



May be the dough had forgotten
to *rise*.

Or had risen quickly overnight
and *fallen* again—

To rise nevermore.

'Twas *weak* flour, of course.

Meaning weak in *gluten*.

But FIVE ROSES is strong, *unusually*
strong.

With that *glutinous* strength which *compels*
it to rise to your surprised delight.

Stays risen too.

Being coherent, *elastic*.

And the dough feels *springy* under your hand.

Squeaks and cracks as you work it.

Feel the *feel* of a FIVE ROSES dough.

Note the wonderful *smooth* texture—*soft—velvety*.

Great is the *bread* born of such dough—

Your dough!

Try this *good* flour.

Five Roses Flour

Not Bleached



Not Blended

LAKE OF THE WOODS MILLING COMPANY, LIMITED, MONTREAL

Pisa's Leaning Tower.

It was in 1173 that the Pisans decided to build a campanile for their cathedral in so splendid a style that the tower of the rival city of Venice should pale before it, and it was two hundred years before they completed the work which has served to illustrate the stability of inclined structures to generations of schoolboys. The tower has attracted visitors to Pisa from all parts of the world, not so much for its architectural beauty as its leaning peculiarity.

Bonanus, the first architect, commenced building in 1174, and had hardly reached a height of forty feet above the ground when he discovered that the tower was considerably out of the perpendicular. He at once made great efforts to remedy the defect, and, in order to keep the center of gravity within the building, he placed the first, second, and third storeys successively nearer the perpendicular. The subsidence still continued, and when Bonanus ceased to be the architect the tower was far from upright. After this no one was found to undertake the work for sixty years, until Benvenuto did so in 1234. His efforts were no more successful than those of his predecessor, and the only thing he accomplished was the addition of the fourth storey. He was succeeded by William of Innsbruck, who added the fifth and sixth storeys, and restored the structure to the perpendicular by the simple device of making the pillars of these storeys higher on one side than the other. Finding it was impossible to prevent the sinking of the foundations, he in his turn lost courage, and abandoned the unfinished structure to its fate. The building was at last finished by Tommaso, who added the bell-house on the summit, after a further lapse of nearly one hundred years.

At the opening of the nineteenth century the inclination of the tower was 8.6 per cent. of its height; now it has reached 9.2 per cent. This sinking is attributed partially to the fact that the foundations are being undermined by water and partially to the fact that the imprudence of some official has allowed the opening of drains, and even the excavation of a cistern, at the base of the tower. A commission has been appointed to study the matter, and reports

that the foundation is formed of a ring exactly the size of the walls, and goes down only about ten feet below the ground—a totally inadequate depth. The situation appears to be rather serious, and, according to a writer in "Cosmos" (Paris), it has even been necessary to cease ringing the bells. Taken in time, however, there should be no difficulty in assuring the safety of Pisa's famous tower. It is a well-known fact that a sub-structure was built under the cele-

brated Washington Monument in America, and the art of the modern engineer should be quite capable of some similar feat here to arrest, if not to retrieve, the present fault. T. P.'s

Undoubtedly many more people might write for the press than do,—at least as far as practical articles are concerned. On the way through life most people find out many things that have been a decided advantage to themselves, and it is their privilege, if they be unselfish, to give these to the world through the periodicals of the day.

Many are deterred from writing for the public by the fear that they may not be able to compose nicely; yet in all practical writing there should be little cause for this apprehension. The great necessity is to write clearly, forcibly, avoiding above all things circumlocution and "fine" writing. A straight, simple exposition is always interesting and dignified, and appeals to the common sense; a bungling, roundabout one, on the contrary, is likely to be thrown aside before the second paragraph has been read, if it does not, indeed, arouse a suspicion as to the clearness of the subject in the writer's own brain. . . . Fine writing, on the other hand, may well be left to those who have the true artist touch with the pen. The ordinary dauber in ink is likely to make sorry work of it, and the sooner he realizes that his soaring rhapsodies are only likely to produce mental nausea in his readers, the better.

It is always wise to read an article aloud before submitting it to the editorial rooms. By doing so inharmonious repetition of words, jerky or cumbersome effects, obscurities, etc., become glaringly apparent, and one has a chance to remedy them before letting the work out of his hands. It may take a little time to make corrections, but it will be time well spent.

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