HIS AUNT'S LEGACY.

Charles Eames stepped into the office of his friend Bowles, editor of the Greenville Courant.

Well, how are you, Eames?" exclaimed the editor.

"I ought to feel happy, I suppose, " said the young man, a little ruefully, " for I'vo

just received notice of a legacy." "Indeed! I congratulate you." "Wait till you hear what it is." "Well, what is it ?"

My Aunt Martha has just died, leaving fifty thousand dollars.

To you? I congratulate you heartily." "No; she leaves it to a public institu-tion. She leaves me only her silver watch, which she carried forty years."

"How is that?" "She didn't approve of my becoming an artist. She wished me to become a merchant. If I had consulted her wishes I should, doubtiess, have been her sole heir. This small legacy is meant more as an aggravation than anything else, I know.

"But you can make your own way." "I can earn a scanty living at present. I hope to do better by and by. But you know my admiration for Mary Brooks. If I had been Aunt Martha's sole heir I could have gained Mr. Brooks' consent to our marriage. Now it is hopeless."

"I am not so sure of that. This legacy may help you. If you will promise, for one calender month, not to mention or convey the least idea of the nature of your aunt's bequest I will manage the reat.

"I don't at all know what you mean, Bowles, but I am in your hands," an-swered the young artist. "That is all I wish. Now, remember to express surprise at nothing; but let

matters take their course."

"Very well." In the next issue of the Courant the artist was surprised to read the following

paragraph: "We are gratified to record a piece of good luck which has just befallen our esteemed fellow citizen, the promising young artist, Charles Eames. By the will of an aunt, recently deceased, he comes into a piece of property which has been in the family for many years. Miss Eames is reported to have left fifty thousand dollars."

"Really," thought the young man, "anybody would naturally suppose from this paragraph that I had inherited Aunt Martha's entire possessions. "

He put on his hat and walked down the street. He met Ezekiel Brooks, ident of the Glenville national bank. Mr. Brooks beamed with cordiality.

"My dear sir, permit me to congratu-late you," he said. "You have read the Courant, I pre-

sume ?" said Eames.

"Certainly, Mr. Brooks."

"You'll excuse my advice, but I know you are not a business man, while I am.

My young man, do you want to make "Certainly : I should be glad to do so,"

aid the artist. James Parker has five hundred shares t the Wimbledon railway. It stands at ifty-siz, a figure much below its real

value. But Parker is nervous and wants to sell out. I want you to buy his entire stock. "But Mr. Brooks-"

"I know what you would say. It may go down. But it won's I have advices that a speedy rise is almost certain. Buy him out, and you'll make a handsome thing of it."

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his face beaming with joy. "Wish you joy, Eames," he said. "Wimbledon has gone up like a rocket to par. Give me authority and I'll sell for you. '

One day Mr. Brooks came up to him

The artist did so, hardly realizing what it meant until three days after when he received a note to this effect :

"DEAR EAMES :-- Have sold out your five hundred shares of Wimbledon at one hundred and one. As you bought at fifty-six this gives you a clear profit of forty-five dollars a share, or twenty-two thousand five hundred dollars. You had better take the tide and reinvest your surplus. Call at my office at once. Yours very truly, EZEKIEL BROOKS."

Charles Eames read this letter several times before he realized its meaning. Could it be that without investing & cent he had made over twenty thousand dollars? It must be a dream, he thought. But when he called at the old gentleman's office he found it was really true.

"How about this money, Mr. Eames? Shall I reinvest it for you?"

"Thank you, sir, I wish you would. I should like a little in hand, however." "Certainly. Will that answer?" and the old gentleman wrote a check for five

hundred dollars and placed it in the hand of the artist. It was more money than he had ever

before possessed at one time. This was convincing proof of the reality of his good fortune.

