

NAME GUNS BETSY AND ELsie

Yankee Artillery at the Front Follow
Gallant Customs of French
Cannoniers.

Following a gallant custom of the French artillery, the boys of Battery B in one of our own F. A. regiments, decided to name their guns after those whom they considered the outstanding figures among the patriotic women of American history.

Many were named but two were chosen. The first, according to Stars and Stripes, France, was Betsy Ross, who, in her little house in Philadelphia, made for General Washington the first American flag. The second was Elsie Jants, who, in the little hut of France, made the first bit of the A. E. F.

"These guns are of the railway artillery," the captain says, "and among the most powerful in France, and the names selected are now painted on the carriages, where they will be constant inspiration to the future, and, we hope, a credit to their namesakes."

One of these two namesakes, who probably never thought of herself as a figure in American history at all, is just back from a tour of the front where she had a good many thrills, including the thrill of finding her name in divisional general orders.

There she delighted one of the bands by turning drum major throughout a long march, cheered up some young German prisoners by talking to them in their own tongue, and came away much pleased by the news that Elsie Jants II had just raised merry hell with a German machine gun emplacement.

WEARIED OF CONSTANT BRAY

Spaniards Make Offer to Exchange
Mules for Something That Has
More Musical Sound.

A little while ago it was reputed that the army mule in France, invaluable for transport, was making himself obnoxious by his propensity to bray when in close proximity to the enemy. And now, according to advices received by the National Piano Manufacturers' association, the Spaniards are anxious to dispose of their mules to us and to obtain in return pianos and other musical instruments.

Evidently what Wordsworth calls "the hard, dry see-saw of his horrid bray" is no better relished by the esthetic consciousness of the Spaniards than by the valorous gentlemen of France. It is doubtful whether even an implacable futurist in music like Leo Ornstein or Arnold Schoenberg derives genuine satisfaction from the student cantatas and blatant oratorios

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NOT BLEACHED.

of the mule. Some cynics have detected a resemblance between the voice of the bagpipe and the mule's spontaneous lyrics, but this is a libel.

With patience one can detect a definite melody in the Scotch pibrochs and strathspeys, whereas mule music like the world in the making, is without form and void. As long as Spain is not at war she can afford to dance the fandango and play the mandolin. When by the logic of events she is swept out of her neutrality into belligerency and has to haul cannon and wagons, she will wish she had the mule.—Philadelphia Ledger.

Mascagni and the War.

Pietro Mascagni, the celebrated composer, once told how the opening chorus of "Cavaleria" was composed on the night of February 3, 1889, when his first child was born. That son, Mimì, is now, or was recently, driving a motor-truck for the Italian army; and a second boy, Dino, became a private in the engineer corps, blowing up Austrian barbed-wire barricades. On a visit to the young soldiers Mascagni saw his first battle.

"This is indeed music," he wrote, "it seems as if all the big drums in my orchestra had been multiplied by a million and suddenly gone mad."

The composer gave open-air concerts in the trenches, on one occasion attended by the king of Italy, and he set himself at work on a great patriotic symphony, designed to be a musical apotheosis of Italy's "war of redemption."

TELL OF ENEMY'S APPROACH

Certain Birds and Animals Make the Best Kind of Sentinels That an Army Can Employ.

A wounded soldier, asked what had surprised him most in the battle zone, told of finding a robin's nest in an empty shell case.

As a rule birds are the finest sentinels in the animal kingdom. They become aware of approaching aircraft long before man hears anything. Early in the war parrots were kept at the Eiffel tower as sentinels, but they grew accustomed to the sound of enemy planes and were no longer of use. Pigeons always grow restless and chatter noisily if Zeppelins are approaching, even when they are far away, so far that man can hear no sound.

What is perhaps stranger is the fact that such ordinary creatures as pigs should sight a balloon when it is coming over. The "blister" makes no sound, yet, should one appear against the sky, miles from a farmyard, the farmer will be made aware of the fact by the curious antics of his pigs and the clucking of his hens.

Toy dogs always are susceptible to the presence of danger, and many a pet shows uneasiness before a raid. Cats, too, show fear of gunfire and seem to know when danger threatens.

Dogs, birds and horses are very sensitive to sound. Watch the birds during a daylight raid, listen to the dogs, and visit the stable where the horse restively stamps up and down. But that all animals can accustom themselves to sounds that cause fear is proved by our cavalry horses, does

that accompany their masters into the firing line, and the robin's nest in the empty shell case.

VICTIM OF GERMAN "KULTUR"

Irvin S. Cobb Writes of Work of Beast of Berlin, as He Saw It in London Hospital.

In a London hospital I saw a little girl who had been most terribly maimed in an air raid. I am not going to dwell on the state of this child. When I think of her I have not the words to express the feelings that I have. But one of her hands was gone at the wrist and the other hand was badly shattered; so she was just a wan little brutally abbreviated fragment of humanity, a living fraction, most grievously afflicted.

Her wounds had ceased to pain her, the head nurse told me before we entered, and for the rest of the time she was a good patient, one of the best in the ward.

She was lying, when I saw her, with her head propped upon a pillow that was no whiter than her face was, and there was a pitiful writhing of a smile on her poor little pinched common-place face, and to her breast, with the bandaged stump of one arm and with her remaining hand that was scathed in a clump of wrapping, she clutched up a painted china doll which somebody had brought to her, and she was smiling to it.

The sight, I take it, would have been very gracious in the eyes of his imperial majesty of Prussia—except, of course, that the little girl still lived; that naturally would be a drawback to his complete enjoyment of the scene.

tacle.—Irvin S. Cobb in the Saturday Evening Post.

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