NOTES AND COMMENTS

Consider the horse how he plows, or, for your greater profit, consider two horses and the difference between them. They stand at the end of a row of trees in an orchard, and the plowboy is resting and smoking on full pay. His excuse for this kind of work is one of the horses. Less than an hour before the team had been put to the plow, and this horse is breathless and covered with sweat. He looks as if another furrow would kill him. But, strangely enough, his mate, which is of about the same size and strength. shows no signs of distress. He is calm and collected, ready to rest and also ready to work. The plowboy explains between puffs. It seems that the panting and sweating horse is the vicitim of an unfortunate temperament. He is high strung and fretful. When he works he thrashes about and wears himself out with excitement. He is not lazy, but he is alawys worried. A large percentage of the energy with which he is endowed is wasted. The result is that he is exhausted after a very little labor. The other horse takes things as they come and frets not at all. He is at peace with the world as he stands there waiting for the next command, and when the command comes he will go ahead in the same temper. He could do twice the work of the fretful horse and not feel it half as much.

As it is with horses, so it is with men. When there is a fire-alarm attachment for every little task, ill temper, a waste of energy in nervous excitement, there is a tremendous spluttering, but no getting anywhere. The greatest work is to conquer the fretting. After that the real work of our lives will come easy. This is the moral preached by the horses, but possibly the plowboy is also an instructor who should not be overlooked. He belongs to a class that is rather common among the youth of the land. Much of his energy disappears in the smoke and in the strong epithets with which his conversation is adorned. While he is consigning the tired horse to all sorts of troubles it is evident that he is glad of an excuse for taking a vacation and charging it up to his employer. If his is the promise of efficiency in the rising generation perhaps there is an incidental use for horsewhips on farms that might be of great benefit to society. The serene and industrious horse is a rebuke both to his restless companion and to his loafing and conscienceless driver. Given a team like him and a man as good as the team and the difference in results would be as remarkable as if magic had intervened. It would be the difference between success and failure.

The London Guildhall meeting, addressed by Messrs. Asquith and Balfour, premier and ex-premier, and attended by representative Englishmen of all classes, was inspiring and significant. Permanent Anglo-American peace through arbitration is no longer a dream. Public sentiment throughout the British and American empires has made it a reality. But—the most ideal treaty of arbitration between Britain and America will not, as Mr. Balfour warned the meeting, reduce military-naval budgets or limit armaments. The treaty is desired and desirable for its "moral effect" on continental Europe. It is, as Mr. Asquith said, certain that "other things will follow" such a treaty—things which may and shall spell economy, relief of tax-payers, limitation of armaments by international agreement.

It is no secret that the most essential of these things is a good understanding between England and Germany. For Anglo-German distrust, Anglo-German rivalry in armaments and war preparations, and supposed irrepressible conflicts of interest between England and Germany constitute the most serious menace to peace and the most formidable obstacle in the way of comprehensive arbitration and lessening of war waste. It was announced at the Guildhall meeting that cheering news might be expected from Berlin. This is encouraging. It shows that the effect of the Anglo-American proposals is already emerging, that German statesmen have been impressed and are taking notice, and that the jingoes' superficial patter is losing its potency with "practical" men who see beyond their noses. Let the negotiations proceed. Germany is alert and interested. She will be drawn into the great movement, and the rest of western Europe with her.

CHILDREN AND CHILDISHNESS

Between Two Clashing Statements One Choice Morsel of Truth

"When I was a child I spoke, acted, and thought as a child, but when I became a man I put away childish things."—Saint Paul.

"Verily I say unto you, except ye be changed, and become as little children, ye shall not enter into the kingdom of heaven. Little children, of such is the kingdom of heaven."—Jesus.

I once had a silly book, compiled by some rabid bibliophobiac, and entitled "The Contradictions of the Bible," in which were arranged in parallel columns those texts which seemed to contradict each other, each sentence being set opposite its negative. The whole work was based upon the error that a contradiction is equivalent to a lie. The truth, however, is quite the contrary. Contradictions are the favorite method of wise teachers; they abound in Socrates and in Bacon.

In the two texts above, the apostle indicates that when one grows up he should cease to be like a child; while the master declares that except we retain and become like a child we are lost. And the confusion of this is but seeming, for it may be loosed and made into common sense by two words that are in our mouths every day—to wit: the words childlike and childish.

