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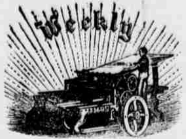

Free Press.

County Clerk 1881

VOL. LVII NEW SERIES, VOL. XXIX.

[For the Free Press and Times.]

Sadness.

[Written on the banks of the Santa Cruz river, by a Vermont boy.]

Another day has passed,
  And evening shades have come;
Weary am I, and sad—
  Far from my childhood's home.

Sweetly the river's voice
  Brings back the happy time;
My boyhood's merry days
  Flow back to me in rhyme.

Alas, how quick they sped!
  The shore of time recedes,
And swiftly to the silent port
  This barque of sorrow speeds.

One glance I give to-night
  To childhood's vanished days;
Then forth upon the sea of life,
  My barque God's helm obeys.

[For the Free Press and Times.]

Rondeau.

The winter past has been a time of gloom,
Of heavy rains, of storms, of "foolish rheum,"
A spell of drizzling days, of vague unrest,
Of things in which we felt no interest,
For barren were they all of light or bloom.

We felt as overhung by some sad doom,
We shivered in the dampness of the tomb,
And could not join in any mirth or jest.
  The winter past.

But now no longer need we fret or fume,
The earth will soon her loveliest tints assume.

Then life shall throb again within each breast,
The bird shall sing upon his new-built nest,
And brilliant flowers shall soon the air perfume,
  The winter past.
  L. F. S. B.

Among the Daisies.

Lay her down among the daisies,
  With the fringes of her eyes,
Softer than their silver petals,
  Closed for blissful reveries.
Fold her little hands in whiteness
  As in prayer on her breast.
Fear not for their folded lightness
  On the heart unmoving pressed,
For that heart of angel brightness,
  Tired so early, lies at rest.

Tired so early! When the dawning
  Glimmered white-winged through the room,
And the skies were half awaking,
  Half in fading starlit gloom,
From the heaven of the starlight
  Came the angels of the dawn;
And the morning winds were sighing,
  And the curtains eastward drawn,
And her sleeping face looked brighter,
  And a whispering soul said—"Gone!"

All the daisies were unfolding
  In the fields, where never more
Shall the rapture of her child-life
  Run in shout and laughter o'er.
Tired so early! She has gathered
  All her gladness in swift space,
She has sung her song and ended,
  Childlike turning pleading face
Back to home when joys are weary—
  Toward the one familiar place.

Lay her low among the daisies;
  Angels knew her more than we;
They have led her home from wandering,
  Tired with earthly revelry.
And above her daisied pillow
  Let her simple tale be told;
Here the Lover of the lilies
  Bade a little blossom fold,
He that wakes the flowers shall wake her,
  White as snow, with heart of gold.
  —*Chambers's Journal.*

ILLUSIONS OF THE STAGE.

Flimsy Tricks by Which the Public are Tickled and Deluded.

[From the N. Y. Star.]

With the increase of realism on the stage, there is also an increase of illusions which tax the ingenuity of clever men behind the scenes and often bewilder the most intelligent of the auditors. Some of these effects that occasion an uproar of applause and necessitate the raising of the curtain repeatedly on a favorite tableau, are ridiculously simple. For instance, when the young hero of the modern melodrama plunges into the canvas river from the set dock in the left fourth entrance, his disappearance is marked by a dash of spray uprising in foamy drops that glitter in the glaring calcium light. The effect of this from the front is thrillingly real. If you stood at the side scene, however, and saw the rough carpenter crouching in the trap behind the set waters with a handful of rock salt ready to throw it up after the hero has landed on the mattress placed to receive him, you wouldn't feel so enthusiastic. The inclination would be rather to laugh than to cheer.

For some time even old stagers were puzzled by an illusion in one of the French operas as played by Aimee last season. In one of the comic scenes while the comedienne, disguised as a waitress, was pouring out tea at a table on the scene, she poured it inadvertently down the neck of the dignified comedy character of the play. It seemed a boiling liquid that came from the vessel—even the steam that seemed to rise from it—and yet the actor submitted to the scalding every night and showed no evil effects the next day. At last it transpired that the French property man filled the teapot with a very fine sawdust which ran out smoothly like a liquid, a dust of its finer particles at the same time rising from the spout like steam. With the footlights between the illusion was complete.

In nothing has the property man improved so much of late years as in the quality and effectiveness of stage lightning. Only three or four years ago the old method was adhered to. A torch with a a flame surrounded by a tin box perforated with fine openings, and the box filled with powdered rosin, did duty for this effect. The prompter gave a shake of this torch; the powdered rosin escaped in small quantity and flared up. This was the nearest the stage could come to counterfeiting the artillery of Jove. Now a calcium (or better, and electric) light is completely masked in the wings. When the cue is given for the lightning the light is unmasked for a second and the rays allowed to flash on to the stage through a lens of greenish glass. The effect of a blinding flash of lightning is perfect. And yet so simple? Yes; and it is the simplest things on the stage that gain the greastest success.

A favorite scenic effect is an illuminated city in the distance by night. The audience will always go wild over this—yet the effect is produced by merely cutting holes in a dark drop and keep the gas at back of it at full head, while the burners in front of the scene are reduced to a blue glimmer. The illusion was taken out of this scene for the writer, who, one evening at 6 o'clock, called at a city theatre to have an interview with a manager, and finding him on the stage hacking holes with his penknife in a black daubed canvas hanging near the rear wall of the theatre.

"I'm making more lights in Liverpool," said he." "This scene is the biggest success of the whole piece."

The lovely Galatea might powder and plaster her face with bismuth in vain—she would not look like a statue if she did not wear a wig of lamp-wick. Yes, lamp-wick! And isn't it a close simulation of the sculptor's idea of a head of hair in marble?

