THE TIMES DAILY MAGAZINE PAGE

Bernhardt Will Never Grow Old

Since She Has Learned the Secret of the Youth That Never Dies, the French Actress Does Not Know the Meaning of Age.

By SOPHIE IRENE LOEB.

SHE is with us again—Sarah Bernhardt—the woman seventy-one years young. The woman whose youth is still alive—alive with living.

Her one recipe for everlasting youth is "love something, love somebody." And when you love, the spirit is alive with activity. And activity kills the germs of old age. And there you are. It is very simple.

In the early days, Sarah Bernhardt loved her girl chums. Then she loved her art, her work.

And now she says "My greatest love is my son." Through all her dangerous voyage over the sea she thought about her son and therefore lived in an "atmosphere of loving him" that kept her buoyant and happy until she landed safe on our shores.

Love the Alpha and Omega.

I wish each of us could take to heart the truth of this love idea. It is the alpha and omega of existence.

When there is something or somebody to love the anxiety to accomplish, to "make good," is ever present and is the spur that leads to success.

And it is so easy to make love one of your assets in life. There are those who believe they do not have time for love, so hurried are they in the rush for money-making.

These people go on the theory that after they have acquired a certain goal then they will let love enter.

But "after," such people realize that they have lost the capacity for love. For love is largely a habit. You get it and it gets you.

If you believe that love is a matter of acquiring dollars and cents, come with me. I will take you into a home on the East Side. There are but three rooms. They are immaculately clean.

The floor and table are scrubbed white in the one room where the family group mainly lives. A father and mother love each other deeply, as well as the three golden-haired darlings that grace their humble abode.

Sometimes there is barely enough to eat in this house and always there is difficulty to make ends meet; but love is there and many a time its soothing voice puts to flight the wolf at the door.

Love Keeps One Young.

Everybody is youthful in this household because their joys and sorrows are shared. They make so much out of little. These children are the kind of people that you afterwards term the "salt of the earth."

Come with me to the home of a widow whose joyful gaze rests on the lad who has taken his father's place at the head of the household. Hope beams high in her heart. She sees in him the characteristics of his father—the one man who meant everything.

Come with me into the home of a grandfather who is playing at building houses with blocks to amuse the little child—his girl's girl.

He laughs with her when the blocks tumble and builds them up again just as he did his life's work many a time, and he is still building. He will not recognize old age because there is so much youth about him. It is the only way to beat Father Time.

To keep youth above you, love and be loved.

(Copyright, 1916.)

His Portion.

Bacon—They say in some countries they eat giraffes.

Egbert—Great guns! Think of getting the neck!—Yonkers Statesmen.

A Day With Bernhardt Described By Her Friend Edmond Rostand

Perhaps Someone Will Be Able To Find the Secret of the Power Which Drives the Divine Sarah, By Reading This Appreciation Written By Rostand—He Tells of the Bernhardt of the Theater.

Coffins, Crocodiles, and Other Eccentricities Strangely Lacking In the Daily Life of the Woman Rostand Knew—"The Only Sarah I Know Is the One Who Works. She Is Greater."

NEXT Monday night Sarah Bernhardt, in the seventy-first year of her age, comes to the National Theater for one week's performance in repertoire.

An explanation for the strange power which drives this wonderful woman has been sought by many, but not found. The seeker ever futilely comes back to a mere rehearsal of evidence of the power—as if to assure that it does exist.

Perhaps as far as any one will get in explanation is that she works, and works, and then works more, and that the miracle which drives her on is perhaps only work itself.

Surely her greatness has been achieved at a tremendous personal sacrifice, at a cost of endless submission to her fate.

Rostand's Appreciation.

Edmund Rostand, author of "L'Aiglon," which she will give in Washington, and other plays, has known her as well as anyone. His own appreciation of the Bernhardt of the theater is illuminating. It swamps one with its revelation of the richness of the genius of the great actress; with the unsparing intensity of her theatrical life; with the lesson of concentration and devotion which it shows is the price of greatness.

