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BATTLE FIELD JUNK REMADE FOR SERVICE

(By William Philip Simms, United Press Staff Correspondent)

With the British Armies in the Field, July 5.—(By Mail)—Did you ever stop to think what becomes of all the worn-out equipment of an army composed of millions of men?

At the outset of the present war much of this was pure loss. Now in the British Army there is an "old clothes man" and the profits he reports back to his boss, John Bull, might make Morgan, Rockefeller or Carnegie envious.

The old clothes man "saves the scraps. He makes new things out of old. He cleans up the battlefields and camps and very little is wasted nowadays. His job is to collect everything from a horseshoe nail to disordered siegion and put it back into commission.

Brass objects which have lost their usefulness are melted into ingots; cast-iron junk becomes pig-iron again; bronze, tin, steel, nickel and everything of the kind which has irretrievably lost its shape, is put into melting pots to be born again in another guise keeping up an eternal transmigration but serving all the while.

I recently visited one of these scrap-saving and repair shops. About 12,000 people are employed, mostly French women and girls.

Here great howitzers are repaired and government chronometers have their hair-springs readjusted; tents are patched and mended and covers are made for steel helmets, artillery wheels are repaired and chronometers put true again. There is a wood-working shop, a foundry for running brass, bronze, zinc, tin, and iron; a hoot repair department, a great machine shop; a gas mask repair department and many others.

In one room there were hundreds and hundreds of rifles.

"This is one day's arrivals," the commanding officer explained. "By tonight the room must be cleared to make room for tomorrow's arrivals."

Many of the rifles were muddy and rusty as though picked out of the mud on the battlefield. Women were cleaning these. In one corner a soldier was rhythmically swinging the rifle up one by one to a rest and sighting through the barrels at a light to see if they were bent or if the rifling was damaged. The officer explained this was obviously the first bit of inspection because it would be a waste of time to repair other parts of the rifle if the barrel was damaged.

These rifles pass on down the line. When they reach the end they are as good as new and after being oiled are packed in boxes and shipped back to the front.

"CONTROLS" DESTROYED FRENCH AIRMAN LANDS SAFELY

(By W. S. Forrest, United Press Staff Correspondent)

Paris, July 6.—(By Mail)—One of the most remarkable feats in the history of aviation was performed by a French flyer working with the American escadrille.

This aviator ran into a German shell at a high altitude. His control wires were completely cut away; his levers were useless. He was flying a wreck at thousands of feet above the ground. Keeping his head he cleverly manipulated the speed shifts of his engine to allow his machine to fall slowly in a circling motion. He landed in safety.

"Snads" now being used by the French airmen are forced to land at a minimum speed of 110 to 120 miles per hour. It is for this reason especially that the aviator's stunt is regarded as one of the miracles of aviation.

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DRINK HURTS USE SALTS FOR KIDNEYS

But less meat if kidneys feel like lead
or bladder bothers you—Meat
forms uric acid.

Most folks forget that the kidneys, like the bowels, get sluggish and clogged and need a flushing occasionally, else we have backache and dull misery in the kidney region, severe headaches, rheumatic twinges, torpid liver, acid stomach, sleeplessness and all sorts of bladder disorders.

You simply must keep your kidneys active and clean, and the moment you feel an ache or pain in the kidney region, get about four ounces of Jad Salts from any good drug store here, take a tablespoonful in a glass of water before breakfast for a few days and your kidneys will then act fine. This famous salt is made from the acid of grapes and lemon juice, combined with lithia, and is harmless to flush clogged kidneys and stimulate them to normal activity. It also neutralizes the acids in the urine so it no longer irritates, thus ending bladder disorders.

Jad Salts is harmless; inexpensive; makes a delightful effervescent lithia-water drink which everybody should take now and then to keep their kidneys clean, thus avoiding serious complications.

A well-known local druggist says he sells lots of Jad Salts to folks who believe overcoming kidney trouble while it is trouble.

AMERICA FIGHTING FUTURE DOMINATION OF GERMANY

Prof. Wilkinson in Last Article
Tells Why America is
in War

(By Spencer Wilkinson, Professor of
Military History, Oxford University.
Written for the United Press)

ARTICLE THREE

London, July 7.—(By Mail)—In war the infantry soldier is a day laborer and a beast of burden. From the English Channel to Verdun there is at this moment a belt of country a mile or two wide which is seamed and scarred with endless white lines, which, when you come close to them, prove to be rows of irregular deep trenches, their sides supported by woodwork or wirework, and here and there pierced with shafts running deep down into the earth to underground chambers, where the troops are guarded from shells during the bombardment which precedes the attack.

All this earth has been turned by the infantry soldier. When you see him marching he is carrying on his body everything that is indispensable, his kit, his food, his rifle and cartridges, his steel helmet, his gas mask. He is one of a thousand moving for hours along a dusty or a muddy road. There is a man just in front of him, another just behind him and one on either side. His normal duty is to march or dig. It is a weary monotony from which arrangements are made to cause the march to be as little irksome as possible to the men in the ranks.

Nothing could contribute more to the health and happiness of the American citizens who are going to fight for the cause than a thorough study of the modern arrangements for the march of an army corps.

The inventor of the whole system as now practiced was the French General Leyal, whose volume, *L'attaque de Marche*, is the basis of the modern marching arrangements of the French army, by which the troops cover longer distances with less fatigue than those of any other army in the world.

I should not like to let you go without couching on a larger aspect of the war. The struggle now under way has had no parallel for many centuries. The changes in the machinery of war though they have been enormous are really but a trifle. In the art of generalship, there are no changes. But there is a conflict concerning the spirit in which humanity is in future to govern itself or be governed.

