

The Battle-Cry

By
Charles
Neville
Buck

A STORY of
the Cumber-
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A new optical method for making reproductions of sculptures consists in photographing the object from two or more points of view and then, with the camera and lines of sight in exactly the same relative positions, projecting the images to an intersection on the modeling clay or block of marble from which the reproduction is to be made. While somewhat crude in its present state, this process, says Popular Mechanics, is one that apparently has great possibilities for future development in making the reproduction, the worker simply cuts away the material at any point until the corresponding points as projected from the different cameras coincide on the surface. As most sculptural objects do not have points that are sufficiently prominent for their coincidence to be determined with precision, it is proposed to use an additional apparatus for projecting a series of fine lines and letters on the object while it is being photographed. These lines and letters, of course, appear on the negative made by each of the cameras and are projected with the image. In this way the worker obtains a set of artificial points that are sharp and definite, and the coincidence of these is easily determined.

Wise Precaution.

Very few people are ambidextrous; that is, able to use the left hand as readily and skillfully as the right. But there is an amusing story of one Irishman who was careful to cultivate that art. When he was signing articles on board a ship he began to sign his name with his right hand, and then changed the pen to his left hand, and finished it.

"So you can write with either hand, Pat?" asked the officer.
"Yis, sorr," replied Pat. "Whin I was a boy me father (rest his soul!) always said to me, 'Pat, learn to cut yer finger nails with yer left hand, for some day ye might lose yer right!'"
—Youth's Companion.

NOTED FOR SMALL THINGS

Great Men Not Always Held in Memory
on Account of Deeds of
Consequence.

It is said that the duke of Wellington once "chaffed" Lord Brougham as a man who at one time bade fair to go down to future ages as a famous advocate of law reform and popular education, but who, after all, would owe his renown in the name of the vehicle which had received his name.

Brougham retorted by saying to the duke that his name, which promised to descend to after-times as the hero of a hundred battles and the liberator of Europe, was to survive as the appellation of a certain kind of boots. The story is a good one, whether true or mythical, and suggests to us some of the strange ways in which men become famous.

One person acquires celebrity by his giant intellect, as Webster or Calhoun; another, by his dwarf stature, as Count Borrowski, or Tom Thumb. There are great men who are known to fame hardly less by their physical or moral eccentricities than by their intellectual might. Such was the case with Lord Brougham, who was long associated in men's minds with the queer twist of his nose, on which Punch hung so many conceits; and Lord Peterborough, who, walking from the market with a fowl under one arm and a cabbage under the other, quite threw into the shade Lord Peterborough, the hero of Almanac.

The same was the case with the great duke of Marlborough, whose brawlings with the Bath chairmen and acts of petty avarice were talked of long after the conqueror at Blenheim and Malplaquet was forgotten.

Britain's Great Arms Factory.
The Woolwich arsenal in England covers 600 acres. Here are made guns of all sizes, every form of military wagon, shot, shell, torpedoes, cartridges, bullets, war signals, life-saving rockets, and high explosives. The arsenal is divided into three main departments—the royal gun factories, the royal carriage department, and the royal laboratory.

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THE PENALTY OF CARELESSNESS

By S. W. Inglish,
Fire Prevention Expert.

Every time you hear the cry of "Fire!" you can be almost absolutely safe in thinking that someone has been careless. Fires don't happen. They are the inevitable result of combinations of preventable things. When analyzed to the last equation it will be found that carelessness is the root whence spring nearly all fires.

What a penalty industry pays to carelessness! Fire is the great destroyer. The wealth of a generation can be wiped out in but a brief hour. Why not fight fires before they start? Why not so conduct your habits and so keep your premises that when the fire demon wants to offer your savings as a sacrifice he will pass you by, just as those of Egypt of old were passed over when the sign they had been told to place over their doors, were seen?

Too often when those who are responsible from fire cry out they are the victims of bad luck, they are but paying the natural penalty for their own carelessness. If you want to keep down your fire insurance rates, wage eternal war against those things that ever breed fires.

NATION HAD EXALTED IDEAS

Pyramids and Temples of Early Mex-
ican Race Reveal Much to
Student of Religion.

Religion and superstition are much combined in the mind of the Mexicans, the result of both ancient and modern creeds. As to the antique beliefs and cult, there is much that appeals to the philosopher in the religious structures and history of the prehistoric, semi-civilized peoples of Mexico, or indeed of Spanish-America, whether North or South.

The pyramids and temples which the Toltecs and the Aztecs and the Incas built have something grand and broad underlying their main idea, the idea of being able to get on their temples rather than in them.

There is ever a source of inspiration in being upon the point of an eminence, to commune with providence, rather than being immersed within some gloomy walls, with toppling spires overhead. The spirit ever tries to get out, to ascend, and is exalted in accordance with its altitude.

Did not Moses at Sinai bring forth the enduring Decalogue from the summit of a great natural pyramid, rather than from the gloomy interior of a temple?

The exceedingly numerous pyramids throughout ancient Mexico seem to attest some exalted idea of a natural religion which found outlet and habitation in the great Teocallis.—New York Telegram.

"Classical" Music.

Many people have an idea that only the compositions of the old masters are classical and frequently imagine that these are classical because they belong to the past. It is not antiquity or the name of the composer that determines whether a piece of music is classical or otherwise. The true meaning of classical music is: Compositions which maintain a certain standard; music of the first rank. Compositions can be classical and romantic at the same time. The word romantic, as applied to music, means imaginative, fairylike. Music which is classical and at the same time romantic, is more emotional, more fanciful, more poetic and less rigid and formal than strictly classical compositions. For example, Beethoven's works are, more frequently, strictly classical, whereas Mendelssohn's and Schumann's are both classical and romantic.

Wisdom is not the same with understanding, talents, capacity, ability, sagacity, sense or prudence; not the same with any one of these; neither is that exercise of the reason into which the heart enters; a structure of the understanding; rising out of the moral and spiritual nature. It is for this cause that a high order of wisdom is still more rare than a high order of genius. When they reach the very highest order they are one; for each includes the physical and intellectual greatness is matched with moral strength.—Sir Henry Taylor.

The spirit will still be in a measure the slave of the body while we are capable of fear. The dream in our hearts is somehow to break through the last barrier of fear—to come out, as someone has said, on the other side of fear. The uselessness of the fear of death is as apparent to us as the sun in the sky. Its ignominious is a thing that haunts all who are subject to it.

Whether the love of death as the deliverer in the spirit of Walt Whitman is a passion to be cultivated may be doubted. Those who have scorned death most, as the great gentlemen of the Renaissance did, saw it none the less the destroyer of the beauty of men's bodies and of the light of the world as the common man knows it. To the religious mind, which accepts the vision of a real and populated world happier than this beyond the grave, death is no doubt the deliverer. But even to most religious men this world has gathered about it all the dearness of home; death, at its best, is an exile, a desertion. They have the bravery to die; but their bravery has the sadness of Hector's. And yet, as with Hector, some instinct drives them to despise this death of the body, to accept this exile as more to be desired than safety and a man's own hearth and children.

Christian, pagan, and atheist are at one in this. They feel that the life of the body itself can be fully enjoyed only when the fear of those that kill the body has been utterly overcome.—The Statesman, London.