

# TELLS OF IRELAND

View of Killarney 2,000 Feet Above Sea Level.

Scene Forms Regular Panorama of Beauty—Mountain, Lake, Moor and Meadow Combine to Make Picture Rarely Seen.

Killarney.—Killarney has been so often and so vividly described by poets and other literary lights, and its beauties so often reflected by the painter, that attempts to say anything original about it would be almost an impossibility.

When one speaks or writes of Killarney it means to those who have traveled extensively that practically the last word has been said in denoting natural beauty or artistic surroundings. Set amid a series of surrounding hills, the highest of which rises to more than 3,000 feet above the sea level, the scene of which the ancient town is the center forms a regular panorama of beauty.

Mountain, lake, moor and meadow combine to make a picture rarely seen, even by those who have traveled in many lands. A climate mild as it is possible to conceive, sunshine and showers, or as a distinguished poet has described it, "smiles and tears," alternating, the wind from the mountains tempered by the milder breezes of the lakes, Killarney is not alone a beauty spot in nature, but a health resort as well.

The traveler walking down to the water's edge from the neighborhood of the Victoria hotel at the lower end of the lake, when the sun rises in the morning or sets in the evening, will see unfolded before him a picture which will linger in the memory while he lives.

A mile or so across the lake from Innisfallen, Ross castle is in view, one of the most picturesque of the ancient ruins around Killarney. Its tall quadrangular tower, or keep, was originally inclosed by outworks, built by one of the family of O'Donoghue Ross and believed to date from the fourteenth century. Its spiral stair of stone leading to the top commands an interesting view of the lower lake, the islands and the mountains all around. Almost beneath it are the remains of the old Abbey of Muckross, founded in 1440 by the McCarthy family on the foundation of a much older church destroyed by fire in 1192.

The ruins of the church and convent, measuring about 100 feet in length, and consisting of choir, nave, transept, tower and cloister, still remaining nearly perfect, despite the lapse of centuries, with a beautiful quadrangle of arches, some with pointed and some semicircular heads, constitute one of the most picturesque of all the Irish ruins. In the center of the square within the abbey is a yew tree, said to be as old as the abbey itself.

One of the quaintest of the traditions connected with the mountains environing Killarney is associated with the "Devil's Punch Bowl" and Mangerton mountain.

Rowed through the lakes by one of the veteran boatmen of the town, he enlivened the excursion by a series of stories which several of his listeners felt would not have done any great discredit to the late Baron Munchausen.

His version of what the "Devil's Punch Bowl" meant, as contained in the legend still credited in the locality, his own country gets too hot when his own country gets too hot for him, goes up to the punch bowl and takes his whisky hot there, or, as the old oarsman said, "Or maybe a 'Tom and Jerry,' as we used to call it when I lived in Boston."

When the traveler has rowed across the lakes, and listened to one of these



Corner of Beautiful Killarney.

old boatmen spin his yarns, even though they be only fresh water ones, he is perfectly prepared to believe the final tale as he passes by a little island known as "O'Donoghue's prison," and beside which he is informed that O'Donoghue's white horse" periodically glides across the lake with O'Donoghue on horseback, toward Ross castle.

The tradition of the neighborhood is, as given out by our guide, that this old chieftain of the Glens "gave his prisoners a meal a day and as much water as they could drink" while he held the foreigner at bay, and refused to allow him to enter the kingdom of Kerry.

# Single Feather for the Midsummer Dress Hats



The single ostrich feather, uncurled and more or less heavy, is mounted very cleverly on the smartest of midsummer dress hats. Two models worth studying are shown in the pictures given here, one of them in two views. The beautiful Leghorn with upturned brim is covered on the upper brim and crown with chiffon in a color like that of the straw. Pompadour chiffon, by the way, is highly favored for this purpose and is useful where one wishes to remodel a straw hat that is soiled. A single long plume with unusual width of flue is mounted at the right side and stands almost perfectly straight until the natural bend of the rib tilts the end downward. (Some plumes are bent in the

rib into curves along their entire length.) Two large muslin and chiffon roses mounted at the base of the plume finish the model, which is an excellent example of what may be done with a single plume.

One of the most beautiful hats shown this season is portrayed in the Rembrandt model with short upstanding ostrich feather. It is a double hat of the softest and finest Milan braid, and is cleverly shaped into its outlines by means of ribbon laced through slashes in the straw. Such a hat needs almost no trimming, but the single standing plume with uncurled flues is especially fitting on a hat with so much dash and style. JULIA BOTTOMLEY.

## NEGLIGES OF CHINA SILK

Soft, Reclining Garments for the Hours When Ceremony is for the Time Forgotten.

