

THE MAN IN THE STAGE.

A Tragedy of the Olden Days in New York City.

A good many years ago, long before skyscrapers and rapid transit were thought of and New York was just a big growing town, they used to tell a story that was generally enough to curdle the blood of the most skeptical and to keep people of nervous temperament awake at night.

The tale went that of a summer night a husband and wife, returning home from the theater, entered a Fifth avenue stage far downtown and for many blocks were the only occupants. A little above Fourteenth street, however, the stage came to an abrupt stop, the door was opened, and three young men entered. One of the three had evidently been drinking heavily, for his companions were obliged to help him to his seat. The door was closed behind them, and the stage continued its journey northward.

About ten blocks farther on one of the young men rose and, bidding his friends good night, stopped the stage and alighted. A few minutes later the second of the three said, "Well, good night, Dick," pulled the strap, stepped to the sidewalk and walked off through one of the side streets. There remained in the stage only the husband and wife and the young man who was obviously under the influence of liquor and who sat in a crouching attitude in a corner of the stage under the dim flickering lamp.

After a time the husband noticed that the young man's head seemed to be drooping as if in sleep, and, fearing that he might be borne beyond his destination, he rose, tapped him on the shoulder and called attention to the number of the street they had just passed. There was no response, and the husband repeated his words, leaning over as he did so. Then he suddenly straightened up, turned to his wife and said quickly, "We will get out here."

She began to protest, but he simply repeated the words, pulled the strap and helped her to alight. As they stood under the corner lamppost she turned questioning and asked him why he insisted on their getting out of the bus so far below their destination.

"Because," he replied, "that young man's throat was cut from ear to ear."

HORSESHOE LUCK.

An Old Myth That Goes Back to the Greeks and Their Sea God.

Of all the emblems for good fortune the horseshoe stands among the first. Everybody knows it is unlucky to pass a horseshoe on the road without picking it up. It is a luck emblem of the greatest power. We are indebted for this statement to old tales centuries in age that have descended from father to son, from mother to daughter, through the years.

The old myths repay research. The luck of the horseshoe has a most respectable beginning. It is traced to the religion of the old Greeks and their sea god, Poseidon, who was identical with the Roman sea god Neptune.

To Poseidon horses were sacred, and to him they were sacrificed. Poseidon was believed to have created the first horse when he struck the ground with his trident and a horse sprang from the hole, which afterward became a spring. The sea god was the lord of springs. To him all springs were ascribed. In the shape of a horse he sometimes wandered by the shores of his ocean domain, and where he struck his hoofs deeply there the waters gushed out and permanent springs were found. This is the reason why horseshoes are reckoned lucky. Going to the root of the matter, one sees a nature myth as the root principle. From the sea all rain comes, and to the sea all springs owe primal origin, and to the rain and the fresh waters, sea derived, we owe all fertility on earth.

The old Greeks therefore worshipped Poseidon as the fortune giver through his springs. They gave him horses, his precious beasts, and they adored the footprints of horses when they found them, for they might be the very footprints of the god himself.

When the horses came to be shod the transition of the luck emblem from the footprint itself to the shoe mark, practically the same thing, was easy.

Pegasus, the winged horse, from whose hoofs the water springs gushed copiously when he came to earth, has been credited with the origin of the horseshoe luck.

The horseshoe was a specific against earthquakes. It would keep a house safe from harm by earth shaking. Again one perceives the sea myth—Poseidon was the shaker of the earth.—Team Owners' Gazette.

Obeying the Autocrat.

That fine old New Englander, Dr. Oliver Wendell Holmes, laid down the rule that the law of the road entitles a man to two looks at every pretty woman. This fair and proper limit provokes no complaint in Kansas City, and it is not commonly exceeded, though we would have to go far afield to find a locality with more women worth looking at than are seen on the streets of Kansas City every day.—Kansas City Times.

Had All the Others.

"Were you ever in love?" asked the sweet young thing.

"No," replied the bachelor, "but you can't mention any other fashionable disease that I haven't had."—Detroit Free Press.

FELT HATS.

Evolution of the Fluffy Fur into the Finished Product.

It is an interesting matter to follow stage by stage the evolution of a little pile of soft, fluffy rabbit fur into the finished hat, whether a light colored crush or a raven black hard hat of the derby shape. The general idea about such a hat is that it is cut and made or molded out of a sheet of felt, so that amazement comes when one is shown bales and heaps of rabbit fur and is told that it is out of this that hats are made. Felt indeed is not so much a primary material, but felting is the process by which wool, fur or hair is matted together and formed into a close fabric. For hats rabbit fur is the material used. The first step in its treatment is the thorough cleansing of the close clipped fur in a machine, which winnows it of all dirt or foreign matter and leaves it in a soft, fluffy condition resembling the finest and lightest down.

Anything less resembling a hat it is impossible to imagine. But the marvelous ingenuity of the next process accomplishes an almost magical change. In the central box of a hopper-like machine a big copper cone revolves. From above the soft, fluffy fur is fed down in a shower, which clings like gray snow on the revolving cone, while jets of water and steam spray on the fur mat and plaster it into a complete covering. In a minute or two the cone is covered to the depth of one-eighth of an inch with this matted and saturated fur, which is now become felt. The machine is stopped, the cone is taken out, and the workman dexterously peels off the felt covering. Being built up on the cone, it is also cone shaped and looks like a gigantic sugar loaf bag. It is the embryo hat.

