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BEING SOCIABLE.

IT'S NOT ALWAYS THE EASIEST THING IN THE WORLD.

A Poor Doakie Soon Found Out When He Tried His Best to Get on an Intimate Footing With His Blooded Neighbors.

"There's only one way to do it," said Mrs. Doakie.

Doakie had come to live in Tofton on his retirement from business, and was anxious to spend his money in the best society, only, unfortunately, the best society seemed in no hurry to take him up.

He was especially keen on getting intimate with the Bineveres, the people next door, who were what he called "real swells," though not wealthy.

They had been coldly polite, but Mrs. Doakie had noticed that Mrs. Binevere's hobby was poultry keeping and thought that a common interest ought to bring such near neighbors together, so it was with an air of triumph that he disclosed her brilliant idea.

Doakie was delighted and at once set about buying a stock of poultry. He attended a farm in the neighborhood, where some prize birds were put up for auction, and bought freely.

He meant to spare no expense, but he was considerably surprised when he discovered the value of exhibition fowls.

A friend advised him to buy a certain cockerel, and he bought it, but another bidder ran him up to 5 guineas before he secured it.

He soon found out how easy it is to keep "poultry for profit." He had the poultry, and some one else had the profit.

A few days later he encountered Mr. Binevere.

"So you have gone in for poultry?" she remarked.

Doakie said he had, at last hit upon a really delightful amusement.

"I wanted to look at Plymouth Rock cockerel of yore," continued his neighbor, rather acidly, "but you ran me up so fearfully."

Doakie apologized and felt small. His first attempts had evidently not advanced him much in his neighbor's good graces.

The cock turned out to have wonderfully fine legs, which it exercised chiefly at unseasonable hours; so much so, indeed, that Mr. Binevere, who was a bit of an invalid, sent round a polite complaint.

Doakie, in a fit of contrition, immediately had the offender lynched. When he met Mrs. Binevere after the sacrifice, she asked him what he had done with the bird, and when she learned its fate she turned upon him with a look of scorn and exclaimed in a voice of horror:

"You killed that lovely cockerel! Really, Mr. Doakie, that was a shame! You might at least have given me the chance of buying it."

Doakie thought this rather unreasonable, considering the cause of the bird's disease. He felt disheartened. Was there no way of propitiating this imperious woman? The fowls and the run had cost a lot of money, and the birds were always getting loose and damaging the garden, but the poor man stuck to them and tried to like them, though they worried him to death. It was slow work. Mrs. Binevere did not intend in the least, though her neighbor invested in all the newest and most expensive appliances that were to be bought until one suspicious day when she invited him to see her poultry.

"Can you let you have some of these, if you like," she said. "I am reducing my stock."

Doakie accepted the offer with alacrity. The opening seemed too good to refuse. Before he left he was the proud possessor of two pairs of choice Minorcas—not that he knew a Minorca from a bantam—and had written a check for \$7.

"If you know of any one else who wants fowls," said his hostess. "I shall be glad to get rid of a few more. It's a nuisance having too many to carry when one is moving."

"Moving?" gasped Doakie.

"Yes; we are going away in about a fortnight. The people who have taken the house are great fowl breeders. I understand, so you will find them interesting neighbors. Good day."

Poor Doakie! That was the end of his fowl scheme. The birds were sold off at a pitiful reduction, but their late owner had not learned wisdom. He would keep a bull in his back garden tomorrow, he heard that a desirable neighbor was interested in cattle breeding.—Judge.

"Alas," he cried, "I was born too soon!" Yet, after reflection, his contentment cleared considerably. "After all," said he, "if I had been born this year I might have been running along in the ruck under the given name of Dewey."—Indianapolis Journal.

"That stage production of 'Ben-Hur' isn't fixed up properly."

"Why not?"

"The chariot race ought to be an automobile race."—Chicago Record.

DR. TALMAGE ON ART.

A MIGHTY AGENCY FOR THE SALVATION OF MANKIND.

Pictures Potent For Good or Evil as Subjects Are Good or Bad.

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WASHINGTON, June 18.—Dr. Talmage shows in this discourse how art may become one of the mightiest agencies for the elevation and salvation of the human race.

The text is Isaiah II, 12, 16, "The day of the Lord of hosts shall be * * * upon all pleasant pictures."

Pictures are by some relegated to the realm of the trivial, accidental, sentimental or worldly, but my text shows that God scrutinizes pictures, and, whether they are good or bad, whether used for right or wrong purposes, is a matter of divine observation and arraignment.

