

INTERNATIONAL SUNDAY SCHOOL LESSON

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

LESSON FOR APRIL 12

THE JOURNEY TO EMMAUS.

(Easter Lesson.)

LESSON TEXT—Luke 24:13-35.
GOLDEN TEXT—"Who is he that shall condemn? It is Christ Jesus that died, yea rather, that was raised from the dead, who is at the right hand of God, who also maketh intercession for us." Rom. 8:34.

We turn aside today to consider as the Easter lesson a well-known event in connection with the several appearances of our Lord after his resurrection; one of the many infallible proofs, Acts 1:3; I Cor. 15:4. The narrative of this journey is one of the most beautiful post-resurrection stories, simple, clear and of great value. It is related, evidently, by an eye witness. The Cleopas mentioned is not the son of Mary, John 19:25. The name of the second pilgrim is but a conjecture, though we somehow feel it was Luke himself. The journey was about seven and one-half miles and most likely they were returning to their homes after the Passover. Somewhere on the way a stranger joined them who asked the nature of their conversation, and the cause of their evident sadness (v. 17). In astonishment, Cleopas answers, but the stranger continues and adroitly draws out their entire story.

Interesting Progression.

I. Their Disappointment, vv. 13-24. It is all too evident that they did not expect a resurrection and that, filled with perplexity and discouragement they were on the verge of despair. It is interesting in this lesson to observe the progression (1) "and they talked" v. 14; (2) "and they found not," v. 23; (3) "and they saw not," v. 24; (4) "and they constrained him," v. 29; (5) "and they knew him," v. 31; (6) "and they said . . . The Lord is risen," vv. 32, 34; (7) "and they told," v. 34. As they "talked" it was revealed that their loving hearts were full of sadness and empty of faith, yet to talk is often the only way to find relief from the gnawing of grief. There seem (v. 15 R. V.) to have been two opinions and in their slowness of heart and unbelief they did not recognize their new companion. In response to his query they told how this Jesus had been delivered, condemned, crucified, and then revealed that this was to them the end of all things, for said they, "We had hoped that it was he." Are we willing he should have part in our every conversation? Continuing they told the amazing tale related by the women and, moreover that their statement of an empty tomb had been verified by certain women who had gone to investigate, but, in conclusion, they again reverted to their sadness by saying "They found his body."

Cause of Sadness.

II. His Appointment, vv. 25-35. Evidently the journey was continued and he gently rebukes them for their slowness of heart to believe the record of their own prophets. All sadness, practically, arises from unbelief in the Word of God, Phil. 4:6; 7; Rom. 8:28-32. He interpreted to them the true Messianic teaching of their own scriptures. He charges them with folly not to believe "all" of the record (v. 25). True wisdom is not that of skepticism which cuts out portions of the word, but, according to Jesus, it consists in believing all of the Scriptures. At last they reach Emmaus, still, let us remember, not knowing who it is walking with them. The road beyond was dangerous and "they constrained him" to accept their hospitality. As he sat at the table partaking of the ordinary evening meal, he assumed the place of the host, took the bread, blessed it and broke it. Instantly those old familiar acts and words revealed to them who it was that had walked by the way.

III. Teaching Points. This narrative is so full of teaching and yet so clear and simple that it is hard to suggest any ordinary deductions therefrom. The story does, however, reveal the interest of the risen Lord in the doubt of these two disciples. That they were probably not of the twelve is evident by the fact that when they returned to Jerusalem they found the eleven assembled (v. 33). Thus we see him going to those outside of that inner circle, also, two who loved him seeking a solution of the mystery and consolation for their sad hearts. First hiding his identity, he drew from them their story. He then took them back to their Scriptures, with which they must have been familiar, and revealed to them that this mystery was according to those holy writings.

Again the picture of his disciples is interesting. The progress of development in their faith above alluded to, the evidence of their faith and love in him, their tender affection and the death of their hope. He had not, so they thought, been able to accomplish that which they had expected he would accomplish. In company with all of his disciples they did not apprehend the real meaning of his mission.

His teaching is manifested in their urgent hospitality for they must have remembered his words, "I was a stranger, and ye took me in."

MOTION PICTURES DATE FROM 1893

Edison's Kinetoscope Was First Introduced to Public During World's Fair.