Rostand denies that he ever knew the Bernhardt of the coffin, of the crocodile, of the hundred and one eccentricities painted by sensationalists.

His Bernhardt is the servant of the theater, the handmaiden of art portrayed in a verbal photophay, teeming with action. He mentions neither time nor place. It is unnecessary, for the scene is one which Madame Bernhardt has enacted a thousand times at the height of her career under many different skies.

Rostand says:

She Enters the Theater.

"A brougam stops at a door; a woman enveloped in furs jumps out; threads her way with a smile through the crowd attracted by the jingling of the bell on the harness, and mounts a winding stair; plunges into a room crowded with flowers and heated like a hothouse, throws her little beribboned handbag with its apparently inexhaustible contents into one corner and her bewinged hat into another, takes off her furs and instantaneously dwindles into a mere scabbard of white silk; rushes on to a dimly lighted stage and immediately puts life into a whole crowd of listless, yawning, loitering folk; dashes forward and back, inspiring every one with her own feverish energy; goes into the prompter's box, arranges her scenes, points out the proper gesture and intonation, rises up in wrath and insists on everything being done over again; shouts with fury; sits down; smiles, drinks, tea, and begins to rehearse her own part; draws tears from case-hardened actors, who thrust their enraptured heads out of the wings to watch her; returns to her room, where the decorators are waiting, demolishes their plans and reconstructs them; collapses, wipes her brow with a lace handkerchief, and thinks of fainting.

She Makes a Costume.

"Suddenly she rushes up to the fifth floor, invades the premises of the astonished costumier, rummages in the wardrobes, makes up a costume,

SARAH BERNHARDT.
In the Role of "L'Aiglon," From the Play of That Name by Rostand.

pleats and adjusts it; returns to her room and teaches the figurantes how to dress their hair; has a piece read to her while she makes bouquets; listens to hundreds of letters, weeps over some tale of misfortune, and opens the inexhaustible little chinking handbag; confers with an English perruquier, returns to the stage to superintend the lighting of a scene, objurates the lamps and reduces the electrician to a state of temporary insanity; sees a super who has blundered the day before, remembers it and overwhelms him with her indignation; returns to her room for dinner; sits down to table splendidly pale with fatigue; ruminates her plans; eats with peals of Bohemian laughter; has no time to finish.

The Evening Performance.

"She dresses for the evening performance while the manager reports from the other side of a curtain; acts with all her heart and soul; discusses business between the acts; remains at the theater after the performance, and makes arrangements until 3 o'clock in the morning; does not make up her mind to go until she sees her staff respectfully endeavoring to keep awake; gets into her carriage; huddles herself into her furs, and anticipates the delights of lying down and resting at last; bursts into laughing on remembering that someone is waiting to read her a five-act play; returns home, listens to the piece, becomes excited, weeps, accepts it, finds she cannot sleep, and takes advantage of the opportunity to study a part. This is the Sarah I have always known. I never made the acquaintance of the Sarah with the coffin and the alligators. The only Sarah I know is the one who works. She is the greater.'

What Women Are Doing

MRS. ARTHUR MURPHY, of Edmonton, Canada, known as "Janey Canuck" in Canadian literature, has been decorated by King George of England with an order conferring upon her the title of Lady of Grace. Mme. Nellie Melba has received the same order for relief work during the war.

Miss Lucille Thompson, of St. Louis, was the first woman to be given a scholarship by the Washington University Medical School.

Mrs. Georgia Robinson, recently appointed policewoman in Los Angeles, is believed to be the first colored woman in this country to hold such a position.

Miss Monica Kowalewska, of Minneapolis, Minn., believes that State law should require that every employer of large numbers of women should employ a matron for them.

Miss Virginia Gildersleeve, dean of Barnard College, has received the degree of LL. D. from Rutgers College, the first of the sort granted to a woman by that institution.

Miss Margaret McAleer, of the Frostburg, Md., Normal School, claims that she has not missed a day nor been tardy during eleven years of school attendance.

A Celtic Scrap.