The divine mission of pictures is my subject. That the artist's pencil and the engraver's knife have sometimes been made subservient to the kingdom of the bad is frankly admitted.

After the ashes and scoria were removed from Heracleum and Pompeii the walls of those cities discovered to the explorers a degradation in art which cannot be exaggerated.

Satan and all his limbs have always wanted the fingerling of the easel; they would rather have possession of that than the art of printing, for types are not so potent and quick for evil as pictures.

The powers of darkness think they have gained a triumph, and they have, when in some respectable parlor or public art gallery they can hang a canvas embarrassing to the good but fascinating to the evil.

It is not in a spirit of prudery, but backed up by God's eternal truth, when I say that you have not so potent and quick for evil as pictures.

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ing nothing of what he did for Milton's "Paradise Lost," embazoning it on the attention of the city, where you have the book of books, the monarch of literature, the Bible, and in his pictures, "The Creation of Light," "The Trial of Abraham's Faith," "The Burial of Sarah," "Joseph Sold by His Brethren," "The Brazen Serpent," "Boaz and Ruth," "David and Goliath," "The Transfiguration," "The Marriage in Cana," "Babylon Fallen" and 205 Scriptural scenes in all, with a boldness and a grasp and almost supernatural adroitness that make the heart throb and the brain reel and the tears start and the cheeks blanch and the entire nature quake with the tremendous things of God and eternity and the dead.

I actually staggered down the steps of the London Art gallery under the power of Dore's "Christ Leaving the Praetorium." Profess you to be a Christian man or woman and see no divine mission in art and acknowledge your obligation either in thanks to God or man?

Art's Divine Mission. It is no more the word of God when put before us in printer's ink than by skillful laying on of colors or designs on metal through incision or corrosion.

What a lesson in morals was presented by Hogarth, the painter, in his two pictures, "The Rake's Progress" and "The Miser's End," and by Thomas Cole's engravings of the "Voyage of Human Life" and the "Course of Empire," and by Turner's "Slave Ship," "God in Art," "Christ in Art," "Patricians, prophets and apostles in Art," "Angels in Art," "Heaven in Art!"

The world and the church ought to come to the higher appreciation of the divine mission of pictures, yet the authors of them have generally been left to academic rejection. West, the great painter, toiled in unappreciation till, being a great skater, while on the ice he formed the acquaintance of General Howe of the English army, who, through coming to admire West as a clever skater, gradually came to appreciate as much that which he accomplished by his hand as by his brush.

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exhaustion that demands recuperation for mind and soul as well as body! Who will do for the city where you live what W. W. Corcoran did for Washington and what others have done for Philadelphia and Boston and New York? Men of wealth, if you are too modest to build and endow such a place during your lifetime, why not go to your iron safe and take out your last will and testament and make a codicil that shall build for the city of your residence a throne for American art? Take some of the money that would otherwise spoil your children and build an art gallery that shall associate your name forever, not only with the great masters of painting who are gone, but with the great masters who are trying to live, and also with the admiration and love of tens of thousands of people who, unable to have fine pictures of their own, would be advantaged. By your benefactions build your own monuments and do not leave it to the whims of others. Some of the best people sleeping in Greenwood have no monuments at all, or some crumbling stones that in a few years will let the rain wash out name and epitaph, while some men whose death was the abatement of a nuisance have a pile of Aberdeen granite high enough for a king and enlivened enough to embarrass a scraph.

Oh, man of large wealth, instead of leaving to the whim of others your monumental commemoration and epitaph, to be looked at when people are going to and fro at the burial of others, build right down in the heart of your great city, or the city where you live, an immense free reading room or a free musical conservatory or a free art gallery, the niches for sculpture and the walls adorned with the rare and fall of nations and lessons of courage for the disheartened and rest for the weary and life for the dead, and 150 years from now you will be wielding influences in this world for good. How much better than white marble, which chills you if you put your hand on it, when you touch it in the cemetery, would be a monument in colors, in blending eyes, in living possession, in legends which under the chandelier and by glowing groups with catalogue in hand, on the January night when the people where the body sleeps is all snowed under! The tower of David was hung with 1,000 dented shields of battle, but you, oh man of wealth, may have a grander tower named after you, one that shall be hung not with the symbols of carnage, but with the victories of that art which was so long ago recognized in my text as "pleasant pictures." Oh, the power of pictures! I cannot do justice to some have done, Cardinal Mazarin, who, when told that he must die, took his last walk through the art gallery of his palace, saying: "Must I quit all this? Look at that Titian! Look at that Correggio! Look at that deluge of Caracci! Farewell, dear pictures!"