To be childlike, says Jesus, is to be great. I have seen some great men in my time, and have tried to learn something of their secret; and I have never known one who was not simple, approachable, and

WITH A CHILD HEART.

Great speech is always plain, lucid, and direct. Great art is least ornate. Great emotions are downright. Whereas pettiness of all kinds is sophisticated, smart, adorned, perfumed, and jeweled, or wants to be.

Childishness is another matter. About nine-tenths of what we call sin is mere childishness, undeveloped morality, arrested ethical growth, a persistent child longing for gingerbread and gewgaws, an inability to appreciate the future, and a readiness to sacrifice the future always for the present.

Note some of the childish things which we are to put away. First of all is crying, the most characteristic of all child faults. Analyzed carefully, crying is found to consist in this: the gaining of what we desire by the use of our disagreeableness. It is the weapon of weakness. In adults we call it complaining. or pouting, or sulking. How many a woman gets her way by "the tyranny of tears"! And how many a man rules his house by sheer surliness! Such are but grown up "bawl babies." It is almost worse than wickedness; it is meanness, and utterly despicable. Pardonable in a child of 6, it is unpardonable in a big, bewhiskered hulk of 46.

Another trait of childishness is the desire to "show off." Vanity, and love of notice, and the hunger for admiration is cunning enough in little Mabel in short dresses and baby curls, but when Mabel becomes Mrs. Q. K. Philander Jones, age 35, and is president of the Ladies' Aid, and the mother of four children, and the wife of the leading grocer, it becomes her mightily to "put away childish things," and especially the desire to preen and prance, and occupy the spotlight. Modesty and a modicum of humility ought to come with maturity.

A child, too, is naturally egoistic in his instincts. Every child seems to be a born pedestinarian. I have had children at my own table, and I know that each seemed to believe,

AS HIS INBORN CREED,

that he alone was predestined from the foundation of the world to have the largest piece of pie and the choicest portion of chicken. When we grow up this egocentric trait also is to be put away. A man ought to learn, with years, that "there are others."

But that element of the child view which, if retained, works most havoc in us is, as I have hinted, the lack of power to visualize and realize the future. When a baby wants a thing he wants it now. The one thing he cannot do with grace is to wait. The present, the actual, hems him in and dominates him. With years ought to come that strongest increment of spiritual power, the ability to see the unseen; that is, to see how our acts will affect others, how the future. The greater a man is, and the manlier, the more he weighs these invisible motives ad is governed by them.

For what is all defiling greed ,and theft, and treachery, and sensuality, and spite, and fraud but a reaching forth of sightless and infantine desire, ignorant and heedless of the unseen thunder and lightning of the moral world? And what are heroes but they who in one form or another, in quiet domestic sacrifice, or in business integrity, or in patriotism, or in religious devotion, have "endured the cross and despised the present shame for the joy that was set before them"?

Children are sweet, almost divine, even, in their innocent little shortcomings; but it is because they are children. The wisdom concealed in the two contradicting texts given above consists in the truth that there is, in grown persons, a vast difference between chiidlikeness and childlishness.

DR. FRANK CRANE.

THE PROPHET'S BIRTHDAY

CELEBRATING THE FESTIVAL IN TUNIS.

As Picturesque a Scene as That From the Arabian Nights.

The Mohammedan world has been celebrating the birthday of the Prophet, writes a correspondent of the Queen, and in few places could the rejoicings have so effective a setting as in Tunis. The Souks bazaars of Tunis are world famous, being larger and far more curious than those of Cairo or Algiers and the bazaars have been the focus for the most important part of the celebrations.

In the heart of the Arab city they spread like a spider's web in every direction. Imagine dozens of narrow, winding pathways; on each side tiny shops, within which some of the owners sit cross legged gravely smoking. The shops are seldom more than one story high; a round vault of stone covers the pathway with square openings to let in light and air and through which the blue sky seems even more intense in color by contrast with the comparative darkness of the covered way. Each of these streets has its own particular trade. In one are all the perfume sellers, and odors of jasmine and rose fill the air; another is devoted to the carpet sellers, exquisite hand woven carpets of every design and hue hanging temptingly round the doors. Then comes the bazaar of the jewellers, the leather makers and brass workers and so on.