THEN LOOKED UPON AS TOY

From Being Regarded as Mere Curiosity to Amuse Children, the Invention Has Progressed Until It Is One of the Country's Industries.

While photo plays are becoming the popular form of amusement for the large multitudes and have only within the last year or so been accepted as logical entertainment by the grown-ups, who were somewhat skeptical in the beginning of this so-called "craze," yet motion pictures are not a new amusement enterprise, for as far back as 1893 during the world's fair Edison introduced his kinetoscope, which showed photographs in action. This was a "nickel-in-the-slot machine" and, at that time was looked upon as a toy. Nothing in the form of large entertainment was expected of it, but it was regarded as a mere curiosity, says the Chicago Daily News.

Inventive minds immediately saw a possibility of projecting these pictures on a screen so that they might be viewed by many instead of one, and in February, 1896, Robert W. Paul of London gave the first public exhibition of a motion picture on a screen at the Finsbury Technical college. That was the beginning of a new era in the amusement world. From then on and even at the present time efforts are being made to introduce new ideas and to produce more startling results.

The art of making motion pictures while apparently at the height of perfection, is, according to those directly interested in them, still in its infancy. In the near future it is expected that this entertainment will assume a more realistic aspect. Instead of viewing ghostlike figures portrayed on a flat surface in black and white, the time

see the play as I saw it when I wrote it. Everything is acted out. There is nothing left to illusion. When a man escapes, as one does in the play, you see him make his exit, and the picture is carried out, the scene changes and you see him riding off. Gesture has become almost a lost art in the legitimate theater today, but the motion pictures are going to change all that. It is true that the average actor makes his gestures like an omelet—all mixed and helter skelter. They cannot do that before the camera, for the picture registers their mistakes, their carelessness and their crudeness. Gestures should be made like eggs, fried on both sides and turned over without breaking the yolks."

Had Something to Fall On.

An actress escaped serious injury in an accident during the taking of a photo play in New York. In one scene she makes a daring leap out of a window, and while enacting it her foot accidentally caught in the curtain, throwing her headlong out of the window. But for the lucky appearance of Charles Hitchcock she might have been badly hurt. She fell on Hitchcock and neither one was hurt.

Death and Censor Conflicted.

Any suspicion that all the tragedies of the moving picture business are recorded upon the screen for the entertainment of theater goers would be dispelled by just one peep beyond the lens of the camera.

The tragedies, romances and comedies in the lives of the men and women who make "movies" possible probably would furnish even more entertaining pictures for film fans than the make-believe stories now crowded into each thousand feet of film.

One of the tragedies that recently has come to the attention of those not directly involved in the making of moving pictures was passed upon by the Chicago censors; they reported unfavorably upon it because of the showing of a murder just as it was done.

It was immediately suggested by the producer that this objection to the drama might be removed by "doing over" a portion of the film and eliminating the crime. A telegram containing this suggestion was sent to the studios of the company that staged the drama.

"Doing over" that portion of the film meant that the same actors and

OUT FOR A LARK

How the Stage Lost Two Shining Ornaments After Trip to Bohemia.

By LELAND COLBY.

Amateur theatricals were responsible for the whole miserable trouble. May certainly had made a hit. So had John. And of course both became very much stage-struck. Both dreamed of Theatrical careers—and both secretly resolved to go on the stage.

Both were clever, too, and could act—in amateur theatricals. But each was violently opposed to the other adopting a stage career. He, being a trifle worldly-wise, thought the stage not at all the proper place for his promised wife, and she, knowing that he was a trifle worldly-wise, thought the stage not at all the place for him. The consequence was that each remained secretly and persistently to go into the magic world of Stage without letting the other know anything about it.

One day John acquired a great idea. "I cannot become a full-fledged actor at once," said he to himself. "Like unto all professions or occupations, I throw it is necessary to start at the bottom. Next week the great spectacular production, 'Utopia,' opens at the Grand, and they are advertising for extras. Of course this means simply an opportunity to go on the stage and carry a spear or a gun or to appear in evening dress in some sort of a society scene, but at any rate it would be some sort of a start and would accustom one to the glare of the footlights." So John applied for the opportunity to act as an "extra" in the "Utopia" and was promptly accepted when the astute third assistant stage manager, to whom was given the task of securing "extras," learned that he was the possessor of a dress suit and knew how to wear it. So John began the task of rehearsing along with all the rest of the mob who had been secured to make the great White House reception scene.