A Universal Language. As the day of the Lord of hosts, according to this text, will scrutinize the pictures, I implore all parents to see that in their households they have never in book nor newspaper nor on canvas anything that will deprave. Pictures are no longer the exclusive possession of the affluent. There is not a respectable home in these cities that has not specimens of woodcut or steel engravings, and with your own hand you will feel the moral uplifting or depression. Have nothing on your wall or in books that will familiarize the young with scenes of cruelty and wassail. Have only those sketches made by artists in elevated moods and none of those scenes that seem the product of artistic delirium tremens. Pictures are not only a strong but a divided into almost as many languages as there are nations, but the pictures may speak to people of all tongues. Volapuk many have hoped, with little reason, would become a worldwide language. But the pictorial is always a worldwide language, and painters' types have no emphasis compared with it. We say that children are fond of pictures; but who have endured the lack of appreciation. Let men of wealth take under their patronage the suffering men of art. They lift no complaint; they make no strike for higher wages. But with a keenness of nervous organization which almost always characterizes genius these artists suffer more than any one but God can realize, the suffering artists of America, not sentimental discourse about what we owe to artists, but contracts that will give them a livelihood; for I am in full sympathy with the Christian farmer who was very busy gathering his fall apples, and some one asked him to pray for a poor family, the father of whom had been laid on his leg, and the busy farmer said: "I cannot stop now to pray, but you can go down into the cellar and get some corned beef and butter and eggs and potatoes. That is all I can do now."

Artists may wish for our prayers, but they also want practical help from men who can give them work. You have heard scores of sermons for all kinds of suffering men and women, but we need sermons that make pleas for the suffering men and women of American art. Their work is more true to nature and life than some of the masterpieces that have become immortal on the other side of the sea, but it is the fashion of Americans to mention foreign artists and to know little or nothing about our own Copley and Alton and Inman and Grosvenor, and Kensett. Let the affluent fling out of their windows and into the backyard valueless dabs on canvas and call in these splendid but unworshipped men and tell them to adorn your walls, not only with that which shall please the taste, but enlarge the minds and improve the morals and save the souls of those who gaze upon them. All American cities need great galleries of art, not only open annually for a few days on exhibition, but which shall stand open all the year round, and from early morning until 10 o'clock at night and free to all who would come and go.

Build Art Galleries. What a preparation for the wear and tear of the day a five minutes' look in the morning at some picture that will open a door into some larger realm than that in which our population daily drudge! Or what a good thing the half hour of artistic opportunity on the way home in the evening from

you read of a man who had been executed for murder, and the jailer found afterward a picture made on the wall of the cell by the assassin's own hand, a picture of a flight of stairs. On the lowest step he had written: "Disobedience to parents;" on the second, "Sabbath breaking;" on the third, "drunkenness and gambling;" on the fourth, "murder;" and on the fifth and top step, "gallows." If that man had made that picture before he took the first step, he never would have taken any of them! Oh, man, make another picture, a bright picture, an evangelic picture and I will help you make it! I suggest six steps for this flight of stairs. On the first step write the words, "A nature changed by the Holy Ghost," and washed in the blood of the lamb;" on the second step, "Industry and good companionship;" on the third step, "A Christian home with a family altar;" on the fourth step, "Ever widening usefulness;" on the fifth step, "A glorious departure from this world;" on the sixth step, "Heaven, heaven, heaven!" Write it three times, and let the letters of the one word be made up of banners, the second of coronets and the third of thrones! Promise me that you will do that, and I will promise to meet you on the sixth step, if the Lord will, through his pardoning grace, bring me there too.

And here I am going to say a word of cheer to people who have never had a word of consolation on that subject. There are men and women in this world by hundreds of thousands who have a fine natural taste and yet all their lives that taste has been suppressed, and although they could appreciate the galleries of Dresden and Vienna and Naples far more than 999 people out of 1,000 who visit them, they may never go for them must support their households, and bread and schooling for their children are of more importance than pictures, and they are better off as it is, and yet all their lives that taste has been suppressed, and although they could appreciate the galleries of Dresden and Vienna and Naples far more than 999 people out of 1,000 who visit them, they may never go for them must support their households, and bread and schooling for their children are of more importance than pictures, and they are better off as it is, and yet all their lives that taste has been suppressed, and although they could appreciate the galleries of Dresden and Vienna and Naples far more than 999 people out of 1,000 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