In this first state it is a soft, wet, felt cone, measuring 24 by 30 inches. Rolled up, it enters upon a series of processes and is shrunk together so that it measures 10 1/2 by 14 inches.

The hat, now a brown-gray felt cone, like a clown's cap, is smoothed by being placed against rapidly revolving sandpaper. It is stiffened by being dipped in shellac, dyed black by immersion in a vat and then passes on to be shaped. Warm water gives the felt pliability again, and the man pulling out or "easing" the apex of the cone draws and smooths it down to a wooden block of the exact shape and size the hat is required to be. As it dries it takes its destined shape and firmness as regards the crown, while the brim is still flat and untrimmed.

The body of the hat is now practically finished. Then comes the shaping of the brim, which is worked down and bent over a wooden frame of the exact curl and line of the ordained design. Each size and style of hat has its own frame, as it has also its iron mold, wood block, etc., and every alteration in a season's styles and shapes calls for an entirely new set of molds.—Brooklyn Eagle.

"Art is a wonderful thing," said the critic.

"Yes," answered Miss Cayenne. "The very word 'art' is of great advantage when you have been a little shocked and fear to admit it."

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Every man has three temperaments: the one he has, the one he shows and the one he thinks he has.

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"Does your wife always think before she speaks?"

"I don't know. I've never been up that early."

Do you know where to get your garden seeds in packages or by measure, Seehler & Co.

Scott—"Is Jones married?"

Mott—"I guess not. I never heard him blame his wife for anything."

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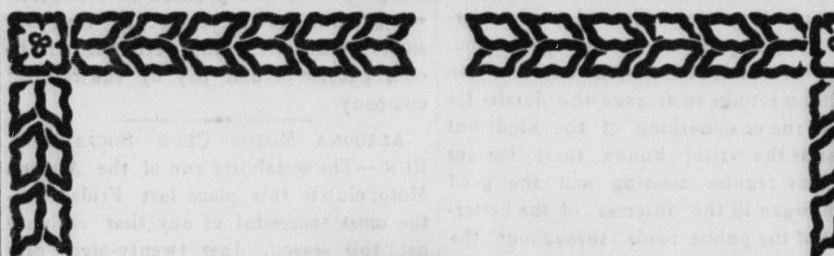
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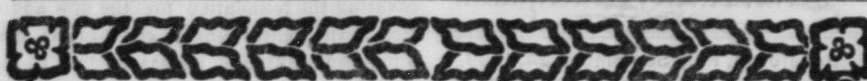
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Travelers Guide

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Condensed Time Table effective June 1, 1908.

Table with columns: READ DOWN, Stations, READ UP, No. 1, No. 3, No. 4, No. 5.

Table with columns: A. M., P. M., L. V., BELLEFONTE, AR., P. M., P. M., M. M., 17 05, 6 55, 2 20, BELLEFONTE, 9 10, 5 05, 9 40, 7 15, 7 00, 2 32, High, 8 37, 4 52, 9 37, 7 20, 7 10, 3 37, Zion, 9 31, 4 17, 9 21, 7 27, 7 18, 2 45, RECLA PARK, 8 45, 4 41, 9 18, 7 29, 7 20, 2 47, Sun Kies, 8 43, 4 38, 9 18, 7 33, 7 23, 2 51, Hubertsburg, 8 39, 4 34, 9 09, 7 37, 7 28, 2 55, Snydertown, 8 36, 4 29, 9 05, 7 40, 7 30, 2 58, Nittany, 8 34, 4 27, 8 59, 7 42, 7 33, 3 01, Huston, 18 32, 4 24, 9 00, 7 46, 7 38, 3 05, Lema, 18 29, 4 21, 8 57, 7 48, 7 40, 3 08, Clintonville, 18 26, 4 18, 8 54, 7 52, 7 44, 3 12, Kriders Sliding, 8 22, 4 14, 8 50, 7 56, 7 49, 3 16, Mackeyville, 18 18, 4 09, 8 48, 8 02, 7 44, 3 22, Cedar Springs, 8 12, 4 05, 8 47, 8 05, 7 37, 3 25, Salona, 8 10, 4 01, 8 41, 8 10, 8 02, 3 30, MILL HALL, 8 05, 3 56, 8 36

(N. Y. Central & Hudson River E. R.)

Table with columns: 11 40, 8 53, Jersey Shore, 8 09, 7 52, 12 15, 9 30, Arr. WMS'PORT, Lve, 2 55, 17 59, 11 30, Lve, Waddico, ART, 2 30, 6 52, 7 30, 6 50, PHILA., 18 30, 11 20

10 10, 9 00, NEW YORK, Lve. (Via Phila.), 9 00

p. m. a. m. Arr. (Via Phila.) Lve. a. m. p. m. 4 Week Days H. GEPHART, Superintendent.

BELLEFONTE CENTRAL RAILROAD

Schedule to take effect Monday Jan. 6, 1908.

Table with columns: WE, P. M., A. M., L. V., BELLEFONTE, AR., P. M., P. M., M. M., 2 00, 11 35, 6 40, Bellefonte, 8 50, 12 50, 6 00, 2 07, 10 30, 6 35, Colverville, 8 40, 12 40, 5 50, 2 12, 10 25, 6 38, Mervin, 8 37, 12 37, 5 47, 2 17, 10 27, 6 43, Stevens, 8 35, 12 35, 5 52

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