

THE LINKS OF CHANCE.

Holding apolo in air
My twice-dipped pen—for some tense
thread of thought
Had snapped—mine ears were half
aware
Of passing wheels; eyes saw, but mine
saw not,
My sun-shot linden. Suddenly, as I
stare,
Two shifting visions grow and fade un-
sought:

Noon-blaze; the broken shade
Of ruins strown. Two Tartar lovers sit:
She gazing on the ground, face turned
afraid;
And he, at her. Silence is all his wit.
She stoops, picks up a pebble of green
jade
To toss; they watch its flight, unheed-
ing it.

Ages have rolled away;
And round the stone, by chance, if chance
there be,
Sparse soil has caught; a seed, wind-
lodged one day,
Grown grass; shrubs sprung; at last a
tufted tree;
Lo! over its snake root you conquering
Bey
Trips backward, fighting—and half Asia
free!

—Andrew Hedbrooke in Atlantic.

Old Persian Palaces at Susa.

A vast quantity of relics, the results of
the excavations carried on for a long
time on the site of ancient Susa by M.
Dieulafoy and his companions, have ar-
rived at the museum of the Louvre.
They were brought to Toulon in a trans-
port from Bassorah, and filled 215 chests,
that weighed over 40,000 kilograms (nearly
forty tons). The chief contents are:
First, two fragments of a frieze of
enameled earthenware adorned with
lions in bas-relief, from the principal en-
trance to the palace of Artaxerxes Men-
mon. Both fragments are over thirteen
feet high by nearly thirty feet long; sec-
ond, a similar fragment of a frieze from
the palace of King Darius Hystaspes,
adorned with twelve figures of the royal
body guard, the famous "Immortals." This
piece is eleven and one-half feet high
by nearly forty feet long; third, two frag-
ments of a staircase in same material;
fourth, two fragments of terra cotta
friezes, showing fantastic animals—they
are together over twenty feet long by six
feet high; fifth, the capital of a pillar
from the palace of Artaxerxes, represent-
ing a two-headed monster—it is over six-
teen feet high by thirteen feet in width;
sixth, a collection of cut gems, number-
ing about 800, which seem to date from
the earliest period of the Sassanide
dynasty; seventh, a large number of
arrow-headed inscriptions on stone, or
glazed earthenware, mostly from Susa; eighth,
a considerable collection of bronze coins
from Susa and the neighboring districts;
from the time of the Parthians and the
Sassanides; ninth, a quantity of bronze
ornaments and mountings of the outer
doors of the palace of Artaxerxes; tenth,
a number of statues of bronze, ivory,
terra cotta, and marble, a quantity of
vases and toilet ware; eleventh, a mass of
objects of comparatively small value,
enameled Sassanide vases, Parthian urns
for the dead, iron and bronze weapons,
instruments and skeletons. Besides these
things, the expedition took plaster casts
on a large scale of portions of the place
of Artaxerxes, also photographs of the
explorations of various old monuments and
ruins in other parts of Persia.—Foreign
Letter.

A New Car Conductor's Experience.

After the car had become compara-
tively empty the reporter made his way
to the rear platform and engaged the old
conductor in conversation. He said:
"Before a man can become a successful
candidate for a street car conductor's po-
sition he must pass a rigid examination
as to his knowledge of the streets across
which his car is to pass. A man must be
able to tell a street by the appearance of
its corners, as it often happens that many
streets don't have their names on the
lamp posts. The principal duty of a new
conductor is to keep his car on time
neither too fast nor too slow. It is also
necessary to observe the city ordinance
which requires cars to stop on the fur-
ther crossing and thus leave the thor-
oughfare open. A new man sometimes
has to be trained for a week before he
becomes proficient. Men who show
themselves to be intelligent learn in a
few days. Of course new conductors re-
ceive no compensation while learning.
One of the most difficult things for a
new man to acquire is to make his ac-
counts come out straight. They are
often short and but seldom over. New
men are apt to use the indicator too
freely, and their accounts are sometimes
\$1 or so short. They are of course obliged
to make up their deficiency."
"Are conductors obliged under all cir-
cumstances to turn in an equivalent in
money for the number of fares registered?"
the reporter asked.
"No. Occasionally instances will occur
in which a conductor will ring up the
fares of passengers who find themselves
in the wrong car and are compelled to
get out without paying. In case this
does not occur too often the company will
allow a reduction of the fare so rung up.
The days when a car conductor lived in a
brown stone house and at the rate of
\$2,000 a year, are passed. Honest men
can live on the salary paid, and the com-
pany has no use for dishonest men," said
the conductor in conclusion.—Brooklyn
Eagle Interview.

The Manufacture of Hairpins.