Now John was a comely fellow and bore all the earmarks of the gentleman he was. Hence it was not strange that little Miss Floy Burnette, the soubrette of the cast, looked twice or thrice in his direction and that his vigorous and virile manhood moved him to return the gaze in kind. Nor is it strange that after the rehearsals were a few days old John found himself one fine afternoon buying a nice little supper for Miss Floy, and after that it is not strange at all that similar suppers should follow and—well, to tell the truth, quite an audacious little flirtation which lasted past the days of rehearsals and ran into chop suey suppers after the performance quite as a regular thing. And had you seen Miss Floy and observed what a dainty little thing she was you would not wonder at all, I am sure.

Along toward the end of the first week of the production of "Utopia" there was a most scandalous row on among the "extras," the result of which was that several of the lady members of this august body departed in high anger and with speed accelerated by means known only to assistant stage managers. Whereupon there appeared more advertisements in the papers for "extras" of the female persuasion who were possessed of the sort of clothes suitable for appearance in the great White House reception scene.

Now, as the fates would have it, May saw this innocent appearing little adlet in the very respectable and conservative evening paper from which her father gathered his information of the stock market. And, curiously enough, the same line of reasoning popped into her perverse little head which had drawn John into the maelstrom of stageland. She had seen the production and knew just what the scene was there for which the "extras" were required. She had the clothes, goodness knows, and plenty of experience in society matters to carry herself. What an opportunity to get back of the magic footlights and see for herself how it felt. Just the opportunity to make a start—and it could be done so easily and without publicity. She flew to her bosom friend, Margy Phelps, and outlined her audacious plan. And Margy, although shocked and not at all approving, thought it a rare lark and entered into the conspiracy.

So it happened on the following day that Miss May announced with all the assurance of an only daughter that she had decided to go over and stay with Margy for a week. True, her mother was a trifle mystified at the extent of the wardrobe May deemed necessary to take for a week's stay with a girl friend, but a severe suggestion regarding amateur theatricals silenced that question, and the next morning at ten o'clock May found herself standing in the dismal line waiting for an interview with the assistant stage manager. It was a simple matter to secure the job when May told that astute official of the costumes she had and suggested her social experiences. In fact Bill Smith hugged himself with joy when he saw her "togged out" and swore he was "darned glad those other slob had quit."

He talked so much of his find that his enthusiastic remarks, reached the ear of the "heavy," Herbert Montgomery, a dashing young fellow always looking for fun and adventure, and Mr. Montgomery dropped in at the special rehearsal to take a look at Bill's society find. He came to criticize, but remained to admire.

Now, Mr. Montgomery was a fine looking young fellow and one of the best actors in the cast, and it is not strange that, being properly introduced by Bill Smith and flushed with the wine of her first appearance behind the footlights and out for a lark anyway, May should permit Mr. Montgomery to take her to a delightful little supper in "Bohemia," that fairland of which she had dreamed but never seen, and then to escort her to her car.

The funny part of it was, however, that while appearing in the same scene, neither May nor John recognized each other on that first night of her appearance—nor yet on the second. Still it is not so strange after all, when one considers the great number of people in that White House reception scene in "Utopia," and the fact that it was all so new and wonderful to both of them and the fact that both were blinded by the footlights the moment they struck the stage.

The tragedy came after the second appearance of May. Again came Mr. Montgomery with his handsome face and his gentlemanly manner and proposed to induct her still further into the mysteries and delights of "Bohemia." She felt it was improper and dangerous—but, after all, she was off on a lark—why not enjoy it while she might? Besides, if she was to adopt the stage as a career, as she now fully intended to, she might as well adapt herself to "living in Rome as the Romans do." So she accepted Mr. Montgomery's invitation with a pretty little flush which sent the blood bounding through that gentleman's veins.

That night Mr. Montgomery conducted his fair young pupil to a much livelier place than that of the night before, and she was scarcely seated before she found a glass of sparkling wine before her. There was much life and action in the place; much singing of songs and telling of stories and laughter and mirth and gaiety.