A handsome man, cast for the hidious Uriah Heep, transforms himself with ease by wearing a distending pad in either cheek (painting, lining and powdering the face to exaggerate the distortion) and covering his perfect set of teeth alternately with pieces of black wax. The disguise is perfect, artistically in character and wins the artist more fancy than would be awarded for his best points of acting alone.

The moon was a long time a puzzle to the stage folk. The best they could do was to slice a piece out of a drop diagonally and set in another movable strip on a part of which was a moon of greased muslin with a bright light behind it. This could be hauled up or lowered according as Luna got a cue to rise or set, but the illusion was nothing. It was too often positively ridiculous to make the device popular with either manager or actor. All cursed the moon. Lately, however, the property man has worked on the principal of the stereopticon. He throws an illuminated disc on a transparent flat from behind the scene, and thus by moving the lens can establish Luna in any quarter of the stage firmament and make her take any course without betraying her prospective orbit to the keen-eyed critics on the other side of the footlights.

Purling brooks of real water have been too common for years to be worthy of more than passing remark, except that viewed from the side scenes, unmasked by the set pieces of the painter and the property man, the effect is simply that of several faucets dripping water into a bath-tub.

A bowery actor traveled over the country for several years playing a drama which had no attraction but the effect of the hero being hanged by a mob. The noose was put around his neck and he was actually strung up in the sight of the audience. He even remained kicking and submitted to three encores in a night. Every one marveled. Yet he simply wore a harness of leather and iron bands under his clothes: there was a hook at the back of the neck which was attached to the rope above the noose and the hanged man was simply kicking astride of a cushioned seat—an iron bar which was connected with the harness by an iron band, which followed the spinal column up to the neck, terminating in the hook, which brought all the strain in the proper place for comfort.

In old times, when "Mazeppa" was the rage, the writer joined the mob in howls of wonder and delight at the spectacle of the hero's "fiery, untamed Ukraine steed" thrusting his nose to his insensible master's face and caressing him labially after his terrible ride. At a later day, when this deponent, from a coign of advantage in the second entrance, O. P., detected that Mazeppa held a carrot under his arm, and that it was not love of the hero but a taste for vegetables that actuated the noble steed, he felt sick at heart at the rude dispelling of the poetry of his boyhood.

Juliet's balcony looks real, and you imagine the lovely maid peering, indeed, from a rich boudoir to moan to "the inconstant moon" for her prowling lover. But viewed from the side scenes, with Juliet standing on a tottering ladder and and growling at the grimy carpenter, who is steadying it, it is quite another thing.

The railroad train rushing by was for a long time a thrilling sensation. Yet it is veral sections of painted canva simply sework, run across the stage in a greased groove by carpenters, and telescoping on itself when it touches the side wall of the theatre.

The effect of scudding clouds, in a storm at sea, is only the dragging across the dark flat a net with gauze patches sewed on it and touched up by the painter to resemble clouds under the uncertain light of the stage.

A fog or mist has always puzzled machinists, and puzzles them yet. The best they can do is to hang successive curtains of tarlotan or musquito netting (gauzes they call these curtains on the stage) across the stage at the different entrances, and raising them successively as the fog is supposed to disappear. There is no illusion at all. It is never used except when absolutely necessary, as in "Midsummer Night's Dream," and even then is often cut out after the first night's trial.

A great deal of illusion was carried on in the way of papier mache babies, turkeys, fruits and viands on the stage, but the rage for realism run mad has displaced them with the genuine articles.

Another great stage effect is the engulfing of a steamer at sea. Its disjointed parts roll off at the wings and sink down traps, and the surging waves, in the form of a dusty piece of canvas called a sea-cloth, flow or are hauled down to the first entrance and agitated in wild billows until the curtain falls to uproarious applause.

The lumpy nature of the waves and their wild rolling fill the audience with wonder. The explanation, though, is ridiculous. Each wave is a super. Under this cloth are from ten to twenty (according to the extent of the ocean) of these wretched aspirants for dramatic fame, just humping themselves. According as they hump or loaf the sea is wild and tempestuous or smooth and billowy. As this scene is sure to be encored two or three times there is no use in asking at the prompt desk. "What are the wild waves saying?" They are swearing all the time.

MAKING A MAGAZINE.

How the "Century" is made up and how Much it Costs to do it.

[From a N. Y. Mail and Express interview with Mr. Smith of the Century.]

"You have contributions from many sources?

"Certainly. We take what we want wherever we can get it. Although we edit with reference to our American audience, they are interested in things other than American. If we desire an article on Bismark, who can write so well of Bismark as a German? We wanted an article on Gambetta—we went to a Frenchman; an article on Gladstone—we went to a member of the English Parliament."

"Do you solicit articles?"

"We solicit a great many. Men like Matthew Arnold and James Russell Lowell, with established reputations, will not send in contributions to a magazine unsolicited. We may desire an article on a subject. We know where to get it, and solicit an article from the best-informed writer on the subject. On the other hand, scores of contributions come unsolicited every day, and at times from some of the most noted of writers. Do we decline many manuscripts? Oh, yes; we had over 6,000 articles offered last year. Since the first number of the *Century* was published we have received nearly 60,000. Two hundred poems were sent in last month, and only one was accepted. You must not think that all rejected articles are not good. Articles declined here often appear in other magazines. All good articles are not available. We may have another already on the subject. When the air is full of a certain spirit or class of thought we expect many contributions of a similar purport. We have received a lot of the choicest military sketches from officers in the army both North and South. We shall use many of them. Some articles are not adapted for pictorial illustration. On the other hand, we receive sketches of some unexplored region in a very crude form available for illustration. All we care for is the material. We have plenty of men who can give it the literary shape and finish."