UP HILL AND DOWN HILL

wind these quaint pathways, widening out at some places into open courts wherein an ancient mosque with its graceful minaret stands. To the stranger it is a labyrinth, bewildering and full of wondrous charm. A never ceasing stream of people pass along—Arabs, Jews, Turks, negroes—all lending marvellous color to the scene. The streets are too norrow for vehicular traffic and only a laden mule or donkey is sometimes to be seen making its way through the crowd.

And now imagine on the first night of this festival the walls of these streets covered with the most costly carpets and embroideries, from side to side strings of gaily colored lanterns and hanging from the roofs hundreds of cut chandeliers, many most beautiful and valuable, and blazing with candles. An enormous crowd pushes slowly along; on either side the shops, gaily lighted, are full of guests, who sip innumerable cups of coffee while waiting to see the Bey of Tunis, who, accompanied by his suite, is making a progress on foot among his faithful subjects. Music is heard on every side and the clamor of voices is indescribable.

It is truly a scene from the Arabian Nights. The strains from the Tunisian National Anthem, weird in its curious rhythm, proclaim that

THE BEY IS COMING.

A little procession of short, frock coated men with red fezes is seen approaching, in their midst the Bey, a gray haired, tired looking man, with little to distinguish him beyond an order composed of magnificent diamonds suspended from his neck. But the people's greeting was hearty and seemed to please him. At the house of one of the principal merchants he stopped and mounting to the upper story held an informal reception. Many Europeans were gathered there by invitation in order to see him. He must have been tired, as all day he had been making pilgrimage to all the principal mosques of the city.

Near the palace the scheme of decoration was artistic. In a little grove of trees in the centre of the square were massed hundreds of large round paper lanterns of a deep rose color, no other color being used. The effect was quite wonderful among the soft green of the trees and the white walled buildings around, while overhead a brilliant moon shed her silver radiance. It is all most picturesque and there is little or no rowdiness to mar the light hearted enjoyment of the people. For although many of the followers of the Prophet are not strict in keeping the word of the Koran to abstain from intoxicating liquors one rarely sees any drunkenness.

Tunis is always full of life and gayety and there is such wonderful color about the place. Climatic conditions are perfection and every day visitors who have never before visited Tunis are delighted with

ITS PECULIAR CHARM.

Motorists also find the country ideal, as there are thousands of miles of splendid roads throughout the country and endless places of interest to visit. The Gulf of Tunis seen from Carthage or the exquisite little village of Sidi-bon-Said, a little way beyond Carthage, is more beautiful in many ways than the Bay of Naples. Half circled by a chain of mountains, the blue waters of the gulf sparkle in the sunshine; the peak of Bon-Kornein, the rival of Vesuvius in outline, and the mountain formerly dedicated to the worship of Bael, stands proudly oposite Carthage, whose rise and fall it has seen. Tunis, lying low at the foot of olive clad hills, gleams like a white pearl in a setting of emeralds.

THE SUNDAY SCHOOL LESSON

INTERNATIONAL LESSON, MAY 21.

Song of the Vineyard (Temperance Lesson), Isa. 5. 1-12. Golden Text, Isa. 5. 22.

Verse I. My wellbeloved . . . my beloved — The difference in the words is merely one of rhythm. Isaiah is about to declare to the people of his time that their country is in danger from the just judgments of Jehovah. But he conceals his purpose by telling this story that all can understand. Who the beloved friend was, therefore, would hardly be asked.

A very fruitful hill—Literally, "a horn, the son of fatness," a word for "hill" peculiar to Isaiah. From Jerusalem it was possible to see many a bright promontory given up to vineyard cultivation.

2. Digged . . . gathered . . . . planted—The work of cultivation was as perfect as the situation. The choicest grapes to be found were introduced. In addition, a watch tower for the caretakers added dignity and protection to the vineyard. The wine vat would be hewed out of the solid rock, forming a receptacle for the juice from the press.

He looked . . . grapes — The confident expectation of a vinedresser, who had expended such pains on his property, would be that a fair return should come for his outlay. Instead he gets grapes that are only so in appearance.

3. And now—Marking an advance in the unfolding of the story. The prophet fittingly seeks a verdict from the men he addresses, as to what a husbandman ought to do in such a case. And with this appeal Jehovah himself enters the field, and the assemblage can be no longer in doubt as to the drift of the parable.