Presently a blonde-haired little lady sauntered over to the quiet table where Montgomery and May sat. She carried her wine glass in her hand and, tapping Montgomery on the shoulder, said:

"Come over and join us, Herb; this two and two business is too lonesome."

And then May was almost paralyzed to hear a familiar voice say: "Yes, Mr. Montgomery, come over and join us and bring your pretty little lady of the chorus with you—and we'll make a night of it."

Just at this particular point John came into full view of Mr. Montgomery's partner and the brimming wine glass he held dropped to the floor as he gazed at her with distended eyes. May's glass, which was raised to her lips, also fell from her hand as she recognized the partner of the blonde soubrette.

John was the first to recover himself.

"On the whole," he said, slowly, "I think I will escort Miss Miller home if Mr. Montgomery will be kind enough to look after Miss Burnette."

Just what explanations happened on that walk and ride to the Phelps home deponent knoweth not. Only this is a matter of record: there were two vacancies in the supernumeries in the White House scene at "Utopia" on the following evening, which caused great profanity on the part of Bill Smith. Also was there much speculation and some mirth on the part of Mr. Herbert Montgomery and Miss Floy Burnette.

And the stage lost two shining ornaments, because John went in for hides and leather and May became a most severe and conventional housewife.

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Author Beloved by Juveniles.

William H. G. Kingston, one of the most popular writers of fiction for juvenile readers, was born in London 100 years ago. He spent much of his youth in Portugal, and there he gathered the material for many of the stories of adventure which he wrote in later life. His first well-known work was "The Circassian Chief," which he published when he was thirty years of age. Before his death, which occurred in 1880, Mr. Kingston had put the juvenile reader in his debt for more than 100 stories, and there are doubtless many men of today, in America as well as in England, who retain warm places in their hearts for the popular author.

China Plans Museum.

Absorption by America and Europe of many fine specimens of their ancient arts has so aroused the Chinese that a proposal has been made to establish a national museum in Peking. Only recently a quantity of ancient paintings, beautiful old porcelain, colored screens, and a hundred cases of jade have reached Peking from the Jehol summer palace. At present these treasures are housed in the Wuying hall of the palace, and it is suggested that with those from the old palace in Mukden they would form a substantial nucleus for a museum.

Naturally.

Kitty—Jack told me last night that I was the prettiest girl he'd ever seen.

Ethel—Oh, that's nothing; he said the same to me a year ago.

Kitty—I know that, but as one grows older one's taste improves, you know.

A Scared Rabbit.

Sportsman (who had missed every thing he fired at)—Did I hit him?

Keeper (anxious to please)—Not 'xactly 'im, sir; I never see a rabbit wuss scared.—London Tatler.

WOMEN FROM 45 to 55 TESTIFY

To the Merit of Lydia E. Pinkham's Vegetable Compound during Change of Life.

Westbrook, Me. — "I was passing through the Change of Life and had pains in my back and side and was so weak I could hardly do my housework. I have taken Lydia E. Pinkham's Vegetable Compound and it has done me a lot of good. I will recommend your medicine to my friends and give you permission to publish my testimonial." — Mrs. LAWRENCE MARTIN, 12 King St., Westbrook, Maine.

Manston, Wis. — "At the Change of Life I suffered with pains in my back and loins until I could not stand. I also had night-sweats so that the sheets would be wet. I tried other medicine but got no relief. After taking one bottle of Lydia E. Pinkham's Vegetable Compound I began to improve and I continued its use for six months. The pains left me, the night-sweats and hot flashes grew less, and in one year I was a different woman. I know I have to thank you for my continued good health ever since." — Mrs. M. J. BROWNELL, Manston, Wis.

The success of Lydia E. Pinkham's Vegetable Compound, made from roots and herbs, is unparalleled in such cases.

If you want special advice write to Lydia E. Pinkham Medicine Co. (confidential) Lynn, Mass. Your letter will be opened, read and answered by a woman, and held in strict confidence.

Caravaggio Picture Found.

An important find has been made in the art collections of Marchese della Stufa at France. It is a painting by Caravaggio, which had been lost sight of for many years. The painting was known to connoisseurs through a print in the Galleria degli Uffizi.

Sig di Pietro, the secretary of this gallery, was determined to find the picture. It was known that in the year 1700 it was in possession of the Cerretani family, which is now extinct.

