

# INTERNATIONAL SUNDAY SCHOOL LESSON

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LESSON FOR SEPTEMBER 17

PRISONER IN THE CASTLE.

LESSON TEXT—Acts 22.  
GOLDEN TEXT—He is my refuge and my fortress.—Ps. 91:2.

Paul was rescued from the mob by the prompt action of Lysias, and was saved from scourging by revealing his Roman citizenship (21:27-29). Every true life, real social service, patriotism and national righteousness rest upon the value of conversion to Christ. The fundamental message of the Christian church must always be regeneration. With this message Billy Sunday is gripping the large cities, and Dr. John R. Mott is reaching the student life of the world.

I. Paul's Account of His Early Life (v. 1-5). By his use of the Greek tongue he obtained permission to deliver this address, and by his wise use of the Jewish language he gained the attention of the excited crowd. Paul asserted his Jewish origin. (Acts 21:30). Tarsus, where he was born, had a university which rivaled those of Athens and Alexandria, and Paul had probably heard its great philosophers. Paul was an educated man; he was brought up in Jerusalem from his early boyhood at the feet of Gamaliel its greatest teacher. Thus his religious training was according to the law of the fathers, and as "touching the righteousness which is of the law," he was blameless (Phil. 3:6). He was zealous for God, doing what he thought he would have him do even when "persecuted this way," the way of forgiveness, salvation and righteousness. Jesus said, "I am the way." Paul was at this time an instrument in the hands of the rulers, carrying out their plans, but he exceeded them in his zeal for "the traditions of our fathers (Gal. 1:14). He was not at all like those Pharisees whom Christ condemned as "white sepulchers." He was not what we would term today, "a bad man."

II. Paul's Turning Point (v. 6-21). Paul seems to pick out three different crises in this rehearsal. (1) His interview with Christ, when he saw Jesus as he really was in his glory, a living risen Savior (Cor. 9:1; 15:8). He had positive proof of the resurrection from the dead. This proof convicted him of sin. He had heard Jesus call. He had asked Jesus what he would have him to do. He was ready to obey, and something was given him to do. The light which he met on that journey arrested him in his mad course. The voice gave him his directions. In obedience to the command, "Arise and go," he gained knowledge and skill. (2) He lights upon his interview with Ananias (v. 14) where he received personal help from an experienced Christian. In the darkness and conflict of those three days of loneliness the questions must have been: "Could he leave rank, honor, friends? Could he enter the service of the despised one and suffer reproach, danger and death? During this conflict he must have had before him the vision of what God would have him do, and the work for which he chose him (vv. 16-18). His vision and commission constituted a strong motive for right decision. During the vision he came into the light, and confessed his faith by his baptism. As a result of those three days and his interview with Ananias he came to know God's will more fully. The next step was of course (3) his public avowal (See Acts 2:38; Heb. 10:22; Rom. 10:13; 1 Cor. 6:11). The purpose of Paul's whole life and mission was changed.

III. Paul's Dangerous Position (vv. 20-30). The mob gave him audience until his words about the Gentiles. His declaration that God had commanded him to go upon a mission to the Gentiles was an offense to the Jews, and his words fell like a "spark upon an inflammable mass of fanaticism." They broke out into a frenzy of excitement, and made preparations to stone him. An Oriental mob is hideous beyond degree, howling, yelling, cursing, gnashing their teeth, flinging their arms, casting off their garments (v. 23), throwing dust into the air to relieve their excitement and to express their execration. It was a manifestation of their uncontrollable rage. The opposition of a mob is no proof that the person it curses is wrong.

Immediately preparations stopped. The commander was called, and, learning that Paul was a free-born Roman citizen, he had cause to be afraid that he had gone too far.

To assert Roman citizenship falsely was punishable with death.

The chief captain told Paul that with a great sum he had obtained his Roman citizenship, but Paul's reply was, "But I am Roman born."

Paul was well cared for after this, and, in order to find out why the Jews were so opposed to him, the captain summoned the Sanhedrin to meet the following day, thus unconsciously giving Paul another opportunity to proclaim the gospel of Jesus Christ.

Paul indeed was ready to be bound, and also to die at Jerusalem for the name of the Lord Jesus.

He knew how his Lord had been bound (John 18:12), and he rejoiced in the fellowship of his sufferings (Phil. 3:10) yet he claims his right as a citizen for there is no need of morbidly seeking unnecessary disgrace or pain.

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JACKIE SAUNDERS



JACKIE SAUNDERS,  
CHAMELEON GIRL

She Achieves a Change à Minute in Her Emotions, and a Change an Hour in Her Costumes in "The Grip of Evil."

A change an hour in her costumes and a change a minute in her emotions is the record achieved by Jackie Saunders in playing the leading roles in "The Grip of Evil," the new Pathé photoplay in fourteen chapters. Miss Saunders can change her expression and her gowns so quickly that she had been called the "Chameleon Girl of the Screen."

One of Miss Saunders' admirers recently visited the Balboa studio in Long Beach, Cal., where "The Grip of Evil" pictures are being produced.

"Had Jackie Saunders been the chameleon that Scotch plaid would never have stumped her. I watched her for the past two hours and in that time she had three different costumes on and at least one hundred and twenty emotions have registered themselves on her countenance," this visitor said. "I don't know how she does it."

The roles played by Miss Saunders in this continued production range from the daughter of the millionaire railroad president to the child of the slums and from the ingenious debutante to the painstaking stenographer. In each of these characterizations Jackie Saunders is an entirely different person.

"The gowns have a whole lot to do with it," was the reply of Miss Saunders, when asked how she accomplished the difficult feat of varying her looks and her actions as the emotions of the character she was portraying varied.

"I don't believe there is a woman in the world who does not have her character changed with the dress she wears. I know in my own case I take on the quiet demure actions of a stenographer when I am attired in a neat business suit and enacting the part of a stenographer. I feel as though I were a hard-working girl, whose path is strewn with temptations, and that by every appearance I must show that I am ready at all times to resist them.

"Then when I am gowned as the society woman there is a certain feeling that comes over me which I cannot explain, but it makes me look and act different. I do things that I would never think of doing when I acted the part of a stenographer.

"And the colors of the gowns have much to do with the way women feel and act. I do not think that men realize women are as primitive as they are. We see so many situations portrayed on the stage or on the screen and read about them in books, where men hark back to the primitive days of the race, but novelists, playwrights and motion picture scenario writers seem to forget that women also have a primitive strain to them and hark back to prehistoric times in their actions as often as men do."

When Miss Saunders was told the number of characters she would have to portray in "The Grip of Evil" and given an approximate idea of the number of gowns and suits she would require she made a flying trip to New York.

It was a tolerably easy matter, with the aid of one of the leading modistes, to get the advance styles in her gowns and suits for parts as a girl of wealth and refinement.

Every episode of "The Grip of Evil" requires Miss Saunders to make from five to twenty changes of costume, and all the accoutrements of feminine wear that go to make the costumes complete have been provided for each of these. You can imagine how busy her dresser is.

George Marlo, who supported Florence LaBadie in "The Fugitive," a Thanhouser and Pathe feature, is a fine tennis player. Because of his work he could not attend the East-West tennis tournament at Forest Hills. Miss LaBadie, on a vacation, however, saw the matches.

"How were they?" Mr. Marlo asked her.

"They didn't have them," Miss LaBadie answered, winking at a friend. "A man in the stand took off his coat and there was such a riot that they couldn't continue the playing."