4. What could have been done more?—This reminds one of the sad wail of Jehovah in Isa. 1. 2, "I have nourished and brought up children, and they have rebelled against me." The case of the Owner of this vineyard of human beings, the people of Judah, is a strong and unanswerable one. He justly looked for the fruits of righteous character. but instead was rewarded with only the semblance of grapes, the poison of hyprocrisy.

5. I will tell you what I will do—There is nothing unreasonable in his decision. The prophet's hearers have already practically consented to the justice of such a judgment.

The hedge—Jehovah had provided Israel with every possible restraint and privilege. This is represented by the fact that this vineyard had not only a hedge of thorns but also a wall of stone. But now all protections are to be trodden down, and the nation is to be left to the mercy of the invaders.

6. I will also command the clouds—With this the veil, if any still remained, was entirely removed. For none but Jehovah can withhold the rain.

7. For—Introducing the prophet's two-fold application of the parable: (1) The vineyard represents the people of Israel, and especially Judah, the plant of his delight; (2) The grapes he expected were justice and righteousness, and the wild grapes he found were oppression of the poor, and the cry of the oppressed. The words in the Hebrew at this point are wonderful in their studied correspondence of sounds, the effect being to deepen the impression, that the natural result of so much care of his people, on the part of Jehovah, has been cruelly perverted.

8. Woe—An indictment of the landed proprietors, who, by joining house to house, and seizing upon every nook and corner of real estate, crowd out the poor and deprive them of residential privileges. We have seen, in the case of Naboth, how tenaciously every landowner clung to his holdings, since the rights of citizenship were measured mostly by a man's possession of so much soil, and, once deprived of it, he was in danger of becoming a mere slave. Such evictions of the smaller owners of property were common in this age, and called forth the bitter denunciations of other prophets.

9. In mine ears—Jehovah takes the prophet into his confidence, and the prophet, in turn, makes the startling announcement that all these evils are known to Jehovah, and that he will not suffer them to go unrequitted. When they are secure in their houses great and fair, feasting no doubt on the spoils of their avarice, then shall come upon them the curse described in the following verse.

10. One bath—About eight gallons (of wine). This barrenness of the land, "Jehovah's remedy for land-grabbing," is still more pointedly portrayed in the profitlessness of planting grain; for one ephah shall be the sole return from the planting of ten ephahs (a homer being ten or twelve bushels, or ten times as much as an ephah).

11. Rise up early in the morning—To drink in the morning was reckoned by the Romans and Jews a shameful practice. Sensuality, in the mind of the prophet, goes along with avarice. The latter, after all, is simply self-gratification in another form, and the two often go hand in hand.

12. The harp, etc.—Mirth and music filled their feasts, but it was like a din in their ears that drowned out the voice of Jehovah, and rendered them insensible to the operation of his hands by which he was plainly about to execute a terrible judgment upon them.

HAIR AS A SIGN OF HEALTH.

When people are in good physical condition, the fact is always apparent in their personal appearance. The skin, the teeth, the nails and the hair will all bear witness to the fact that it is well with their owner.

The appearance of the hair is a wonderful index to the state of health. When a person is in a lowered condition, either as the result of a severe illness or shock, or when suffering from poor digestion and defective circulation, the hair will at once betray the fact. It will be lusterless and dry-looking, and will oppose an aggravating resistance to all efforts to make it look well.

The great temptation at such a juncture is to overtreat the local condition and neglect the general condition. The proper course to pursue is the exact reverse of this. It is true that something can be accomplished by local measures. If poor circulation, for example, is at the root of the trouble, vigorous massage of the scalp will bring the needed blood to the surface, and the tiny roots at the base of each hair will get the nutriment for which they are starving. But efforts to improve the circulation at one particular spot are poor economy. unless joined to an attempt to better the general circulation, and this can best be accomplished by proper exercises, and above all, by proper breathing.

The man who said that deep breathing would cure baldness promised a little too much. Many people must bow to their baldness as a destiny. At the same time, deep breathing will improve the circulation; if the circulation is improved, the scalp must come in for its share, and a healthy scalp means hair as good as the particular individuals is entitled to.