I like to see the Celtic Mc
Assail the Irish Leary'O,
For I'm a Saxon—kiss me quick—
And dearly love a brother's row.

When friends fall out, watch me fall in
To all the things the scrap's about;
Islands and seas and gold and tin,
You never see my traps about.

Until they're sprung, then little, much
The Saxon gets the goods, by God—
To me what's Serb, Greek, Irish, Dutch?
Let 'em deep drain their bloody sod!

All hail the Anglo-Saxon race!
Normaine and Celts, Welsh, Scotchmen, too.
Come off my earth. I've left a place
Under the soil for such as you.

—Charles Hall Bradford.

Seen In The Shops

A DAINTY variation of an artistic idea that is being extensively copied crops out in the pretty butterfly trays at a Fourteenth street shop. These, instead of being set in wooden frames, like pictures, are bounded with raffia in the greens and browns of the grasses the butterflies love.

The butterflies, too, are not the exotic creatures that appear in some trays, but yellow, black-spotted little things that may be seen in anyone's garden. Those in coaster size are $1.50. Others, larger, are $2.50 and $3.50.

Why buy a gold lace hat when one may be made at home much more cheaply? A gold frame costs $1. Gold lace is priced from 75 cents and up a yard, and the narrow bandings of mole or skunk used so extensively for trimming are priced at $1 or even less. It is possible to concoct a hat for $3 that is the equal of one that will sell for $10 and more.

Fido's winter outfit is now a matter of much concern. Special little blankets, made much like a horse blanket with straps to prevent slipping, are heavily wadded, bordered with fur, and priced at $5.

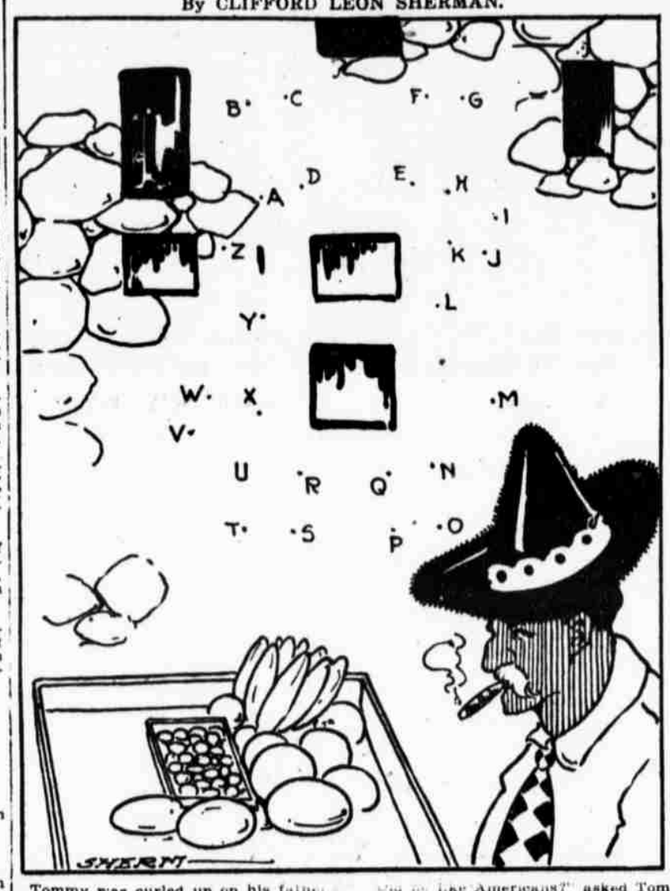
An electric toaster, one of the things you have been wanting and denying yourself for some time, may now be had for $1.98. This is the simple rack style, with room for two large pieces of bread.

With each $1 bottle of a most satisfactory furniture cleaner and polisher is given a spray that will distribute the liquid evenly over the wood. It may afterward be rubbed to a gloss with a bit of flannel or cheesecloth.

Telephone Main 5260 and ask the Shopper for information regarding the shops where these bargains may be purchased.

The Alphabetical Dots

By CLIFFORD LEON SHERMAN.