"Do you pay the price demanded by the writer?"

"Sometimes only. An article is worth so much to us and a price is paid accordingly. We often pay more than the contributor valued it at. If we accept we pay for the contribution. We keep

large stock of articles on hand. In fact we now have material enough to fill our magazines for three years to come."

"How do you obtain your illustrations?

"In various ways. Some poor fellow may be digging diamonds in Africa, and all the while gathering material, taking photographs, which he some day may send to us. Our writers put his stuff in presentable form if necessary, and our artists make their drawings from the photographs and descriptions. If necessary, we send artists to the spot. Cable's novels were illustrated by drawings made on the spot in Louisiana. We will send an artist to any portion of the globe. Some years ago we sent Blum to Spain to make some brawings of the scenery and the bull-fight. I knew that some one would write on a bull-fight before long, and Charles Dudley Warner's descriptions of Spain were illustrated by those very drawings. To get Queen Victoria's face we sent an engraver to England, and he engraved from a portrait by Sully. Cole is in Europe making engravings from paintings by old masters."

"Do you have salaried artists and engravers?"

"No we pay solely by the piece, and use any artist or engraver in the world that is available."

"How much do you pay?"

"It is next to impossible to answer that question. A page may not contain as much work as a quarter page. It depends upon the character of the drawing. Although I could not give you any figures that would not be misleading, you might say from $50 to $300 or $400 for the best drawings and from $25 to $250 for the finest engravings. You can make a better estimate from the fact that we spent $150,000 one year in our art department, including the traveling expenses of our artists, which is quite an item. The illustrations in Sport with Rod and Gun, the book we are now selling, cost about $15,000.

"Do you edit the copy of your contributors?"

Certainly. And it is only third-rate writers that object to it. Such men as Longfellow, Stoddard and Stedman have never objected to editorial suggestions. "Breadwinners" was rejected by the *Atlantic* and declined by us until it was altered according to our suggestions.,'

CAGING A TIGER.

How they Perform the Feat at Singapore.

[From the Field.]

The interest of the community of Singpore was lately excited by the announcement that a fine tiger had been captured in a pit situated in a Chinaman's garden.

The pit in which the tiger was caught was circular and measured eleven feet deep and three feet in diameter, contracting slightly at the bottom. It was dug in sandy clay, and as the sides were clean cut the tiger was not able to escape by scrambling up. The situation was on the margin of a jungle forest, and the pit along with others had been dug for the purpose of capturing wild pig. These pits are covered with thin sticks and grass or leaves, so that any unwary animal is quite unaware of the unsound state of the ground.

As soon as the owner of the pit into which the tiger had fallen was aware of his prize he covered the mouth of the pit with strong planks and at once looked around for a purchaser, who was soon found. The sum of $125 was paid for the tiger as it lay at the bottom of the pit, and it afterwards cost $50 to have him caged and conveyed to Singapore.

For nearly six days the poor captive lay in the pit (being fed very sparingly so as to reduce his energy), and the operation of caging the tiger was put in the hands of six Malays, who, as a race, are noted for their knowledge of woodcraft and of the habit of animals.

The manner in which the Malays worked was much to be admired. Every arrangement was most complete, so that no accident could in all human probability occur. There seemed no fear and no hurry, while in addition to their endeavors to bring their labors to a successful conclusion, they seemed to have thorough sympathy with the victim, whom they treated as gently as possible.

The first thing done was to rig up a strong beam at a height of about nine feet over the hole, and this was supported on well secured uprights, to which it was firmly lashed with withes.

Next there were prepared two cylindrical baskets made of green rattan. One of these baskets measured two feet in diameter and eight feet long. The other was made just sufficiently large to be passed into the larger one for the purpose of giving additional strength. One end of each basket was open, while the other was closed, with the exception of a hole about three inches in diameter, the use of which will be afterwards explained. Having jammed the smaller basket into the larger one, the walls of both were firmly laced together throughout with withes to avoid any chance of slipping.

Finally two new hemp ropes two and three-quarter inches in circumference were prepared with running nooses. Small pieces of stick were passed through the rope as stoppers, to prevent the loop from running before required to do so.

As soon as a few long poles were cut and prepared, with a fork on some and pieces of wood lashed on others to form hooks, all was ready for the operation.

The planks covering the mouth of the pit were then slightly separated to admit of the ropes and poles being passed down. The noose of one of the ropes was lowered on to the tiger's head, which intrusion he resisted violently; but, by skill and patience, the Malays managed to get the noose over the tiger's head and round his neck. This was effected by manœuvring his paws and mouth with the poles. As soon as the noose was in position it was drawn tight enough to prevent its being removed by the prisoner. The other rope was then passed down and secured in a similar manner. The operation of placing the two nooses round the neck occupied twenty-three minutes.

The ends of the ropes were then passed through the cylindrical baskets. The basket was then placed mouth downwards over the pit, and when all was secure and ready, the word to haul was given, and the tiger was drawn up head foremost into the basket, which was only large enough to receive him, and thus he was unable to struggle with effect. As soon as he was well into the basket the whole was drawn up and then laid on its side, when the mouth of the basket was at once laced up, leaving nothing but the tiger's tail protruding. When all was fast the nooses round his throat were slackened, so as to admit of his breathing freely. The nooses were, however, still left round his neck for after operations.

The basket was now slung on a pole, and with its contents borne where a cage was in readiness to receive him.

☞ **Decorative Art.** Explicit directions for every use are given with the Diamond Dyes. For dyeing Mosses, Grasses, Eggs, Ivory, Hair, &c. 10c. Druggists keep them. Wells, Richardson & Co., Burlington, Vt.

AN ARMY ON SKATES.

How the Norwegian Warriors go into Battle.