The next day he went to the city and ordered a handsome suit of clothes at a fashionable tailor's. The fact was, his old cost was getting very threadbare and his overcost decidedly seedy. While he was about it he bought a new hat and boots, as well as several other needed articles, and yet returned with money enough in his pocket to make him feel rich. He changed his boarding house, engaging a handsome room in a much nicer place.

"It seems to me you are dashing out, Eames," said his friend, the editor. "You know I have had a legacy," said

Eames, laughing. "I really begin to think you have," re-plied the editor.

When Eames appeared on the street in his new suit it was taken as a confirmation of the news of his inheritance. His removal to a fashionable boarding-house was additional confirmation. It was wonderful how he rose in the estimation of people who had before looked on him a shiftless artist. All at once the thought occurred to him :

"Why shouldn't I propose for Mary Brooks? Wish twenty thousand dollars I could certainly support her comfortably. There is a very pretty house and tasteful grounds for sale at five thousand dollars. This would make a charming home."

your good fortune. Can I speak to you siderable trepidation, broached the sub-iect to Frabial Broak

"No one I should like better for a sonin-law, if Mary is willing," was the prompt answer.

Mary was willing, and as there seemed no good reason for waiting, the marriage was celebrated within a few weeks.

"Charles," said the father-in-law after the young couple had returned from their wedding journey, "it is time for me to give you an account of your money affairs. I have been lucky in my investments, and I have thirty-one thousand dollars to your credit, or, deducting the amount paid for your house, twentysix thousand dollars. By the way, have you received your aunt's bequest?"

"Yes; I received it yesterday," answered his son-in-law. "Indeed!"

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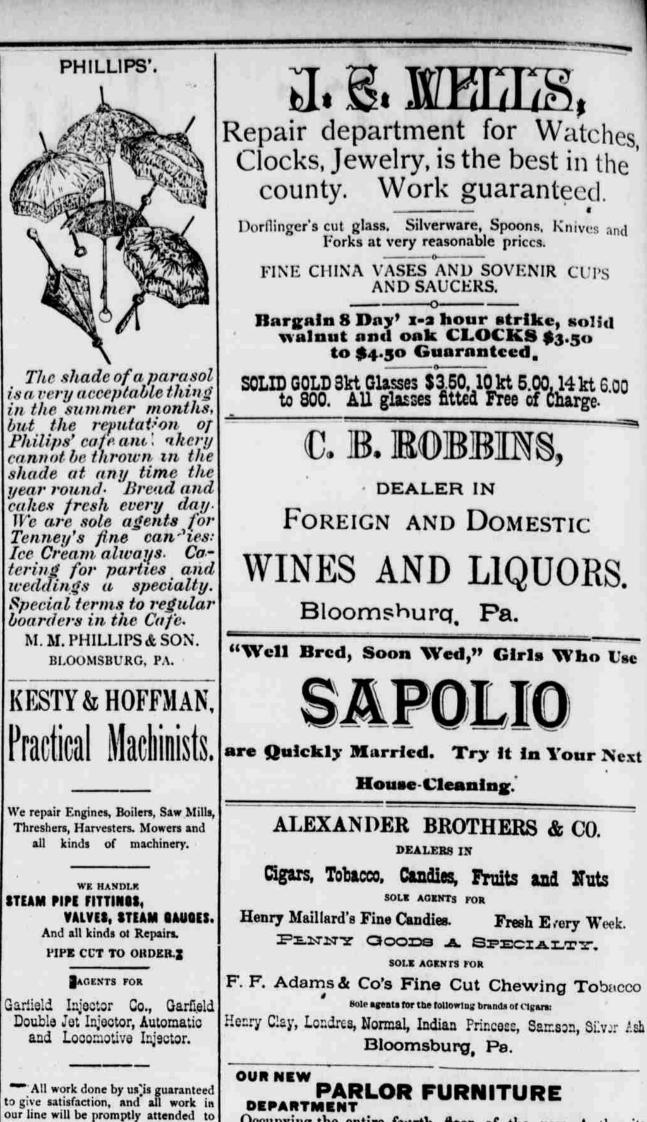


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"Of course you haven't received your legacy yet. I know there are delays. No trouble about that. Give your note at ninety days and I'll endorse it. You'll sell out before that time at a handsome advance.