Pale tinted china silk kimonos embroidered in self tones are charming and soft, for they, like so many of the season's garments, are made of the thinnest of thin china silk. These have a collar which turns back flat and very short sleeves, the back of the robe is plain, and the entire garment is unlined. In pink they suggest spring blossoms.

In this very thin china silk may also be purchased dainty waists made sailor or fashion, the collar, tie and pocket are of striped gray and white china silk. At about the same price come plain white china silk waists with high collars. Marquise waists for "separate blouse" wear are still very high in price; some are made of high neck, and others Dutch neck. Much Cluny lace is to be seen in the wash shirt-waists of inexpensive mode. These also come both Dutch neck and high.

## WITH THE PANIER EFFECT



One of the gowns worn by Miss Mary Moore in "Mrs. Dane's Defense," at the New theater, London. It is of plum shade, shot with heliotrope.

Small, Flat Jabots. Small and rather flat plaited jabots, which are only sufficiently large to fill in the neck opening of the coat, are being worn, and there is a fancy for flat lace bows with fan-shaped falls of lace.

## THAT CONSOLING CUP OF TEA

Traveler is Wise Who Provides Himself With Materials for Making the Cheering Beverage.

In traveling both at home and abroad, there is great comfort in your own cup of tea. On the steamer, particularly, you miss your own brand, and the well-versed traveler who is wise in the lore of creature comforts never wanders far from home without her tea caddy. It adds greatly to her popularity, too. "Oh, if I only had a good cup of tea" is the general cry on shipboard, and then this far-sighted woman produces the cheering leaves, and she becomes the center of attraction, and has her little coterie every afternoon. There are some who prefer it for the morning meal, too, instead of the usual mediocre coffee with condensed milk.

For this poignant need of the traveler, a charming little tea box of mahogany containing a small silver tea caddy and a little tea ball, reproducing in miniature a tea kettle, has been put upon the market. It is very simple in arrangement, compact, and easy to pack and makes a really practical gift.

There are many places on the continent where good tea is a real luxury, and many an unsophisticated American is astonished when she pays her bill for what she considers a very simple repast. She finds that her cup of tea costs more than a very elaborate dessert, and so it is a great economy as well as comfort to carry your own tea with you.

White Net and Colored Batiste. Some of the newest dresses for midsummer show combinations of white net and colored batiste. The sleeves and under-arm sections of the waist are made of net, as well as the upper portion of the skirt. Embroidered panels of light blue batiste in English eyelet pattern are used from the waist yoke to the bottom edge of the skirt.

Narrow founces of embroidery appear in three successive rows in the sides of the skirt, and are joined to the panels. Other dresses showing a similar combination have pink embroidered batiste in solid pattern combined effectively in both waist and skirt with the white net. Another colored model is made of pink voile with embroidered patterns worked out in white linen floss.

Bureau Scarfs. The white linen embroidered scarfs with eyelet work, punch work or designs in satin stitch are always in good form and wear pretty well. For a scarf that is a little out of the ordinary one may find most attractive affairs made of bands of cluny lace and openwork scrim. These, especially when over a color or figured crêtonne, are especially nice for cottage use. They are finished with an edging of the cluny.

# INTERNATIONAL SUNDAY SCHOOL LESSON

(By E. O. SELLERS, Director of Evening Department, The Moody Bible Institute of Chicago.)

LESSON FOR JULY 21

THE GROWTH OF THE KINGDOM.

LESSON TEXT—Mark 4:26-32, Matt. 13: 31.

GOLDEN TEXT—"Thy kingdom come, thy will be done, as in heaven so on earth."—Matt. 6:10.

Last week we observed the fact that the genesis of this new kingdom Jesus came to establish was to be the life, his life, when was as seed. The reception of the seed in various sorts of soil, however, made a vast difference as to the ultimate outcome. Today we may observe from these words of the Master what are to be the processes of the establishing of the kingdom, for we do not read into this parable a record of the final consummation, but rather that these parables reveal different aspects of the same general process.

While it is true that this first parable is only recorded by St. Mark it is in reality a complement of these parables about the kingdom found in the thirtieth of Matthew and elsewhere. We have already noted that the seed is the word, Luke 8:11, and that the soil is the hearts of men, but here Jesus tells us that in the spiritual as in the material universe man "knoweth not how" the life principle propagates itself. It is a helpful thought to every Christian worker that he is not to be held accountable for that part of the process; his part is to be that of the man who shall cast the seed into the ground. Not upon, but "into." (v. 26). Having thus planted the seed let him "sleep and rise again" e. g., let him trust a wise God to see it that the seed germinate and bring forth. All of your worrying and mine cannot hasten the process nor change the result once the seed is sown, so let us be careful to sow them right and as far as possible be sure we plant it in proper prepared soil.