[From Chambers's Journal.]

Let us figure in our minds two planks of wood as broad as the hand and nearly of the thickness of the little finger, the middle underneath being hollowed, to prevent vacillation and to facilitate the advancing in a direct line. The plank fastened under the left foot is ten feet in length; that intended for the right is only six, or thereabouts; both of them are bent upwards at the extremities, but higher before than behind. They are fastened to the feet by leather straps, attached to the middle, and for this purpose are formed a little higher and stronger in that part. The plank of the right foot is generally lined below with the skin of the reindeer or the sea-wolf, so that in drawing the feet successively in right and parallel lines with skates thus lined with skins, and very slippery in the direction of the hair, the skater finds them nevertheless capable of resistance, by affording a kind of spring when he would support himself with one foot in a contrary direction, as by such movements he raises up the hair or bristly part of the skin. It is affirmed that an expert skater, however loose and uncompact the snow may be, will go over more ground in an open place, and will continue his course for a longer time together, than the best horse can do upon the trot over the finest and best paved road. If a mountain is to be descended, he does it with such precipitation that he is obliged to moderate his flight to avoid losing his breath. He ascends more slowly and with some trouble, because he is compelled to make a zigzag course; but he arrives at the summit as soon as the best walker or foot-soldier, with this advantage, that however little consistence the snow may have acquired, he can never sink into it.

Experience has proved that in spite of the multiplied obstacles produced by the rigor of the winter, the Norwegians have often been attacked by their enemies in precisely such seasons; and from the above manner of going out to hunt, and undertaking long journeys, it was not at all surprising that the forming of a military corps of skaters should be thought of. The whole body consisted of two battalions, one stationed in the North, the other in the South. Its strength was nine hundred and sixty men. The uniform consisted of a short jacket or waistcoat, a gray surtout with a yellow collar gray pantaloons, and a black leather cap. The skater's arms were a carabine, hung in a leather belt passing over the shoulder; a large *couteau de chasse*, and a staff three yards and a half long, to the end of which is affixed a pointed piece of iron. At a little distance from the extremity it is surrounded by a circular projecting piece of iron, which serves principally to moderate his speed in going down hill. The skater then puts it between his legs, and contrives to draw it in that manner; or he drags it by his side; or uses it to help himself forward, when he has occasion to ascend a hill; in short, he makes use of it according to the occasion and the circumstances in which he may be placed. Besides this, it affords a support to the firelock, when the skater wishes to discharge its contents. With such a rest, the Norwegian peasant fires a gun dexterously, and very seldom misses his aim.

Unconscious Bias in Walking.

Mr. G. H. Darwin, in *Nature*, states that some ten years ago he made a few experiments upon the subject of "Unconscious Bias in Walking." He began by walking himself, and getting various friends to walk, with eyes shut in a grass field. All walked with amazing crookedness in paths which were not far removed from circles. Two of the circles described were not more than fifty yards in diameter although the pedestrians thought they were going straight. All diverged to the right excepting one, who was strongly left-handed. "I then got eight village schoolboys, from ten to twelve years of age," continues Mr. Darwin, "and offered a shilling to the boy who would walk straightest blindfolded. Before the contest, however, I dusted some sawdust on the ground, and after making each of the boys walk over it, measured their strides from right to left and left to right. They were also made to hop, and the foot on which they hopped was noted; they were then made to jump over a stick, and the foot from which they sprang was entered; lastly, they were instructed to throw a stone, and the hand with which they threw was noted. Each of these tests was applied twice over. I think they were all right-handed in throwing a stone, but I believe that two of them exhibited some mark of being partly left-handed. The six who were totally right-handed strode longer from left to right than from right to left, hopped on the left leg, and rose in jumping from that leg. One boy pursued the opposite course, and the last walked irregularly, but with no average difference between his strides. When I took them into the field I made the boys successively take a good look at a stick at about forty yards' distance, and then blindfolded them and started them to walk, guiding them straight for the first three or four paces. The result was that the left-legged boys all diverged to the right, the right-legged boys diverged to the left, and the one who would not reveal himself won the prize. The trial was repeated a second time with closely similar results, although the prize winner did not walk nearly so straight on a second trial. I also measured the stride of myself and of some of my friends, and found the same connection between diversion and comparative length of stride. My own step from left to right is about a quarter of an inch longer than from right to left, and I am strongly right handed." Mr. Darwin believes that nine out of ten strongly right-handed persons are left-legged, the reason being that every active effort with the right hand is almost necessarily accompanied by an effort with the left leg, and a right-handed man is almost compelled to use his left leg more than the other.

TWO-SCORE YEARS AGO.

Abandoned Customs of Our Fathers.

The San Francisco *Chronicle* notes some of the changes that have occurred within half a century, in the subjoined paragraphs: Family cooking was better than at present. Our mothers and grandmothers "took a hand" in it. Bread was made at home. Coffee was freshly ground every morning for breakfast. The grinding of the family coffee-mill was a familiar sound of the early morning, long ere the children were up. Foreign help had less sway in the kitchen than now, and European hands did not make a botch of such purely American dishes as pumpkin pie, codfish cakes, pork and beans, corn bread, buckwheat cakes, and succotash.

People then did not live as long, nor was the average health as good as it is to-day; they ate more meat, more grease, more hot bread, more heavy dishes, drank more at meals and afterward chewed more tobacco.

Dyspeptics and consumptives were more common; disease and premature death were devoutly laid at the Deity's door and alluded to as "dispensations of Providence."

Tombstones had larger epitaphs and more verbosity engraved upon them.

At funerals the undertakers cried with the mourners, the flow of tears being proportionate to the expense of the funeral.

Coffins were very plain and burial caskets unknown.

