets of Health and Happiness

### Why You Carry a Cane; Famous Staffs in History

By Dr. LEONARD KEENE HIRSHBERG

A. B., M. A., M. D. (Johns Hopkins).

HAVE you observed that porches, cornices, pilasters, gables and the eaves of buildings usually have arms or caryatides beneath them?  
Your superficial glance tells you that the upstretched arms or apparent supports are there to hold the projecting structures up. These shelves seem to be there for strength.

Yet this is not true. In many instances, the leaning or protruding parts need no aid from other things.

The architect, however, has an unconscious knowledge of psychology as well as the esthetic. Atlas, who supports the earth, typifies the human craving which makes everything and everybody lean on something else.

To stand alone in this world is impossible. Even to appear unproped is comic, as witness the phrase, "to kick the props from under" a man.

Architects are trained to produce beautiful and symmetrical creations. Namely, it is to give the feeling of power and command, to assume a dignity even though you have it not. Just as Moses, the kings, the generals and the Crusaders carried canes to show their authority, so theatrical managers, newspaper men, gentlemen of fashion, press agents and many others when dressed in their "Sunday-go-to-meeting" clothes, take along a cane to overawe their own internal weaknesses, as well as those outside of themselves.

The lion tamer maintains the illusion of his supremacy over the king of beasts by the stick and whip. The nervous man does the same thing when he carries his walking stick.

It is both an evidence of mental weakness and strength to carry a cane. It takes a modicum of strength to pick up the cane, but it is partly the psychology of imitation as well as a sense of bolstering up human posing and dignity that helps this habit.

Once jauntily striding with a cane, there is a curious exhilaration in the bounding gait which soothes the nerves with less danger than Lady Nicotine or the Demon Rum.

**Canes in History.**  
The patriarch, Jacob, when about to meet his brother, filled with apprehension at the issue, offered up this prayer: "With my staff I passed over the Jordan."

The cane or rod of Moses was more potent than the imperial power of Pharaoh. It was the stick which conveyed the wrath of God to the Egyptians and performed the miracles of mercy for Israel.

Achilles, too, in Greek legendary lore, said: "I swear by this stick, which can never again bear leaves or shoots or buds."

Canes were in the ancient world, before the days of Babylon, Nineveh and Tyre, the badge of distinction, power, wealth and aristocracy.

Agamemnon never went forth without his walking stick of royalty. The deprecations of the Sphinx caused the oracle of Apollo at Delphi to pronounce this well known riddle to be asked: "What creature goes on four legs at dawn, two at noon and three at night?"

If solved, the Sphinx would be shorn of its power. Oedipus said: "Man," and the riddle was solved.

Not alone the aged, the infirm and the tired pilgrim, however, wear canes nowadays. About 40 or 70 years ago, when the military were beginning to think in terms of firearms, and to forget all about spears and lances, gentlemen began to burden themselves with smaller walking sticks.

**A Prop to Dignity.**  
Grotesque knobs, multiform snout-like, rhinoceros hide, sharks' skins, ivory handles, gold heads and thin canes came to be the vogue.

Sir Plume of amber snuff-box justly vaunts the nice conduct of a clouded cane.

What does it mean, then, this racial, strong body from which to emanate, the gift of song is yours, it will find its means of expression.

### Answers to Health Questions

R. S.—I smoke very little and retire at midnight, yet my hand shakes when I write; why?

Some men and boys are peculiarly susceptible to lack of sleep or even one cigar a day. In your condition you should retire not later than 11:30 or 12. Do not smoke, and do not drink tea, soups, coffee or alcoholic drinks. Take milk, water and lemonade as drinks.

R. A. R., West Philadelphia.—There is a constant buzzing and ringing in my head. I easily catch cold in the head. This is of many years' standing.

No doubt you have been to many hospitals and doctors, but do not lose hope. Instead of ear specialists, get some of the younger throat and nose physicians. It may be necessary to have your throat and nose operated upon.

If these growths were removed in very young children, and they are present in over 90 per cent of youngsters, there would be little deafness and ear noises in grown-ups.

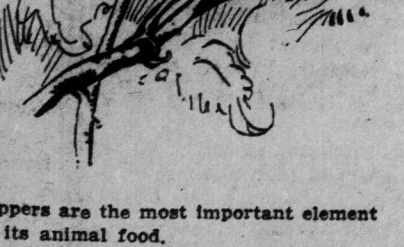
Dr. Hirschberg will answer questions for readers of this paper on medical, hygienic and sanitation subjects that are of general interest. He will not undertake to prescribe or offer advice for individual cases. Where the subject is not of general interest letters will be answered personally if stamped and addressed envelope is enclosed. Address all inquiries to Dr. L. K. Hirschberg, care this office.

### Our Bird Friends The Cat Bird

In many localities the catbird is one of the commonest birds. Tangled growths are its favorite nesting places and retreats, but berry patches and ornamental shrubbery are not disdained. Hence the bird is a familiar visitor.

The catbird has a fine song, occasionally marred by "cat calls." With habits similar to the mockingbird and a song almost as varied, the catbird has never secured a similar place in popular favor. Half of its food consists in fruit, and the cultivated crops most often attacked are cherries, strawberries and other berries. Beetles, ants, crickets and grasshoppers are the most important element of its animal food.

Although there is some agitation to make it legal to destroy these birds on account of their depredations, their friends seem to have sufficient interest and influence to protect them.



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