"I will place myself in your hands, Mr. Brooks; but you must manage the busi-

"Certainly; I shall only want your signature when the documents are made out. By the by, come round and dine with us, or have you another engage-ment?"

Another engagement! If Charles Eames had fifty engagements he would have broken them all for the privilege of meeting Mary Brooks. This was the first time he had been invited to the banker's table. The fact is, until this morning Mr. Brooks, had scarcely vouchsafed him more than a cool nod on meeting. But circumstances had changed, or appeared to have done so, and his behavior altered with it. Such is the way of the world! It was a very pleasant dinner. The young artist remained afterward.

"I have an engagement, Mr. Eames." said Mr. Brooks; "a meeting of the bank directors. But you must not go away. Mary will entertain you.

The young man did not go away, and apparently he was satisfied with the entertainment he received. He blessed his nunt for her legacy, if it only procured him this afternoon's interview with the young lady he admired.

But it gained him more. Every few days he received a similar invitation. The artist could not fail to see that Ezekiel Brooks looked with evident complacency on the good understanding which existed between his daughter and himself.

"What will he say when he finds out what sort of a legacy I have received from my aunt?" the young man thought. Occasionally, too, he felt nervous about his hasty assent to the proposition to buy five hundred shares of railroad stock at fifty-six when he hadn't fifty dollars shead. He reckoned up one day what his purchase would amount to and his breath was nearly taken away when he found it amounted to twenty-eight thousand dollars! He asked no questions but every now and then the old gentleman said.-

"All going well. Stock advancing rap-

diy." With that he was content. Indeed, he With that he was by the love of Mary brooks that he gave little thought to any ther subject.

Here it is," young man, and he produced a battered silver watch.

And do you mean to say that is all she left you?" asked his father-in-law, looking quite stupefied.

"Yes, sir." Ezekiel Brooks whistled in sheer amazement, and his countenance fell. For a moment he regretted his daughter's marriage, but then came the thought that his son-in-law, through a lucky mistake, was really the possessor of quite a comfortable property, which under his man-sgement, might be increased, so he submitted with a good grace and is on the best of terms with his son-in law, who is now in Italy with his wife, pursuing a

course of artistic study. Charles Eames carefully treasures the old watch, which he regards as the foundation of his prosperity.

Nere Were a Monoele.

Spectacles were invented six hundred years ago. The use of glass to aid the sight of defective eyes is, however, much older. Nero looked through a concave glass in watching the gladiatorial games, and many other historical men of his day were dependent upon similar devices for lengthening their sight. Till the latter part of the 13th century only the single glass was in use. In 1290 the double glass was invented, some say by Salvino degli Armali; others, by the monk, Alexander of Spain. In the fourteenth century spectacles were used quite frequently by the very wealthy and high born, although they were still so scarce that they were bequeathed in wills with the elaborate care that marked the disposition of a feudal estate. The holy Antonius of Padua, who preached to the fishes when men refused to hear him, gave to the poor, according to the legend, not only his clothes, but also his spectacles.

The first spectacles, which were very expensive, were made in Italy. Somewhat later the manufacture of cheaper glasses sprang up in Holland, and it spread late in the fourteenth century to Germany. Nurnberg and Rathonow acquired fame for their glasses between 1400 and 1500. For many years glasses were used only as a means of aiding bad cyes. First in Spain appeared the fashion of wearing glasses merely for the sake of wearing them. It spread rapidly to the rest of the continent, and brought about the transformation of the old 18th century spectacles into eye-glasses, and event-ually into the monocle, "the cosmopolitan trademark of the dandy."

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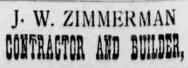
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