Young folks in couples counted it a privilege to sit up nights with the corpse before burial, and in many cases it was a welcome recreation.

New Orleans molasses, very black and thin, was the common "sweeting" for buckwheat cakes. Refined molasses was comparatively scarce.

The bank bills were of State banks, and the further West their locality the shakier were they. Illinois and Indiana bills would barely pass in New York city.

Much of the silver currency—sixpences, shillings and dollars—was of Mexican coinage, brought to this country by the Santa Fe traders.

The country retail trade was better than now. People then could not so easily by rail run up to the city and spend their largest cash accumulations for the more expensive stuffs.

The country dry goods stores renewed their stock from the city twice a year. The arrival of "new goods" created quite a flutter. It filled the store for two or three days—until all the women in the village had seen the new styles.

Eggs were a shilling a dozen and butter was considered high at 18 pence per pound.

There was "York currency" being eight shillings to the dollar, and New England currency, six shillings to the dollar.

Business letters were more voluminous and formal than now, and written in a precise, round hand.

Isolated rural settlements contained a greater proportion of lunatics, paralytics and victims of St. Vitus' dance than they do to-day.

The railroad had not strung places together, and there were fewer hospitals for special diseases, hence most of their cases were kept at home.

The diet was more surcharged with grease. The winter breakfasts at thousands of tables consisted of salted ham and hot cakes.

Dinner was simply a hasty lunch at noon. Little importance was attached to the necessity for good digestion or a period of rest after eating.

The same heavy diet prevailed in many families, without change, winter and summer. Hence on the first approach of the warmth of spring came "spring fever" and biliousness. For this the doctors of the period gave strong cathartics, possibly a "bluemass pill" or a dose of "calomel."

The regular profession then used mercury in a manner which would now be deemed reckless. The patient was given a regular purgation and directed to "diet" for a few days. Children were strongly dosed with castor oil and rhubarb and salts and senna on the least provocation.

It was a strong age for medicine, and an age of strong medicine. Under such treatment the strong managed to recover, the weak died, and the medium class physically lingered on and suffered.

Lightning rods made their way into use with difficulty. The ultra devout actually opposed them on the ground that they were an insult to the Deity, and that it was an interference with the works and will of Providence.

Negro minstrelsy was just cropping out in the travelling circus. There were generally but two performers, who assumed male and female characters. The popular melody was "Jump, Jim Crow."

The Trycicle.

[From the London Standard.]

The bicycle does not commend itself to travellers who want to use their eyes and tongues as well as their legs. It is but a hoop turned into a wheel, and those who trundled the one yesterday have mounted the other to-day.

The luxury of the trycicle has yet to be appreciated in the United States, where at present it is very little known. Seated upon a trycicle the rider may amble or gallop as he pleases; he may loiter to take a photograph or to sketch; to hunt a butterfly or pluck a wild flower, and his machine will carry all the prizes he may collect, not so the bicycle. The rider, until he is thoroughly *au fait* at the exercise, finds it not very easy to dismount and mount; walking the machine is a feat requiring some dexterity; standing still is impossible. But the tricyclist may go as he lists; sit still as long as he pleases, to watch the landscape or listen to the singing of a bird, and he can dismount and mount again in an instant. Such a vehicle has been the dream of men for a century.

It is well within the mark to say that no vehicle has ever risen to such a sure place in public estimation in so short a time. Seven years have not yet elapsed since the first tricycle made its appearance; and now the supply cannot keep pace with the demand. Last year 10,000 new machines were sold, and this year it is anticipated that not only will manufacturers work full time, but that the stocks in hand will be entirely exhausted. Already 10,000 workmen are engaged in the manufacture of tricycles, and capital approaching a million sterling has been sunk in their manufacture. It must not be assumed that because the tricycle is a more steady-going machine that it is, therefore, slow. A man may ride, for instance, from John O'Groat's to Land's End within a fortnight; he may go to Paris, ride from that city to Geneva, and return home by train within ten days; or he may, starting from Lucerne, ride round the Swiss lakes, cross the Alps, and, running down into Italy, pass through the enchanted scenes by Lake Maggiore to Lucano, and return home within twelve days. The future of the tricycle is assured. The art of riding a tricycle is easily acquired, but its enjoyment depends upon the constant exercise of the judgment in a great variety of circumstances, for which no special set of rules can be laid down.

This Life Is What we Make It.

Let's oftener talk of noble deeds,
And rarer of the bad ones,
And sing about our happy days,
And none about the sad ones.
We were not made to fret and sigh,
And when grief sleeps to wake it;
Bright happiness is standing by—
This life is what we make it.

Let's find the sunny side of men,
Or be believers in it;
A light there is in every soul
That takes the pains to win it.
Oh! there's a slumbering good in all,
And we perchance may wake it;
Our hands contain the magic wand—
This life is what we make it.

Then here's to those whose loving hearts
Shed light and joy about them!
Thanks be to them for countless gems
We ne'er had known without them.
Oh! this should be a happy world
To all who may partake it;
The fault's our own if it is not—
This life is what we make it.

HOME TOPICS.

Useful Hints on a Variety of Subjects.

The pretty red-and-white table-cloths are the best for general use at a table where there are children. They will last clean three times as long as white ones. Red napkins are also desirable for children, and may be purchased in all sizes.

Stationary wash-tubs or any other kind are much better when painted inside. The best color is white. Enough for two tubs may be purchased already prepared for 25 cents, and the painting may easily be done by the housekeeper. Two coats should be put on and the paint thoroughly dry before clothes are put in.

The fruit or vegetable cans should be put aside and saved for future use. They make very artistic flower pots, covered with small colored pictures or painted a deep red or green. They are also useful for holding salt, rice, coffee and other groceries.