For years the English and French con-
trolled the manufacture of hairpins, and
it is only within the last twenty years
that the goods have been produced in this
country to any extent. The machinery used
is of a delicate and intricate character,
as the prices at which pins are sold neces-
sitate the most rapid and cheapest pro-
cess, which can only be secured by auto-
matic machines. The wire is made ex-
pressly for the purpose and put up in
large coils, which are placed on reels, and
the end of the wire is placed in a clamp
which carries it to the machines while
straightening it; from there it runs in
another machine, which cuts, bends, and
by a delicate and instantaneous process,
sharpens the points. Running at full
speed, these machines will turn out 120
hairpins every minute. To economize it
is necessary to keep them working night
and day.

The difficult part of the work is the
enchanting, which is done by dipping in a
preparation and baking in an oven. Here
is where the most constant and careful
attention is required, as the pin must be
perfectly smooth and the enamel have a
perfect polish. The slightest particles of
dust, cause imperfections and roughness,
which is objectionable.—Stoves and Hard-
ware.

Malaga Grapes at Peter Brunson's.

CHAT WITH EVANGELIST SANKEY.

The Sweet Singer Tells About His Many
Sacred Songs—Their Magic Power.

Ira D. Sankey, the evangelist, was seen
by a reporter just before he sailed for
Europe. He conversed freely about the
hymns he has sung so often and well.

"There are two classes of songs," he
said, "two fields, as it were, that need not
necessarily conflict, viz., the high classical
music and the simple gospel hymns. One
is music for those educated in music—it
appeals to their science and knowledge of
harmony; the other is the pure and sim-
ple music, that interests millions of peo-
ple who have no knowledge of music, but
enjoy what they feel. The higher grade
of music serves its purpose, has its votar-
ies, and I do not know but what I would
be more interested in it myself, if my
audience were all good musicians. The
outlying masses of poor humanity are not
educated up to difficult classical music;
it takes some sweet and pure melody to
go straight to their hearts. They gather
their impulses from what they feel, and
to move the impulse in the right direction,
to touch it with loving and appealing
music, is the sure way to guide and con-
trol. Music that can not do this would
be of little service to the evangelist.

"It is the simple, unpretentious reading
of the sacred songs that is acceptable,
reaches the feeling and prepares the way
for the sermon that comes afterward and
does the work. Why music has magic
that no soul can fathom; it elevates the
untutored; it enraptures the dull; it
thrills with ecstatic joy the weary and
longing; it opens the heart of the stony
and sweeps in triumphant waves of mel-
ody through the bosom of the cold and
cheerless. Fifty thousand sermons will
not move some minds. The eloquence of
St. Paul, the enthusiasm of John Knox,
the logic of Spurgeon, and the magnetic
earnestness of Mr. Moody would fail to ac-
complish with some people what a simple
and tender strain of music would under
proper conditions. The charm and power
of music can not be overestimated, and it
is a potent influence in connection with
preaching the word of God.

"Were you always a musician, Mr.
Sankey?"

"Yes, I was borne with music in me. I
sang from the time I can remember. It
came natural to me; I felt it and it came
forth. But I had no idea that I ever
would be a preacher and sing with Mr.
Moody. I was a business man at New-
castle, Pa. My father was an internal
revenue collector appointed under Presi-
dent Lincoln. I was his deputy. In 1862
I met Mr. Moody at Indianapolis and af-
ter he had heard me sing he said that I
was the man he wanted. The music I
began to sing with him is mostly Ameri-
can, the outgrowth chiefly of our social
and political conditions. Very few hymns
that I sing are foreign."

"How do you manage to gather the best
songs?"

"When I read or hear of a poem that
has beauty and the spirit of Jehovah
either in the lines or between, I imme-
diately buy it, even at a high price. I have
paid as high as \$50 for a few verses that
seemed to have the true ring. We are
composing new hymns all the time."
"Have you anything to say about the
music of the future?"

"As I have said before there are two
classes of music—the higher or classical,
the simple or touching. The latter will
be more popular, because easily under-
stood and felt. It will be many years, if
ever, when classical music will be under-
stood by the masses. The experiment
thus far, proved inductively by Mr. Moody
and myself during a long number of
years, shows that simple, pure music
finds a greater response in the average
human breast than any other kind. Reas-
oning from this basis I conclude that the
music of the future must appeal to the
feeling, must be pure, simple and unpre-
tentious."—New York Mail and Express.

A Ghastly Plaster Cast.

