

BATTLE OF FONTENOY
Victorious Charge of the Irish Brigade
11th May, 1745

BATTLE OF MARS-LA-TOUR
August 16, 1870



Pictures Like These Have Inspired War!

THEY have exalted the panoply, the romance, the frenzy, the reckless impulse, the clamor and the theatricality of contending hosts. But of the travail, of the wearying marches, the starvation, the deprivations, the exposures, the drudgery, they tell us nothing.

The artist and the poet have turned away from the cruelty and the brutality of Mars. They do not portray the hospital, they do not show the stone-bruised, ragged and mud-stained battalions, but

Pictures Like This Will Stop War!



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Here, at last you can learn for yourself, how well-founded was Vereschagin's objections to the so-called war-paintings as pictured above.

Weeks are spent in marching in blazing sun, in clouds of dust, or in toiling through mud while the rains drench the soldiers to the skin.

All these things last for days, for weeks, for months, while the time that is passed in actual fighting is but a few hours—and then, the picture we do *not* see is one that shows the wounded and dead on the fields of battle—left alone, to rot or starve—to freeze or die from exposure in other ways.

Looking at pictures like this we learn the truth about war, we see how terrible war is; that it is wasteful, destroys the virility, the strength, the youth, the hope of peoples. It calls to its sacrifice the finest and the staunchest. It drags budding manhood to the altar of hate. It devastates homes, it widows and orphans; it is not beautiful, it is sordid; it starves; it blights.

No human pen has ever depicted, no brush has ever reproduced war in its true aspect, in its real colors and in full detail.

Of the price that was paid, or the type of men who paid the price, we knew nothing until the discovery of the Long-Lost and Original

Brady Civil War Photographs

These pictures of Brady's will do more to win humanity to the cause of universal peace than all the oratory that can fall from the lips of man. Lost for fifty years, the plates at last have been discovered, unharmed, undimmed. They bear a mighty message to a waiting world—a world anxious for facts, a world eager for a greater civilization.

After you have seen them—unbiased, unprejudiced, granting full credit and full justice to North and South alike—after you have turned back the pages of time fifty years and walked through the trenches, through the hospitals, in the camps, you will realize what the Civil War meant, what war means. You owe it to yourself, you owe it to your children, to let them see all this and learn all this.

What We Have Done for Our Readers

Never before has a newspaper been able to do its readers a more valuable service. We have secured the rights in this city for the famous Brady photographs, taken on the actual fields of battle, and lost for many years. These historic scenes, with full history of the great struggle, newly written by Prof. Henry W. Elson of Ohio University, will be issued in sixteen sections each complete in itself, and known as "The Civil War Through the Camera." Each section is complete as a novel—and the full set of sixteen form a history of the war such as has never been published.

Cut Out War Souvenir Coupon

and bring or send it to our office with ten cents to cover necessary expenses such as cost of material, handling, clerk hire, etc., and get your copy of Section 9. Three cents extra by mail, there are no other conditions whatever.

*This article which has already appeared in nearly one hundred newspapers throughout the country is repeated by request of the Civil War Semi-Centennial Society.

The Civil War Through the Camera

—Section 9 Now Ready

Contains a Complete and Thrilling Narrative of the Great Battle of Gettysburg—Illustrated With the Following Brady War Photographs

Where Lincoln Spoke at Gettysburg, November 19, 1863. (Two photographs).
"The Crisis Brings Forth the Men," Major-General George C. Meade and Staff.
Robert E. Lee in 1863.
Mute Pleaders in the Cause of Peace—Men of the Irish Brigade.
The First Day's Toll—McPherson's Woods.
Federal Dead at Gettysburg, July 1, 1863—Seminary Ridge, Beyond Gettysburg.
In the Devil's Den.
The Unguarded Link. (Little Round Top).
The Height of the Battle-Tide. (Cemetery at Gettysburg).