In the matter of luxuriance, the inequalities in human fates seem to be marked. Some people, do what they will, always have a thin growth of hair, and others, in spite of ill health or negligence, have thick hair. It seems to be one of those questions where taking thought has little to do with it, one way or another. But the thinnest hair may be well kept; and softness and gloss, and a look of springing health, are largely within the control of all.

Hair that is not scrupulously clean will never look well, and many persons suffer from an unwarranted fear of the shampoo.

Very dry hair is much improved in appearance by the tiniest application of some bland oil to the roots after the hair is dry.

The hair-brush has been so mishandled that it has fallen into disrepute with many people, but it is a very useful instrument if kept perfectly clean, and used with care and gentleness.—Youth's Companion.

A saucer of baked beans can be warmed up with catsup in a pan, and a spoonful on toasted crackers serves nicely for the noonday luncheon.

In making a shoe bag or laundry bag that is to hang at against the door, use brass rings instead of loops for slipping over the nails. They will not pull out as the loops may.

When preparing fish for broiling split it open down the back. After washing and drying on a cloth, rub the fish well with oil and flour. This prevents it slipping from the broiler.

The Home

Notes of Particular Interest to Women Folks

ATTRACTIVE RECIPES.

Currant Bread.—Ordinary bread dough sweetened a little and with a small extra amount of shortening and a cup of currants makes as good a loaf as one could ask for. If one cares to go to a little more work the following recipe is excellent: Whole wheat currant bread—Scald (do not boil) one and one-half cups sweet milk and one cup water. When tepid add one-half compressed yeast after soaking ten minutes in cool water, two tablespoons of sugar, and one of salt. Stir in enough whole wheat flour to make a stiff batter. Allow to raise—three hours is long enough if kept warm, over night if cool. When light add one egg, one tablespoonful of melted butter, one cup of cleaned and dried currants. Beat well, then add whole wheat flour to make a soft dough. Work well, mold into two loaves, place in greased pans, brush over with melted butter, let rise until light, and then bake in hot oven. When brown which should take about twenty minutes, cool the oven one-half and bake thirty minutes longer.

Raisin and Celery Salad. — Use two cups of celery, chopped; two oranges cut in small pieces, and one cup of raisins plumped, seeded, and halved. Add one-half cup of grated apple to one cup of mayonnaise and cover the mixture with this. Make the mayonnaise with lemon juice instead of vinegar and grate a little of the orange rind over the dressing.

Pistachio Ice Cream. — Blanch three ounces of pistachio nuts and chop them fine. If they seem dry cover them with one tablespoonful of sherry or a few drops of rose-water and let stand for some time. Scald one pint of cream, add one cupful of sugar, stir until it is dissolved, and cook until the cream looks blue and thin. Take from the fire, add one pint of raw cream, and cool. When cool add the nuts and flavor with one teaspoonful of vanilla, one teaspoonful of pistachio extract, and color a delicate green. Turn into the freezer and freeze.

CAKE.

Coffee Cake.—Two cups sugar, one cup butter, one cup raisins, one-half cup sour milk, one-half cup hot coffee, one small teaspoonful of soda, one-half teaspoonful of cinnamon, and one-half teaspoonful nutmeg, two cups flour, cream sugar and butter together. Dissolve soda in the coffee and then pour into the milk; add to cream and sugar. After sifting flour three times, mix with the raisins and spices, add to the rest of the ingredients, and bake in a moderate oven from five minutes to one hour.

Chocolate Cake.—One cup milk, two squares chocolate. Put on and boil until it thickens. Set off and allow to cool. One cup sugar, one tablespoonful butter, creamed, add chocolate and milk, pinch of salt, one level teaspoonful baking soda, one-half cupful boiling water, flour to make as stiff as any deep cake.

Coffee Icing.—One and one-half cups confectionery sugar, one teaspoonful of vanilla, piece of butter size of egg, four teaspoonfuls cocoa, three tablespoonfuls of strong boiling hot coffee (hot coffee heats up frosting). Cream all together.

Ice Cream Cake.—One cupful sugar, one-half cupful butter, one-half cupful milk, one and one-half cupfuls flour, one and one-half teaspoonfuls baking powder, whites of three eggs, two teaspoonfuls vanilla. Icing—One-half cupful pulverized sugar and more, one and one-half teaspoonfuls vanilla.