Tommy was curled up on his father's lap thinking up questions.

"By the way," he asked, "where was that you went to buy the alligator pears that you sent us."

"Oh, that was over in Juarez," his father replied. "I bought them of an old Mexican who had a stand outside of the wall of the cuartel."

"Do we like Americans?" asked Tommy.

His father pondered for a moment and said. "Well, I'm not sure that he was very fond of Americans, but he was mighty fond of American ——."

(To complete the picture, draw a straight line from the dot marked A to the dot marked B, and so on through the alphabet.)

(Copyright, 1916, by John N. Wheeler, Inc.)

Why Interest in Your Child Should Extend To Within the School

By DR. LEONARD KEENE HIRSHBERG.

NEXT to the influence and capacity of a teacher and the school life to make a youngster devote his whole-hearted attention to his daily studies, the school should take care of the growth and nutrition of the little tots.

In a comparison of the growth attained by children of the same age, half of whom attended school and half of whom did not, it was found by Dr. Lewis M. Terman, of Stanford University, and by others, that school life checked both the height and weight of the pupils to the extent of half an inch to an inch, and half a pound to over a pound, respectively.

Five hundred children from five to six years of age measured by two Swiss physicians before and two months after they entered school, proved that they had lost 20 per cent of the weight, and did not grow to the expected degree. This condition was most marked in children under six years, and is a strong point against sending children to school at too early an age.

Actually Lost Weight.

Another investigator followed the growth of 1,014 children through the first four years of school life, and found that 46 per cent failed to gain weight in the first school year, while 21 per cent showed an actual loss. Ten per cent failed to gain during the second year, and 2 per cent less each succeeding year.

As the school year proceeds it has been found that the amount of food consumed by school children in the different months decreases steadily. Prof. Walter B. Cannon, of Harvard, and Prof. Parlow, of Petrograd, explain that this is due to the indoor life, sedentary check to animal activities and changes these cause in the physiology of digestion.

A quiet, indoor school life for a large part of the day makes the lungs lazy. Shallow, indifferent breathing is the rule, with its costly effects upon the quality of the blood, the invigoration of the senses and the activities of the muscles and internal structures.

Faulty nutrition with more or less tissue debility is the price paid for the child's loss of zest, need of deep breathing and deprivation of outdoor sunlight.

Watch Child's Posture.

The improvement which quickly takes place in the blood, digestive powers and other textures as the result of a well spent vacation has been shown by tests made by Dr. Borchmann, of Moscow. He made blood tests on nineteen boys and eighteen girls of Moscow before their two weeks' Christmas vacation, and again after their return. The second test revealed an average gain of nearly a million red blood corpuscles to each 4,000,000. This speaks in a loud voice for along midwinter school vacation. I know all the boys and girls who read this will agree with me.

Similar results are apparent in children who have been transferred from indoor classrooms of the ordinary sort to the open air school rooms now properly the vogue.

Influences Respiration.

Records are now available also which shed light on the amount of respiration of the different parts of the lungs, in accord with the different postures assumed by children in the school room.

If a child sits "lop-sided" or with the shoulder of one side drooped more than the other, the upper part of the chest may have too little expansion and respiration and an excessive expansion below.

On the contrary, when the child sits erect and symmetrically, or even if he bands a little bit forward, the peak and upper portions of the lungs yield a full amount of oxygen to the blood.

Experiments conducted upon twenty-five pupils during school work shows a diminution in respiration. After the pupils had been seated half an hour there was a decrease of nearly 50 per cent. Frequent changes of position of children in school, especially making them stand up and walk around every fifteen minutes, improves their work, blood, growth, and nutrition from 25 per cent to 70 per cent.

These facts are emphatic and plain, and it is high time that mothers and fathers realize how the health of their children may be injured during school hours.

(Copyr't, 1916, by Newspaper Feature Service).

Home-Made Calsomine.

Home-made calsomine or fresco paint is easy to make. Use whiting, tint it with dye the color wanted, stir up to a good thick cream, then add to it a heavy flour paste. This will not rub off.

