

her that English travellers abhor adventures in food. But with this invitation the cook gave rein to her fancy. I dare not trust my memory to record the more elaborate triumphs of her art. The simplest of her dishes showed daring. It was a cabbage boiled with raisins and pine-kernels. To so enoble that proletarian vegetable was an inspiration of true art.

NOWADAYS people are very keen on collecting; it may be stamps, birds' eggs, old prints, coins, old china, butterflies or first editions. Mr. A. H. Vachell had a love of collecting, and he writes of it:—"I find something that pleases me. I buy it; and when it has become mine I set perhaps an inordinate value on it. This attachment is sentimental. When I glance at it, I recall the circumstances under which I bought it, the pleasant companion who was with me, the haggling, the triumphant acquisition, the happy moments finding the right place for it . . . It ceases to become a 'stick' or a 'stone'; it has become part of myself; part of my past. I lack the heart to throw it into the street." Mr. Vachell does not claim to be a "true collector," because the true collector will get rid of any specimen to make way for a better.

—ALISON.

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O Sole Mio

—is a wonderful song when the dishes have been cleared away and you are sitting by a cosy fireside—but it isn't much of a help to the housewife preparing scones and cakes for the evening meal.

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Prize Poem Competition

THE prize of half a guinea for the current competition is awarded to "Nova" for an attractively-phrased poem anent the lure of the beauty of trees, which will appeal by its intuition, sincerity and adequate versification.

We select for commendation three brief verses by a new contributor, entitled "Alone," which though not up to prize-winning standard are arresting and attractive by reason of original theme and musical expression. "Wild Rose's" work has the merit of untiring observation of Nature's loveliness, but "An Etching" is marred by weakness of concluding line. "The Mechanic" defies the God of the Machine in daring verse form. Stark realism and acute consciousness of beauty are cheek by jowl in this interesting contribution, which is couched in ultra-modern phraseology.

"Nada": Your quaint little conceit is too slight in verbal texture. "John o' Dreams" is yet another of those innumerable songsters who carol at break o' day. But his is a watery dawn.

"Moon of My Desire": Trumped-up sentimentality.

"Naomi": Neither rhyme nor reason.

"Florentine": Life is real, life is earnest, 'tis true; but why rub it in?

... Trees ...

Trees, they're funny things—
They hurt somehow.
I've seen a whole sky caught
In one black bough.

Pines I've loved best.
You hear the sea,
All swelling soft and hoarse
In just one tree.

They stand all black and tall,
With stars between
Their strong dark boughs some
nights—
I know. I've seen.

I've watched trees drag and droop.
Seems they weren't meant
For towns—all crying 'gainst
The sky—and bent.

That hurt a bit, but pines,
They stir me deep—
That soft, lost roar of theirs.
They never sleep.

They hurt somehow, do trees.
I've loved them all.
But pines, they twist my heart
With their wild call.

—NOVA.

A Well-Practiced Art

A BOOK, entitled "The Art of Attracting Men," published in America only five years ago, reduces husband-winning to a very conscious art indeed. The professor has set out graduated exercises for the young women, by following which she may become winsome, girlish and alluring. Here are some of them:—

1. Stand before your mirror and say, "I expect you to pet and humour me"; with this thought make a pretty pout.

2. Impulsively show trust in a man and then realise with confusion that your trust was too obvious. This is an exercise requiring intelligent and cautious application (like sighing in the previous work), but it is highly effective.

3. Practise various methods of teasing playfulness.

4. Arch slyness. Shake finger at glass, saying: "You wicked man." Practise assiduously.

There are many more, and if these are not sufficient it might be worth while sending for the book. The publishers are "The Psychology Press of University City, St. Louis." I do not believe it states how many hours' practice a day is necessary, but like so many other things which are taught in the name of "Psychology" it is such hard work to achieve success that you should make sure that what you want is worth the hard labour entailed to secure the result. Of course, some will be successful in the art expounded in this paragraph quicker than others.

What Next?

HENCEFORTH motorists, at least American ones, need not worry about becoming lost on strange roads. A moving map has been devised to fit under the dashboard, and synchronised to unroll as the car drives on. The correct position is indicated by a pointer, so that the driver can check up his position by comparing the landmarks with those marked on the map.

Character Moulding

NOWADAYS very little consideration is given to the nursery. Yet here is the place where a child's character can be moulded and developed, and where his or her own personality can grow, without precociousness creeping in. The child in the nursery is in a world to himself. He is master and host, and can use his imaginative powers to the utmost. He can feel that he can build or play without fear of interruption from the inquisitive adult. A child is often sensitive over his original game, and when questioned, becomes self-conscious; therefore put him in a nursery and leave him alone. The nursery must have simplicity and space. There should be shelves, which encourage tidiness, a blackboard for self expression. There must be plenty of space for a child's collections, for a child's love of collecting is an instinct to be fostered. A rocking-horse and a Noah's ark are absolutely essential, for animals play as important a part in a child's life as the doll's tea-set for playing "ladies."

The English Menu

THERE has been a heated controversy recently in the English papers on the subject of the wisdom or otherwise of French menus for English people. There is no doubt that for the average Britisher French menus are inconvenient; but apart from roast, boiled and stewed, what alternatives are there in English? When a new dish is invented and wins the approval of some noted epicure, the French chef duly christens it, makes exact notes of its constituents and the precise order of its manufacture, and that dish becomes history. To the French, cooking has been almost a religion for 500 years, ever since Catherine de Medicis brought Italian cooks to Paris, and if we are to challenge their supremacy we must organise our cooking and make of it an exact science.

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