If you have handsome bric-a-brac, no prettier way to display it to advantage is found than to have a shelf covered with satin, with a plush lambrequin, and at the back of the shelf firmly fastened to the wall a puff of satin. The edge of the lambrequin is sufficient finish if silk balls or tassels are put on at intervals.

Odd-shaped little tables are prettily ornamented for the parlor by making a lambrequin of macrame cord, and after covering the top of the table with plush put the macrame around it. The fringe should be very long, reaching almost to the floor, and the spaces left for ribbons should be so wide that ribbons an inch and a half wide can be run in easily. Have the two rows of ribbons of different colors.

The chief reason why the oil cloth on the kitchen floor wears out so soon, and makes it a heavy expense to keep it in good condition, is this: when it is washed it is not conscientiously dried; patches here and there are left moist, and the cloth soon becomes rotten, the coating peels off and all comfort from having a neat kitchen floor is dispensed with. A flannel mop will do wonders in the way of drying the floor. It should be of old soft flannel, but there must also be a desire on the part of the one using the mop to do the work as it should be done, and she must be willing to take a cloth in her hand with which to dry the corners.

Dish-washing is one of the homeliest home occupations. Three times a day the dish-pan has to be brought down and the same old routine gone through. Housekeepers often say: "If I only had some one to do the dishes I should not mind housework at all;" but these are probably the housekeepers who wash dishes without system. They put all the dishes, knives, forks, etc., into the pan and in a few moments the water is very much soiled, and time is wasted in heating or pouring in clear water.

An excellent housekeeper gives the following directions for clearing the table and washing the dishes: First, put away the meat and potatoes remaining, the butter, bread and other eatables. Then collect all the spoons, forks and knives by themselves, and the glasses. Pile the saucers up, and the cups, pouring the waste coffee or tea into one cup; collect the largest plates, scraping all the refuse into one dish, and, after everything is neatly piled up, remove to the sink-stand or the kitchen table.

It is a saving in the end to have two dish pans. Always get them large. Fill both with good hot water, and put a tiny bit of soda and a piece of soap in the first. Have a large tray for draining. Put the glasses in the first pan and wash with a small dish-mop, which may be purchased for 10 cents; rinse in the second pan, and put on the tray. The spoons and forks should be washed next; then the saucers, cups, plates and platters in the order named. Each dish should be rinsed int the clear hot water and left to drain. A clean cloth should be used to dry with. Very little wiping will be required, as the second pan of hot water makes them clean and bright.

For directions for washing pots and pans we would advise every housewife to wash them the moment she is through using them; it will take but a few moments, and the grease does not have time to become hard.

After the dishes are put away the hands should be washed in lukewarm water and castile soap, and then rubbed with a little Indian meal and water, and lastly with a little vinegar or lemon juice. They may thus be kept soft and white, and will lose that unpleasant feeling that dipping in dish-water gives.

Seasonable Recipes

Rose cakes or cookies are made of the whites of two eggs, one large cup of milk, one cup of sugar, half a cup of butter, two scant teaspoonfuls of baking powder, flavor with rose, use flower enough to make a thick batter; butter small tins, and put the batter into them until they are half full. Bake in a quick oven while they are hot; before you take them from the tins dust powdered sugar over them.

A very nice way to cook veal cutlets is to dip them into a well-beaten egg, then cover them with fine cracker crumbs—melt some butter and lard in the frying; pan, and cook the cutlets slowly in it; season with pepper and salt, and serve with currant, catsup, or jelly.

Another excellent way to cook veal is to first cut it into pieces that are the right size to serve on the plate, fry them in butter, then dust flour over them from a sifter, and put hot water enough into the frying-pan to cover the meat, let it cook very slowly, season highly with pepper and salt. In half an hour, take the meat out, put it on a hot platter, thicken the gravy, adding butter, cayenne pepper, and the yolks of two eggs; pour this over the meat, and send it steaming to the table.

Asparagus is delicious if a piece of juicy and tender lamb is cooked with it. Or it may be boiled in stock made of the bones and remains of a chicken. Serve with thin slices of toast. After you are tired of having it plain, it will appear almost like a new dish, and be eaten with relish if cooked in this way.

It is a good plan to vary the manner in which you flavor the roast of beef; this can be done by squeezing the juice of half a lemon over it and putting the other half inside the roast. Another way is to put half of a carrot, one small onion, and a little parsley in the dripping pan and lay the roast over it. Do not be led by any bad adviser to put one drop of water into your dripping pan until you have tried the experiment of roasting beef in this way. It makes a striking difference in the flavor of the meat. The outside browns over quickly, the juice is all kept within, and the meat is tender in consequence of this.

An appetizing way to prepare asparagus is to boil it in salted water until it is tender, then serve with drawn butter; or make a sauce of eggs, butter, pepper, and salt, put a lump of butter into the frying pan, break half a dozen eggs into a bowl, beat them with a spoon, and then pour them into the frying pan, stirring all the time; when they begin to harden pour them over the asparagus.

A larger cake was demanded or required for tea; there was nothing in the house to flavor it or to make a filling for it, with the exception of an onion and an orange; no one could be spared to go to market, so the cake was baked in two layers; on each of these was placed the thinnest possible slices of the orange, and a frosting of the whites of two eggs, and enough sugar to make a frosting of medium thickness was spread over each layer; the result was extremely gratifying, one of the family wondering where the recipe for the delicious cake was procured.

Old-fashioned tea cakes are made of one cup of sugar, half a cup of butter, two-thirds of a cup of sweet milk, one egg, one-third of a teaspoonful of soda dissolved in the milk. Mix enough flour with this to make a soft dough, which can be rolled out; cut the cakes out with a smooth-edge cooky cutter. Serve fresh for tea.