Yellow ochre and no whiting used makes a cream ceiling. Use flour paste for a body. One good coat is sufficient. Easy to put on, easy to mix, it makes clean walls and ceilings, and the coat is not much.

By using dye and mixing colors you can have any color you want. Wash bluing and whiting makes blue, light or dark as you want it. Red dye and whiting makes pink or red as deep as you use color—it depends on the mixer.

Make a good paiiful for a room. It does not cost much, and is better than dirty walls.

Into the Realm of Fur and Velvet for Misses' Coats

Come and look through this great specialized shop, so splendidly stocked with new ideas for the miss, among which you will find

Girls' Coats for Every Occasion, $6.98 to $29.50.

Chic models of chinchilla, gabardine, plush, broadcloth, corduroy, astrakhan and smart diagonal cloths. Loose-fitting, belted, or with box pleats to meet every fancy.

HECHT & CO.
Seventh St. Near F

AMUSEMENTS

NEW NATIONAL TONIGHT at 8:15 Mat. Saturday
A. H. Woods Presents the Laughing Hit of the Season,
POTASH AND PERLMUTTER IN SOCIETY
With Barney Bernard and All-Star Cast of 35.
26 Weeks at Lyric Theater, N. Y.
NEXT WEEK—Mats. Wed. and Sat.

SEAT SALE FOR THE BERNHARDT ENGAGEMENT OPENS TODAY 9 A. M.
Prices: Nights, $2.50, $2, $1.50, $1, 75c, 50c. Matinees, $2, $1.50, $1, 75c, 50c.

BELASCO Tonight, 8:20. 50c to $2.00
"Opening night bill received with salvos"—H.
WASHINGTON SQUARE PLAYERS OF NEW YORK
Presenting 10 Famous one-act plays. Tonight and Friday night: Maeterlinck's "Interior;" Schnitzler's "Literature;" "Pierre Patelin;" "A Roadhouse in Arden." Sat. Mat. & Night, "In April," "Eugenically Speaking," "Helena's Husband," "A Bear," "A Roadhouse in Arden."
NEXT WEEK—SEATS NOW.
SILVIO HEIN Presents
William Shakespeare's Rollicking Comedy,
"THE MERRY WIVES OF WINDSOR."
WITH AN ALL-STAR CAST.
THOMAS A. WISE, CONSTANCE COLLIER, ISABEL IRVING.
Week of Nov. 13th. Mats. Wed. & Sat. Regular prices. Mail orders now filled as received.
E. H. SOTHERN'S FAREWELL in "IF I WERE KING," for British Red Cross.

B. F. KEITH'S TWICE DAILY
Mats., 25c.; Eves., 25c to $1.
"MANY RECALLS DEMANDED"—STAR
The International Star of Song,
GRACE LA RUE.
Italy's Greatest Tenor
CICCOLINI.
Lloyd & Britt. 16 Navassar Girls. Arthur Deagon. Five Others for Fun.
Next—Nora Bayes AND MORE
ELECTION NIGHT 2 SHOWS—7:45 and 10:15

LOEW'S COLUMBIA
Continuous. Morn., Aft., 10, 15 Cents. 10:30 a. m. to 11 p. m. Nights, 10, 15, 25 Cents.
NOW PLAYING
Louise Huff and Jack Pickford
In "SEVENTEEN"
GRAND ORGAN SYMPHONY ORCHESTRA

AMUSEMENTS

POLI'S THEATER TONIGHT 8:15 25c, 50c, 75c MATS. TOD. THUR. SAT. 25c, 50c
The Big Fox & Stewart Musical Show.
"KEEP MOVING"
Next Week—Election Returns Read From Stage.

HALTON POWELL'S DRAMATIC SENSATION
BROADWAY AFTER DARK By W. C. HERMAN

WILLIAM ALLEN WILBUR, A. M., Litt. D. Dean of Columbian College, G. W. U., will lecture before the "Shakespeare Society of America" on
"A Survey of the Shakespeare Comedies." Auditorium of Cairo, Friday evening, Nov. 3, 1916. Admission, members of the society, free; general public, 50c.