Pickett, the Marshall Ney of Gettysburg—Meade's Headquarters on Cemetery Ridge.
Where Pickett Charged—General I.A. Armstrong, C. S. A.
"The Man Who Held the Center," Brigadier-General Alexander S. Webb.
Major-General George Armstrong Custer with General Pleasanton.
Where Shot and Shell Struck Sumter—Some of the 450 Shot a Day—The Lighthouse Above the Debris.
The "Swamp Angel," one of the Famous Guns of '63—After the 37th Shot, the "Swamp Angel" burst.
In Charleston after the Bombardment.
Scene of the Night Attack on Sumter, September 8, 1863, and

A Colored Frontispiece, "Pickett's Charge," Ready for Framing

All the momentous deeds and events of that mighty struggle—the war of "Brother Against Brother"—the grim generals urging forward their troops, the men and boys in the trenches, the sharpshooters in their strongholds, the cannoners behind the guns—the daily life of the boys in blue and the boys in gray alike—are revealed for the first time and now reproduced, identified and described in satisfying detail in

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The Civil War Through the Camera

Containing
Brady's Famous Civil War Photographs
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And Professor Elson's Newly Written History of the Civil War

CRACKSMEN HIT UP THE PACE

How the Merry Burglar Keeps in Touch With Modern Safe-Making.
The burglar of forty years ago carried a "jimmy" or crowbar, with a set of "twirls," or skeleton keys. With these he was ready to tackle any safe of the old-fashioned sort.
Safe making became a science and the "jimmy" useless, so Bill Sikes, of the

next generation, provided himself with dynamite cartridges or small charges of "soup," or liquid nitroglycerin, which he forced into the crack under the safe door and fired by means of a small pocket battery.
The safe maker took a step in advance, and, behold, the cracks were stopped and no cranny or crevice left into which any form of explosive could be injected.
But chemistry and electricity have both come to his aid. Wherever a burglar can manage to strip electric light wires he has

at hand a simple method of producing a degree of heat sufficient to pierce the hardest steel. He uses a carbon pole, safely insulated, and produces an arc powerful enough to melt anything.
A few months ago an attempt was made on a safe belonging to a firm of Birmingham jewelers, which contained \$40,000 worth of diamonds and other valuables. A great hole had been melted through two inches of solid steel, and if the thieves had not been disturbed at their work they would infallibly have secured

the "swag." These men used the oxyhydrogen blowpipe flame, which produces the most intense heat known to man, next to the electric furnace.
All that is necessary is a small cylinder of compressed oxygen, such as doctors use for patients suffering from pneumonia, a length of India rubber tubing and a blowpipe. The India rubber tube is connected with the nearest gas jet, and the result is a flame with a temperature of over 2,000 degrees fahrenheit, which will melt the Harveyized steel of a battle ship.

Another dodge of the up-to-date safe robber is the use of a chemical compound known as thermit. This consists of a finely powdered mixture of aluminum and oxide of iron.
At a certain temperature, well known to Bill, the aluminum begins to combine with oxygen, and the latter is taken up from the iron, and the result is oxide of aluminum and metallic iron.
The heat involved by this chemical action is so terrific that under its impact steel runs like melted sealing wax.

Fortunately for the public at large, thermit has, from the burglar's point of view, two formidable drawbacks. Magnesium must be employed to light the cartridge, and burning magnesium produces a brilliant glare of light. Again, thermit sends off huge columns of stifling smoke.—London Tit-Bits.
A False Alarm.
"You ought to have seen Mr. Marshall when he called upon Dolly the other night," remarked Johnny to his sister's young man, who was taking tea with the

family. "I tell you he looked fine sitting there alongside of her with his arm."
"Johnny!" gasped his sister, her face the color of a boiled lobster.
"Well, so he did," persisted Johnny.
"He had his arm—?"
"John!" screamed his mother frantically.
"Why," whined the boy, "I was—"
"John," said his father sternly, "leave the room!"
And Johnny left, crying as he went: "I was only going to say that he had his army clothes on."—Ladies Home Journal.