Process is Gradual.

Again let us beware of presumptuousness "the knoweth not how." Can you, my reader, define life? Can you explain the transmission, the development, the propagation of life? We accept the results of these things in nature without questioning, why stagger at similar things in the spiritual realm? Why question the reality of the Christian life when we see all about us its results? In verses 22 and 23 of this same chapter we are admonished that if we have ears "let him hear" (a positive injunction) and almost the very next word tells us to "take heed what we hear." Going on down to verse 28 of the lesson we see clearly the reason for these words, for our lives will grow and will reproduce each after its own kind. If we sow wheat we reap wheat. If we allow tares to be sown in our lives we shall reap tares.

The process is a gradual one, but a sure one. "First the blade, then the ear, and then the full corn in the ear." The harvest will not take place until the process be completed. It is not till the fruit is ripe that the husbandman puts forth his sickle. We are not to bother ourselves so much with the process as we are to guard the source. Sow good seed and God will see to it that it shall bring forth. Let us not expect the "full corn" of ripe experience from the "tender blade" of early Christian life. Let us have patience till these young Christians have time to reach the full maturity of their powers. Jesus the harvester of this parable knew when to put in the sickle, viz., when the fruit is "ripe." (v. 29, R. V.)

The Main Truth.

Looking back over history his was indeed "less than all the seeds in the earth," yet he set into motion those principles and powers that have caused his kingdom to become great in the earth (Isa. 9:7.) Under the branches of this kingdom have lodged the weary and the stricken ones. The birds of the air symbolize the gathering together of the nations of the earth that they may take refuge under the shelter and shadow of the kingdom of God, see Ezek. 17, Daniel 4, etc. We must beware of fanciful interpretations or applications. The main truth is that almost without exception the beginnings of all great movements in the kingdom of God have been like mustard seed, small but exceeding great in their growth. Witness such moral developments as the slavery question. Compare the present day temperance agitation with what it amounted to one hundred, yes, twenty-five years ago. The same can be said of countless other "movements."

For the third parable that of the leaven which a woman hid in the three measures of meal we need to refer to Paul's inspired words as recorded in 1 Cor. 5:5-7 and Gal. 5:8-9. Here Paul explicitly tells us that leaven is a type of sin. That we who are in Christ are a new lump, unleavened. That the old leaven is that of malice and wickedness, but that we who have put away leaven are the bread of sincerity and truth. What do we therefore infer? Viz., that as growing up alongside the good seed shall also grow the tares with fruitage of death and decay.

## RECORD OF TIME'S CHANGES

Surely Visitor to the Scenes of His Boyhood Could Not Fail to Be Impressed.

"I reckon you see the old town looking some different from what it looked when you left it thirty years ago," said Uncle Eb Skinner to the native returning for a visit to the scenes of his boyhood. "All o' the back part o' Peevy's store is new since your day here, an' that bay winder in the drug store was put in since you left us. The deepo used to be painted yellor instid o' red, an' the town hall is bet by steam now instid o' with stoves, like it used to be in your time. Then two iron hitch posts in front o' the postoffice ain't been there more than ten years, and that stone watering trough instid o' the old wooden one you remember is another change. I reckon you've noticed that H. Greene has raised his house a story an' added a summer kitchen. That plazy in front o' the hotel is another change in the old town, an', of course, you've noticed the new hoss sheds back o' the church an' the broom shop wa'n't here when you was a boy with us. It employs five hands reg'lar an' seven in the rush season. Time makes changes, as I reckon you have seen." —From Judge.

## RASH ALMOST COVERED FACE

Warrenville, O.—"I have felt the effects of blood poisoning for eighteen years. I was never without some eruptions on my body. The terrible itching caused me much suffering and discomfort, while the rubbing and scratching made it worse. Last spring I had a terrible breaking out of blistering sores on my arms and limbs. My face and arms were almost covered with rash. I could not sleep and lost nineteen pounds in five weeks. My face was terribly red and sore, and felt as if my skin was on fire. At last I tried a sample of Cuticura Soap and Cuticura Ointment and I found them so cool, soothing and healing, that I got some Cuticura Soap, Cuticura Ointment, and Resolvent. I bathed with hot water and Cuticura Soap, then I applied the Cuticura Ointment every night for two months, and I am cured of all skin eruptions." (Signed) Mrs. Kathryn Kraft, Nov. 28, 1911.

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"Oh, George!" she broke in, "this is so sudden! Why, I never dreamed—"

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