GAYETY BURLESQUE DE LUXE
Today and All This Week.
LEW KELLY
In "HELLO, NEW YORK"
Two complete shows election night. First show, 8:15 p. m. Second show at 11:15 p. m. Election returns by special wire.
Next Week—Jim Barton and the 20th Century Maids.

LYCEUM Home of Real Burlesque.
GRAND OPENING SUNDAY NIGHT.
"TANGO GIRLS"
Dometral, Greek Champion, vs. All Comers. Election Night—Two Performances.

DANCING

MR. & MRS. HARTLEY; all latest steps direct from N.Y.; studio 1123 10th st. nw. Ph. N. 2184; send for interesting literature in colors. Free. Agent for Modern Dance Magazine.

MILLER'S
Belasco Theater bldg. Ph. M. 5829. Dances for 1916-17. The Too-Too, the London TAPS, RITZ Waltz; private & class; instruc. by apt.

WYNDHAM 816 12th st. N. W. Phone Main 5679. Private lessons, 75c; class Thursday, 7:30 p. m.

GLOVER'S, 813 22d. Classes Tues., Thurs., Sat. Priv. lessons any hr., 50c; latest methods. Ballroom for rent. $5. Phone W. 1120.

Times Pattern Service

A SMARTER or more comfortable model for housework or wear in the studio would be hard to find. Cut in one piece, this apron offers good protection for the dress, and there is just the right touch of trimming given with contrasting goods for the yoke neck, sleeve finish, belt, pockets and full-length front band. You can duplicate the design most reasonably and easily by using the pattern.

The apron, No. 042, cuts in sizes 36 to 42 bust.

To make in size 36 requires 3½ yards 36-inch material and 1⅝ yards 27-inch contrasting goods.

To obtain this pattern fill out the coupon and enclose 10 cents in stamps or coin. Address Pattern Department, Washington Times, Munsey Building, D. C.

The Washington Times guarantees the delivery of all patterns sent through this service. No patterns can be obtained in person.

One week is needed for the filling of pattern orders. If patterns do not come within that time, notify this office for adjustment.

(SIZE MUST BE PUT ON COUPON.)

THE TIMES PATTERN SERVICE
November 2.
Name .....
No. 042. Street and Number .....
SIZE DESIRED ..... City and State .....

Cottolene

"The Natural Shortening"

Cake of excelling quality

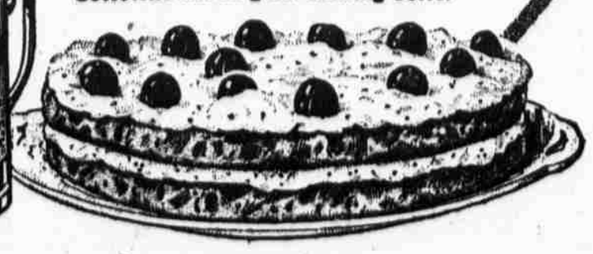
Just as Cottolene adds to the lightness and delicacy of biscuits and pastry, so does it meet the requirements for cakes of all kinds. You will appreciate the superior "creaming" quality of Cottolene.

Use Cottolene for all your shortening; learn how very good it is in cake-making; use it also for frying; realize the tempting, wholesome *quality* it gives to foods.

Cottolene is put in pails of various sizes for your convenience. Arrange with your grocer for a regular supply.

THE N. K. FAIRBANK COMPANY

"Cottolene makes good cooking better"



Almond Cream Cake

Cream ½ cup of butter and Cottolene packed together, add one cup of sugar, and mix in alternately ½ cup of milk or water and two cups of pastry flour sifted three times with two teaspoons baking powder. Beat well, flavor and add five stiffly beaten whites. Bake in two layers.

Whip sweetened cream until stiff; flavor with almond extract and sherry; add chopped blanched almonds and spread between and over the layers. Garnish with cherries.

From "HOME HELPS" mailed free if you write our General Offices, Chicago