There is a curious object of interest in
the Algers museum—a ghastly plaster
cast of the Christian martyr Geronimo,
writhing in the agony of death. Tradition
had for 300 years told the story of the
Moorish lad who, coming under the
influence of Spanish missionary monks,
became a Christian and a saint in all but
faith. He abjured the faith, it was said,
for a brief moment under the pressure of
bitter persecution and slavery, but re-
turned to it with new zeal, and proved it
in the end by a heroic and horrible death
—that of being thrown alive, with his
hands tied behind him, into a block of
liquid concrete, which was afterward
built into the wall of one of the outlying
forts near the city. Such was the tradi-
tion, singularly and literally true in the
minutest details, as was proved in 1883,
when part of the Fort des Vingt-quatre
Heures was demolished, and block of
concrete found containing the accurate
impression of the writhing body, face
downward, and the hands tied with cords
behind the back. The block itself was
claimed by the church, and deposited
with great honor in what used to be a
Mohammedan mosque, but is now the
Roman Catholic cathedral of the town.—
The Argonaut.

Miss May McClellan's Mice.

Miss May McClellan, daughter of the
late Gen. McClellan, has very peculiar
pets, two white mice, which at times she
would take to the opera. They ran around
the box at the academy, often perched on
her bare shoulders, and kept the audience
quite amused or the reverse. They were
only permitted to run about during the
intermissions, but one night, just as the
prima donna was in the midst of a pa-
thetic solo, the mice came out as if to hear
too, and the eyes of the audience followed
them. Miss McClellan tried to secure them
but they became excited and ran away
from the cushioned rail of the bal-
cony until caught by an usher and re-
turned to their mistress. Probably the
prima donna to this day does not under-
stand why her solo received so little ap-
plause on that particular night.—New
York Cor. Hartford Courant.

"The Violin Fairy."

The young woman referred to as Miss
Senkrah, in a recent article in The Cen-
tury, is said to be Miss Harkness—Senk-
rah read backward—of Boston, who dur-
ing thirteen years in Europe accompan-
ied so much with the violin that she is
called "the violin fairy." Liszt took such
an interest in her that he accompanied
her on the piano, which was supposed to
be a tremendous honor.—New York Sun.

Swiss and American Watch-Making.

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forty watches a year; of a United States
mechanic 150, and the American earns in
his skilled line of labor three times as
much as his Swiss competitor.—Boston
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own dog in case of a fight have got a big
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CROCKERY, TIN
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at the lowest possible prices.
I have also added to my stock
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LOOM for one year with privilege of two

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Trains will run as follows until fur-
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GREENVILLE EXPRESS
Going West, Daily Through Train.
Depart Charleston..... 7.20 a m
Depart Branchville..... 8.51 a m
Depart Orangeburg..... 9.14 a m
Depart Kingville..... 9.56 a m
Due at Columbia..... 10.35 a m
Going East, Daily Through Train.
Depart Columbia..... 5.27 p m
Depart Kingville..... 6.07 p m
Depart Orangeburg..... 6.48 p m
Depart Branchville..... 7.25 p m
Due at Charleston..... 9.00 p m
ACCOMMODATION LOCAL TRAIN.
Going West, Daily.

Depart Charleston..... 5.10 p m
Depart Branchville..... 7.55 p m
Depart Orangeburg..... 8.12 p m
Depart Kingville..... 9.08 p m
Due at Columbia..... 10.00 p m
Going East, Daily.
Depart Columbia..... 6.30 a m
Depart Kingville..... 7.18 a m
Depart Orangeburg..... 8.12 a m
Depart Branchville..... 9.00 a m
Due at Charleston..... 11.00 a m

WAY FREIGHT AND PASSENGER TRAIN.
Going West.
Depart Branchville..... 6.45 a m
Depart Orangeburg..... 8.12 a m
Depart St. Matthews..... 8.48 a m
Due Kingville..... 9.30 a m
Going East.
Depart Kingville..... 6.13 p m
Depart St. Matthews..... 6.58 p m
Depart Orangeburg..... 7.40 p m
Due Branchville..... 8.45 p m

CAMDEN TRAIN.
West, Daily, Except Sunday.
Depart Kingville..... 10.05 a m 6.45 a m
Due at Camden..... 12.37 p m 7.42 p m
East, Daily, Except Sunday.
Depart Camden..... 7.00 a m 3.15 p m
Due at Kingville..... 8.30 a m 5.47 p m

AUGUSTA DIVISION.
West, Daily.
Depart Branchville..... 2.35 a m 8.50 a m 7.35 p m
Depart Blackville..... 4.18 a m 9.45 a m 8.31 p m
Due at Augusta..... 7.30 a m 11.35 a m 10.25 p m
East, Daily.
Depart Augusta..... 6.05 a m 4.40 p m 10.35 p m
Depart Blackville..... 7.50 a m 6.26 p m 1.42 a m
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Passengers to and from stations on Cam-
den Branch change cars at Kingville.

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ENGINES AND BOILERS AND WOOD
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Are receiving by steamer and rail from the
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Extensive preparations are being made on
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