Spinach makes an excellent dish if cooked in this way. Wash in several waters, boil till tender, then rub it through a colander. Put a lump of butter in the frying pan, and then put the spinach in; salt it well. When it is very hot add two or three tablespoonfuls of cream. Spread on buttered toast, cut in thin slices, or serve as a garnish with fowls, or with spring lamb.

AGRICULTURAL.

Annual Sheep Shearing of the Vermont Association.

[Olwin Chapman in Agricultural Journal.]

The third annual public shearing of the Vermont Sheep Shearing Association took place in their large and fine barn, erected especially to hold these shearings, on April 1st, 2d, and 3d. By a comparison of the results of the two years, 1883 and 1884, we find the gains gratifying, as well as very large, and they are the more remarkable from the larger number shorn this year than in 1882. There appears to be a gain at nearly all points, the exceptions being in classes 3 and 4, the heaviest yearling ram, in 1882, being 2 lbs. 6 oz. heavier in fleece than the heaviest in 1884. There is an indication of wisdom at this point. The evidence of a tendency to crowd the growing young ram to get the heaviest possible fleece the first year, was not as apparent this year as in the past two. Too many promising young rams have been sacrificed in the endeavor to force them prematurely to the front, most of those that get there the first year are obliged to resign their lead the next and subsequent years. I will cite a few cases in proof of this. The ram that led as a yearling, in 1882, with 24 lbs. 6 oz., fell back to second place in 1883, falling 2¼ lbs. behind one he had beaten in 1882, and dropped out of the race altogether in 1884. The ram that led in 1883, as a yearling, with a fleece of 24 lbs. 2 oz., falls back to fourteenth place in the list of two-year-olds, in 1884, yielding 10 lbs. 5 oz. less than one he had beaten in 1883, and actually sheared 6 oz. less than the average of the entire class of 31 rams, two years old. His owner and friends say he was sick during the time. This we grant, but as his owner often, during the past year, has complained that he had no appetite, and he could not make him eat any grain, it is manifest that his want of condition was caused by too much forcing the first year. It is hoped he may recover from this, as he was very promising the first year, and would undoubtedly have proved a valuable sheep had he been developed more slowly. The ram that led this year in the 2d class, sheared 36 lbs. 5 oz., gaining 13 lbs. 5 oz. from his first to his second fleece. His live weight was 115 lbs., exhibiting three points worthy of notice: 1st. Weight of fleece as a two-year-old. 2d. Great gain between first and second fleeces. 3d. Large percentage of fleece to live weight. His sire was Broker, owned by V. Rich, Richville, Vt., who also bred his dam. The percentage of fleece to carcass, it will be seen, is 31 and 5-10 per cent.

In the 1st, or class of rams three years old or over, the points worthy of mention are, the very large average of the twenty-five, 29 lbs. 3 oz.; the very large average of the best fourteen 31 lbs. 9 oz.; the very large average of the best fourteen 31 lbs. 3 oz.; the very large average of the best fourteen 31 lbs. 9 oz., and the heaviest, 38 lbs. 11 oz., being a gain over any Spanish Merino ram ever shorn in public in Vermont; and a point in this last, is the fact that the lead at the public shearings of this association for three years has been held by the same ram, Rip Van Winkle, bred and owned by H. S. Brookins, Richville, Vt. This ram is also remarkable in not only holding this position, but in continuing to increase in weight of fleece up to his seventh. His last three fleeces, being his fifth, sixth, and seventh, have weighed 35 lbs. 10 oz., 38 lbs. 5 oz., and 38 lbs. 11 oz., or an average of 37½ lbs. for the three fleeces, a remarkable yield of wool for a ram of that age, that has been heavily used in the stud each year, an evidence of strong and vigorous constitution. He is also the sire of many of the heavy shearing rams in the first and second class. Seven of his get that appear in these classes averaged 30¼ lbs. each.

Another noticeable ram in the 1st class was a three-year-old ram, owned by J. E. Ainsworth, Middlebury, bred by E. N. Bissell, East Shoreham, sired by Rich's Banker. This ram weighed 115 lbs. after shearing, and gave a fleece of 37 lbs. 2 oz., or 32 2-10 per cent. of fleece to carcass.

In the 4th or class of aged ewes, while one ewe, in 1882, gave 3 oz. more than the best one in 1884, there has been a great gain in the 14 best, they shearing 2 lbs. 9 oz. more, on an average, than the same number two years since; and it must be acknowledged that the gain of ¾ of a pound on 50 shorn in 1884, over the 14 shorn in 1882, is a very material one when we consider the numbers are increased nearly four times. We cannot forbear claiming that the result of these public shearings are very encouraging to the improvers of Merino Sheep in Vermont, and that we are more than vindicated in what the Vermont Merino Sheep Breeders' Association claimed in 1878, when the article on "Improvements of Merinos in Vermont" was written for the first volume of its Register. On page 67 of that volume, it will be found that we gave the facts to prove that nine Vermont rams had sheared an average of 29 lbs per fleece, and mentioned that at least nine more might have been found within the State that would yield as high an average. Taking the detailed list of the rams reported from this public shearing, we find that 18 rams, all shorn in one year, gave 597 lbs., an average of 33 lbs. 2 oz., or 4 lbs. each more than we claimed for 18 in 1878. The lightest fleece from the 18 this year was 29 lbs. 5 oz., or more than we claimed for the average of the 18 in 1878. At that time we did not confine ourselves to one year or to one county, but the 18 for this year are all owned in one county. Another point that makes the case stronger in relation to improvement, is that in 1878 we mentioned mature rams only, such as had probably attained their maximum weight of fleece and live weight but among the 18 given this year, are 8 that are but two years old, that will undoubtedly gain in size and weight of fleece. Another, and a very material point of improvement, is shown in the live weights then given and now, the average then of the mature rams was 120½ lbs. Of the 18 given this year, although 8 of them are not mature and have not attained their maximum live weight, in 124½ lbs. The average of the 10 mature rams is 126 lbs.

