

Rabbi Mirvish said that the system of slaughter known as Shechita was an essential part of the Jewish religion, although, no doubt, originally based on human conditions. It was an essential part of the Jewish system of slaughter that any unnecessary pain to an animal should be avoided at all costs. The bringing in of the animal for the purpose of casting was exactly the same whether it was to be killed by the Jewish method, or whether it was to be killed by the humane killer. In order to carry out the Jewish method of slaughtering, one of the essential points was that the knife had to be used without any pressure and the only way of achieving that was by casting. If there was any pressure the method was abortive. The Rev. Dr. M. Hyamson, in an address on the Jewish method of slaughtering animals for food from the point of view of humanity, said that one of the five points to be observed in correct ritual slaughter was *Derasa*, and explained that there must be no pressing upwards nor downwards, nor any hacking, the object being to secure positive and swift action in the incision. In this address Dr. Hyamson gave an actual translation from Jewish ecclesiastical authorities dealing with every method of the Jewish system of slaughter.

The Committee, in its conclusions, recommended an amended Bill, one of the clauses of which reads as follows:—"Notwithstanding anything contained in sub-sections (1) and (2) whenever any animal is killed for consumption by Jews or Mohammedans, it may be killed in accordance with the Jewish or Mohammedan method of killing (as the case may be), if such killing is humanely effected."

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Isidor Epstein.

The old Normal College Hall was thronged with some 400 girls from the Central Girls' School and a number of pupils from the Cape Town High School on Tuesday afternoon, when Mr. Isidor Epstein, the noted London pianist and teacher, gave a recital.

A more attentive and appreciative audience it would have been difficult to find. Not only did the children show their appreciation by hearty applause after each item, but their silence throughout the playing was a tribute which even adults are not always ready to pay.

The recital opened with a Scarlatti Sonata and was followed by the first movement of the Beethoven Sonata in C.

Two little compositions by the artist himself were very much to the children's taste. A Chopin Nocturne and two walses, some lighter music of Grieg's and modern music by Debussy formed a remarkably well-planned and altogether delightful programme.

At the end of the concert Miss van Gelderen, Principal of the Girls' Central School, thanked Mr. Epstein on behalf of the pupils of the two schools and the staffs. As they were not presenting Mr. Epstein with a bouquet, she asked them to pay their tribute by giving three cheers. These were given. Miss van Gelderen also thanked, most sincerely, Messrs. Polliack's & Co., Ltd., who, when they heard that there was no grand piano at the school, lent a grand for the occasion. The loan of their fine piano added to the pleasure of all.

At the Thursday Night Concert.

A representative audience welcomed Isidor Epstein when he appeared with the Orchestra last Thursday evening.

During the short six months of his stay in this country Mr. Epstein has already endeared himself to South African audiences. He has just completed, with the Jewish violinist, Leon Birsén, a very successful tour of the country. They leave to-day to play their way back to Johannesburg. Here at headquarters Mr. Epstein recently opened a school of music. We are not surprised to learn that a large number of pupils are already enrolled.

Last Thursday he gave a brilliant performance of Paderewski's Polish Fantasy. His rendering of this highly decorative piece of music was forceful and sparkling.

With his performance of the Chopin group in the second half of the programme Isidor Epstein kept his audience at a high pitch of interest and attention. His interpretations are individual and unique. He stops to breathe when others run on, he

heartens when others retard. Isidor Epstein does not mean his audience to dose off and they never do.

We wish this earnest and delightful player the success he fully deserves.

Book Review.

"Dear England," Eric Simons; Hodder and Stoughton, London.

"Dear England" is the story of an exceedingly patriotic upper-class Englishman who, through a series of events in his life—some of them trifling in themselves—comes to realise that patriotism is a far deeper and fuller thing than a mere singing of the praises of his country and an acknowledgment of the benefits which she has bestowed upon the more prosperous of her creatures. He struggles throughout the short period of his life dealt with in this book to cast off the "blankets" with which he and others of his class have wrapped themselves in in order to "keep out the cold winds of truth" and attempts to face the fact that beneath her beautiful exterior England is in many respects ugly, sordid and unhappy. He begins to realise that it is not sufficient to love his country. He must also act for her, help to remove her blemishes.

The book is written in a clear and uninvolved style and makes interesting reading even though its theme is a trifle worn and its characters in several cases somewhat lacking in flesh and blood. It is a book that will undoubtedly help to while away a tedious hour or two.

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