Sig di Pietro, while examining Marchese della Stufa's collection saw the painting and immediately identified it. The Uffizi print is an exact reproduction of the picture, which is a typical Caravaggio. It depicts six youths, one of whom is playing a violin, one a lute and one a flute, while two are singing and one is listening.—New York Sun.

Ancient Stage to Be Used.

A more than usually interesting dramatic revival is announced for April 16, when the "Agamemnon" of Aeschylus will be performed in the ancient Greek theater of Syracuse.

Nearly 24 centuries have passed since Hiero I embellished his city with the theater which tradition attributes to the architect Democor Myrilla.

Aeschylus must have taken refuge in the court of Hiero very soon after its completion, and it may be conjectured that the great trilogy, which began with the "Agamemnon," was often performed on its stage; it is known that the "Persae" was performed there and a work written for Hiero by Aeschylus, entitled the "Ete-neae," of which no trace remains.—New York Sun.

Natural.

Belle—Is that girl's hair naturally curly?

Neil—Yes, natural result of the curling iron.

A Sure Favorite

—saves the housewife much thankless cooking—

Post Toasties

The factory cooks them perfectly, toasts them to a delicate, golden-brown, and sends them to your table ready to eat direct from the sealed package.

Fresh, crisp, easy to serve, and

Wonderfully Appetizing

Ask any grocer—

Post Toasties

WHERE WOMEN DO ALL THE BOSSING



Mayor Lois Weber of Universal City, Cal., (in white) the only woman mayor in the world, is shown presenting a medal to her chief of police, the only female police chief in the world, in the presence of the 25 members of the female police force of that place. This is the original, bonafide, "woman's sphere," where women do all the bossing, and where there man is just tolerated—that's all; just tolerated. There probably is no other town in the world where all the officials—mayor, chief of police, aldermen and corporation counsel are women. Universal City, or the City of Movies, is located about five miles from Los Angeles. Its population is made up of actors who build the film pictures, and is incorporated under the laws of the state, soon after the women of California won the franchise. The "queens" of the movies were not slow to grasp the opportunity and nominated such a strong ticket that in the elections, the male ticket was simply annihilated, and Miss Lois Weber was elected to fill the mayor's office. Miss Stella Adams (insert) is the chief of police. The uniforms of the women police force consist of caps, blouses, short skirts and black silk stockings with 13 gold buttons down the side.

is rapidly approaching when lifelike presentations will be presented in natural colors and a stereoscopic effect will be observed, which will indicate clearly distance in the foreground as well as the background.

The present day motion picture is manufactured under the guidance of a careful and most observing producer. The scenario of the photoplay corresponds to the manuscript of the dramatic production. It is a complete story of the play and outlines the action of the plot, the various scenes, scenery and property necessary, etc. The producer studies the scenario closely, makes necessary changes if required and proceeds to take the picture.

A motion picture is not taken from the beginning of the story and carried through to the end; oftentimes the last scene is taken first. This is particularly true when interior and exterior scenes are necessary to complete the play. When all interior scenes are taken, after that under favorable climatic conditions the exterior scenes are finished.

Author Fraises Moving Pictures.

Augustus Thomas has been thoroughly converted to the motion picture drama. "They produced a play of mine in pictures," he says, "and instead of coconut shell horse hoofs we had the real thing. My wife said it was the first time she had been able to

actresses who had posed for the original pictures should go through their parts once more. But in this picture the aged diamond master was to have been brought back to life.

But death had placed a seemingly insurmountable obstacle in the way of carrying this plan to realization. The news of this fact was contained in this telegram received at the Chicago offices of the film concern: "Cannot follow your suggestion about bringing old man back to life for character who played that part died suddenly yesterday."

Death, however, did not prevent the reconstruction of the film. A double of the dead actor was found and the revisions finally were made.

Determined to Get Realism.

To imitate perfectly the habits and peculiarities of the monkey, an actor spent many days in the Bronx Zoological gardens in New York. In the proposed play the miser changes in appearance from man to ape, and to add realism to the part the actor made a study of the animals.

Shows Famous Men on Screen.

Moving pictures of the lives of great composers are being shown in the picture theaters. Recently "The Life of Richard Wagner" was presented, and in the near future a photo play visualizing the life of Verdi, the Italian composer, will be portrayed on the screen.