It is important to know whether this increase of live weight has been attained at the expense of the percentage of fleece, but we again find the answer to this question shows an improvement. While increasing the size, we find a gain in percentage of fleece. The percentage in 1878 was given at 24.1, now we find the percentage to be 26.6 Just how long, or how far this increase in size can go on, and the percentage of fleece be retained—we will not say increased—is among the problems to be solved by breeders in the future. We venture the prediction, that it can not be retained when the average live weight of mature rams is increased beyond about 135 lbs. One fact that seems to support us in this prediction, is that this very list of 18 rams furnishes 11 rams that weigh more than the average of the whole, their average live weight being 134 lbs., but they yield only 24.2 per cent. of fleece, while the remaining 7, averaging only 100 lbs. live weight, average 33 lbs. 2 oz. of fleece—the same average as all—or 30 per cent. of fleece to live weight. We are not prepared to say the 7 lighter rams are the more valuable because of their much larger percentage of fleece, but these weights and percentages indicate that we should look at the facts in the face when we are considering the advisability of very materially increasing the size of our Merinos. They have attained their great reputation as a as a wool-bearing animal, and unless we can carry along about 25 per cent. of fleece to live weight, we may find that the increased size has been gained at a sacrifice of our largest profit.

Seasonable Garden Notes.

[W. D. Philbrick in New England Farmer.]

In planting roots for table use, select if possible, a deep, sandy loam, free from stones; heavy or clayey soil will grow larger roots, but size is of far less consequence than quality and smoothness. The beautifully smooth carrots and parsnips that are grown at Arlington, are the product of a fine, sandy loam, heavily manured and deeply ploughed. It is a common mistake to hurry the preparation of the land for roots, giving it only one ploughing. It is very important to have the land fine as well as deep and mellow, and this can only be done by repeated ploughing, using the harrow, roller and rake, to break the lumps and smooth the surface, between the ploughings. It is also important to plough the land fine, taking a very narrow slice, and crowding the plough down to the beam. These directions are especially important, if desired to grow a good crop of parsnips or horseradish, or carrots, roots that strike deeply, and grow smooth and straight until they encounter some obstruction, when they branch out in worthless rootlets. Good seed also, has a good deal to do with growing smooth roots.

Tomatoes can be planted out of doors as soon as danger from frost is over, say 20th, or 25th. If protection can be given them by covering on frosty nights, with something easily removed, like a half barrel tub, they may be set out by May 10, and will produce earlier fruit.

Mohawk beans will bear planting quite early, the first week in May; they are hardy enough to endure a little frost, and can be picked twice, and then pulled up in time for squashes to grow on the same land, or they can be picked several times afterwards, if no squashes are planted with them. The later pickings will be inferior to the much better late beans, like the cranberry and wax-pod, which come at the same time. These more tender beans may be planted about May 10th, and the still more tender Lima and Sieva about the 20th.

Squashes planted early, are more subject to destruction by insects than later ones. May 25th to June 10, is the time to plant them. The general complaint of squash borers in the root about the time squashes begin to run, is due generally to the ravages of the larva of the striped yellow bug. If this bug is carefully picked off every day, or poisoned with Paris green, there will be little trouble from this source. The large black bug, however, can not be poisoned, but must be destroyed by trapping, by means of a bit of shingle placed close to the hill of squashes, under which the bugs will crawl at night for shelter; by going over them every morning, while the dew is on them, they may be easily found. Neglect of this rather tedious attention, makes many people wonder why they can't raise a crop of squashes. Cauliflower, cabbage and Brussels sprouts seed should be sown about May 20, for transplanting for fall crops; for winter cabbage, seed should not be sown until June 1st, or if the plants are to stand without transplanting, it will answer well to sow seed as late as June 10 to 15.

"God Bless Us!"

A great many persons say "God bless us" when they sneeze. The following explains the origin of the practice: According to the rabbinical theory it was originally ordained that men should sneeze but once, in that act, possibly only when the time of death had come, giving up the ghost. But the patriarch Jacob, feeling that such a sudden call allowed no time for the settlement of worldly affairs and for preparation for the hereafter, prayed for exemption from the rule, and in answer to his prayer was allowed to sneeze and not die. The change was regarded as a great benefit, and 'all the princes of the universe, when they heard it, ordered that for the future sneezing should be accompanied with thanksgiving for the preservation of life and earnest wishes for its prolongation.' Hence the custom which has prevailed among all nations of uttering some form of salutation on the occasion of the act. A very common ejaculation among old English people on sneezing is 'God bless us!' which generally sounds more humorous than reverential under the circumstances."

Love's Tendrils.

Sometimes a child will find a little grain,
  And charmed with its live colors, run in haste
To plant it in a pot of porcelain,
  With dragons blue and flowers fantastic chased.

He goes. The root strikes snake-like either side,
  Comes up from earth a little tree straightway;
Daily its fibrous feet plunge further wide,
  Until the vessel shivers, on a day.

The child returns. He sees, all marveling,
  The sword-like plant wave o'er the broken pot,
He fain would tear it up; the strong stems cling;
  He strives; his fingers bleed; he moves it not.

Thus love has budded in my wondering heart,
  I thought to sow some spring flower; but I see
An aloe, whose strong roots have wrenched apart
  The pot of [illegible] and painted wondrously.
—*Théophile Gautier.*

French Brandy will cure consumption if taken with Jadwin's Pine Tar Syrup as directed. Remember no cure no pay.