The Prussians aspire to deal with Europe as Philip and Alexander of Macedon dealt with Greece. Their object is to be at the head of Europe and then of the world.

The conflict resembles also that between Carthage and Rome. The Romans were successful and for many centuries the civilized world spoke the Latin tongue and was regulated by Roman law. Out of that Roman world grew the world we know. Germany means to repeat the exploits of the Romans and make a German world.

If Germany succeeds in mastering Europe her mastery of America is only a question of time. That is why many of us think there can be no compromise and why we think the victory of the Allies is as needful for America as for Europe.

In war, time is everything and the character of a modern war, of a war for a cause that affects all the world, is that there is no limit to the liabilities to be incurred. It is a national affair. The whole nation must take part. Short of that it is folly to look for victory.

If America is to fight with her might she needs a great statesman to guide her and a great commander for her army and her navy. Of the qualities of a commander I already have spoken. Those of a statesman are the same. I remember the time when America produced a statesman. No one suspected him of being a great man. He was regarded as an uncouth backwoodsman, with a sense of humor and a fund of good stories. By what seemed the chance of an election in which there were party divisions, the man from Illinois was elected.

He had one quality, not too common among politicians—the single eye. By the time his work was done America knew she had had a great statesman. I believe that if America is true to herself that kind of recognition may yet be repeated.



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The Lost Secret of the Old Time
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IT MAY NEVER BE DISCLOSED.

This Amazing Mystery, That Defies the
Modern Experts, is the One Thing
That Keeps Them From Surpassing
the Work of the Ancient Masters.

There must be thousands who wonder why modern manufacturers cannot reproduce the valuable old violins we read so much about, says the Musical Courier. When Ysaie recently inspected the wonderful collection of violins owned by Rudolph Wurlitzer and played on a Ruggiero, a Stradivarius, a Guarnerius, an Amati, and so on, some of our readers may have asked why American makers do not copy those old masters. We reply that every detail of the great Italian makers has been studied for more than 100 years.

We have discovered every secret of the old masters except the recipe for their varnish. That is the mystery. "Surely," claim some of our readers, "this is a secondary consideration. If you have good wood well put together you must have a good violin, no matter what the varnish is!" We shall see. Hills of London, the well known violin experts and makers, in the book *Antonio Stradivari—His Life and Work*, say:

"Though the wood and also construction and dimensions be perfect, the result will be astonishingly bad if the instrument be badly varnished. Hence we are disposed to classify the relative importance of material, dimensions and constructions and varnish as follows: First, varnish; second, construction and dimensions; third, material."

So here we have an acknowledged authority stating that the most important factor in the tone of a good violin is the varnish. And does the quality of the lost varnish mean that the old makers were men of genius? Not a bit of it. Apparently they were just good workmen whose product could be equaled today in any civilized country if the varnish could be discovered.

That this secret should be lost is one of the amazing facts of history. It is inconceivable to us that 200 years hence no one will be able to supply the shellac varnish that can be found in any painter's supply shop today. And yet this is what has happened to the varnish used by the Cremona makers. It has simply been forgotten; that is all. It was no secret a few hundred years ago. We find chairs, tables, cabinets and bedsteads of the period covered with the golden, lustrous varnish of Amati and Stradivari.

The old violin makers used it because it was cheap and easy to procure. It began to go out of general use in the sixteenth century because it was found to be too soft for the wear and tear of furniture. It was still used by the violin makers, however, none of whom seems to have left the recipe. Perhaps they did not know it. The average cabinetmaker today need not know how to make the varnish he buys by the gallon. Thus the varnish which was used by the whole Italian nation for two centuries is now an unknown mixture of mysteries.

Where came the gums and oils of the old Italian varnish? We have reason for believing that they were not indigenous to the Italian soil. We know that much of the maple used by the violin makers of the day came from Turkey. Stradivari often used the straight grained maple of the Italian Alps for his cheaper instruments. For his wealthier patrons he used a beautiful curly maple that came from Turkey. Why from Turkey? The reason is obvious. Venice and Genoa held command of the eastern trade of Italy. It was cheaper to import maple to Venice by sea than to carry it overland from northern Italy. But when the Venetian or Genoese came across a piece of maple too curly to be strong enough they sold it to the violin makers. The beautiful backs of the best Stradivari violins, therefore, are made from wood that the car makers rejected.

Now if the gums and oils of the old varnish came from the orient it would become more and more difficult to procure them in proportion as the Venetian trade diminished. History confirms this theory. The Turks waged a war against the opulent and powerful republic of Venice from 1645 to 1699. For the first thirteen years of the eighteenth century Venice had a certain amount of peace. But in 1718 Venice, by the peace of Passarowitz, abdicated her rank in Europe, became a nonentity in politics and saw her trade begin to dwindle. Venice, the former mighty queen of the Adriatic, lost her great oriental trade.

Is it any wonder that the oriental gums should disappear from her imports when the cabinetmakers no longer used them? The little that the violin makers needed was too small to keep the trade alive. Then in 1750 a patent was given by the king of France to Simon Martin for a period of twenty-five years for the newly discovered process of making the much more durable and glossy coal varnish. That was the finish of the old Italian varnish, wrongly called "Cremona" varnish.

If the secret or lost process of the old varnish makers could be discovered we believe that Guarnerius and Stradivari and all the rest of them would lose the title of geniuses they have so long enjoyed and be considered merely good workmen. It is as difficult today to make a chair and cover it with the mysterious varnish as it is to reproduce the famous old violin.

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