Cocoa Cake.—One-third cup butter, one-half cup water, one and one-half cup flour; beat all together; five teaspoonfuls of cocoa, sift with flour five times separately two teaspoonfuls of baking powder; bake in moderate oven. The more you beat the cake the better it is.

FRUIT BERVERAGE.

Raisin Wine.—Chop fine two pounds of seeded raisins, add one lemon, a pound of white sugar, and about two gallons of boiling water. Pour into a stone jar and stir daily for six or eight days. Strain, bottle, and put in a cool place for ten days or so, when the wine will be ready for use.

Fruit Punch.—One and one-half dozen lemons, one dozen oranges, juice from one quart canned raspberries, eight cups granulated sugar, ten quarts of water, one dozen bananas. Press the juice from lemons and oranges. Add the sugar and berry juice. Let stand until ready ao use, then add the water and bananas, which must be sliced. A few strawberries may be added, or cherries if one so desires.

USEFUL HINTS.

Very pretty curtains for living rooms or dining rooms may be made of madras. It washes well and is durable.

When making a steamed or boiled pudding pleat in the cloth at the top to allow the pudding to swell.

When beating eggs, observe that there is no grease on the whisk, for it will prevent the eggs from frothing.

To remove odor from a knife used in peeling onions, run it through a raw potato.

Liquid soap has supplanted the cake kind in many homes, because it is tidier and more refreshing.

An egg that is shiny may be suspected; one that is rough on the surface generally is fresh.

If gilt frames are coated with copal varnish it will preserve the gilt and they can be washed with water without removing the lustre from the gilt.

To take axle grease out of goods rub the spot with lard. Rub the goods in the hand as if washing. Let stay in three hours, and then wash out in cold water, using plenty of soap.

HOW A PAINTING IS MADE

Some Ideas of Creation Helpful in Studying Paintings.

It will be helpful in thinking out famous pictures if we have some idea of how a painting is made. People who have known a great deal about pictures and who had first visited many galleries have said, nevertheless, that when they learned the first time they visited a studio and saw an artist really at work came to them as a revelation, says St. Nicholas Magazine.

The materials are simple. Before the artist is his easel, on which, as we us say, rests a large blank canvas, that is, a piece of linen stretched and tacked upon a wooden frame, and prepared to receive the colors.

Usually the artist stands at his work, so that he can readily step back and forth and view the picture as it will look from some little distance. For this reason, the easel should be large. The light should come from above.

Near at hand are his colors, squeezed up in tubes; and on his palette, which he usually holds in his left hand, he has squeezed enough of some fifteen or twenty colors to last him through the day. The dish is a small quantity of turpentine or oil, and very likely a little varnish or some other liquid suitable for thinning the colors. Then he has but to take one or more of his brushes and begin to work.

But you must not suppose that he will begin to paint without some previous thought, even if the picture is to be a portrait and the model is seated before him. This is one important thing he has to do, and that is to think.

We can follow the artist a little way in his thoughts. First there are two important things he has always to consider.

Whatever the result is to be, he cannot paint everything in it. So he must select. Some painters occasionally use a card with a small rectangular hole cut in it through which they look. Whether they are in the studio or out of doors they look through this small hole at what they see seems to be what they wish to paint. This determine in this way how much or how little of the entire scene will include in their picture. Even from this selected frame much must be left out. No artist could paint every blade of grass or every leaf on the trees or every hair of a head. He must find a way to suggest the whole without trying to literally put it all in, that is, in every detail. One of the best qualities of an artist is knowing what to leave out.

Another important thing the artist will decide is the arrangement of his scene. If a model is before him, he will seat him in different positions untl the result will be a satisfactory pcture. If it is a landscape, it may be that a tree or other object must be placed in a different position from the one it occupies in the real scene in order to appear best in the picture. If he followed Nature exactly he would have a picture, but by leaving out much and combining what is harmonious, he produces an effect of Nature and makes what is called an artistic picture.

These two principles of selection and arrangement make up the composition. Before beginning to paint the artist has nearly always thought upon the composition. Usually he makes one or more preliminary drawings for this purpose. If the picture is to be a portrait, a careful drawing of the same size as the canvas is usually made in chalk, perhaps on the canvas itself, perhaps on a separate sheet before the presence.