

From Discord to Harmony

By Lillian Carbin.

"Thank you so much," said Beatrix Fairmont, as her music teacher showed her how the exercise should be played. "I will try again." But the jerky way Beatrix played the sweet little melody did not sound much like the clear, rippling tones produced by Professor Carl Wagner.

There was rather a pained look on the professor's face as he bade good-day to his fair pupil; it certainly seemed to his masterly mind that she had no idea of harmony.

Bea felt rebellious as she walked down the street, with her music roll tucked under her arm. "I've a great mind to give the horrid music up," she told herself. "No matter how perfect I have my lesson at home, the minute I sit down to play it for him, while he looks at me with his melancholy eyes, I just cannot seem to play a note correctly. How I wish I had been well when I was a schoolgirl, so I could have been all through with music lessons now!"

Although Bea had been taking lessons a short time she was really making remarkable progress. When she had told Professor Wagner she felt ashamed to begin music when she was over 20 years old he had assured her she would doubtless do much better than if she had begun in childhood. Bea had grown very fond of the kind and patient man who never complained, no matter how many mistakes she made.



Don't cry, dear little Bea.

"If he would only smile, how handsome he would be. He never seems to notice the pains I take with my appearance. Why, I have worn a different waist every time I have taken a lesson and I don't believe he has ever noticed how I look."

However, Miss Bea was a wise young lady, who knew the only way to win her teacher's affection was through her music. Her ancestors were not musicians as Carl Wagner had been, but Bea had lots of determination.

When another year had passed Bea asked Professor Wagner to give her one of Mozart's most difficult scores. He had tried to convince her that she would not enjoy this lesson, but she told him she should try it at least. Day and night she practised the beautiful masterpiece until she was certain the professor would be made happy by her wonderful improvement. "If I can only play that way for him," she whispered, as she rang the bell. The girl told her the professor was out, but would be back directly, and ushered Bea into the music room. Bea sat down and began to play her lesson, softly, then forgetting where she was, she put her whole soul in it and played as never before.

She was aroused by a loud "Bravo, bravo, my brave girl," and springing to her feet there stood Carl Wagner with admiration in his eyes, and a rare smile on his face.

"My dear Bea," he said, reaching out his hands, which Bea had often compared to gigantic spiders, wandering over the keys, "how did you learn to play like this?" His surprise and gladness were so apparent that Bea could do nothing but burst into tears, which was really the best thing that she could have done.

Music was forgotten as the professor drew the pretty figure to him. "Don't cry, dear little Bea," he said. "I have been a blind idiot," and bending down he kissed the rosy face that was hiding on his shoulder. After a few minutes Bea raised her happy tear-stained face. "Dear professor," she said, "I hope I won't ever make any more discords." "You won't, my child," he answered with a far away look in his beautiful eyes, "for true love can make naught but perfect harmony."

Nothing Else.

Young husband: I told the governor I thought it would be wise if we started housekeeping at once.

Young wife: And did he endorse the opinion?

Young husband: Oh, yes, he endorsed the opinion all right.—Town and Country.

Not Enduring.

"He used to say," she sobbed, "before we were married that his love would be more enduring than everlasting granite."

"And hasn't it been?" asked the dear friend.

"No," she replied between sobs. "It didn't even last as long as a wood pavement."—Milwaukee Sentinel.

DOCTORS MISTAKES

Are said often to be buried six feet under ground. But many times women call on their family physicians, suffering, as they imagine, one from dyspepsia, another from heart disease, another from liver or kidney disease, another from nervous prostration, another with pain here and there, and in this way they present alike to themselves and their easy-going or over-busy doctor, separate diseases, for which he, assuming them to be such, prescribes his pills and potions. In reality, they are all only symptoms caused by some uterine disease. The physician, ignorant of the cause of suffering, keeps up his treatment until large bills are made. The suffering patient gets no better, because of the wrong treatment, but probably worse. A proper medicine like Dr. Pierce's Favorite Prescription directed to the cause would have entirely removed the disease, thereby dispelling all those distressing symptoms, and instituting comfort instead of prolonged misery. It has been well said, that "a disease known is half cured."

Dr. Pierce's Favorite Prescription is a scientific medicine, carefully devised by an experienced and skillful physician, and adapted to woman's delicate system. It is made of native American medicinal roots and is perfectly harmless in its effects in any condition of the female system.

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DUPLICATED IN A DUMMY.

Woman's Shape Reproduced in a Dressmaker's Dummy.

In the old days when a woman was making a dress for herself the operation of fitting was always performed by calling in some obliging person, who would shape the cloth over the person for whom it was designed. Or sometimes it was necessary for the amateur to pick out from her friends some woman of the same general shape who would offer herself as the model to stand for an hour or two while this tedious process was submitted to.

Later she arrived at a more discriminating period, when she had to supply herself with a dummy on which to shape her clothes while in the course of construction. These things made in different sizes which were kept in stock, for a while answered all purposes, for a woman



A DRESSMAKER'S DUMMY.

could always get one near enough to her own lines to satisfactorily take her own place. Now, however, she has grown more particular, and she must have them reproducing her own lines accurately. Under ordinary circumstances the services of a sculptor would be required to reproduce these ends, but a St. Paul, Minn., man has recently patented a machine by which such a dress form may be made directly from the model herself. This is done by supporting a framework around the lady's form, and filling the same with a plastic material which soon sets. The operation is much the same as that of making a death mask, except that different portions of the body are operated upon. When the material has hardened it is broken away and used for a mold in which the dress form is shaped.

Paying the Human Cost.

As a rule, the worker in a dangerous trade considers himself as having a charmed life. What is needed is a law like the English compensation act.

The English law rests upon the ground that the employer ought to bear losses due to injury to his hands as he bears losses due to injury to his dead plant. He reimburses himself for the latter by making his prices high enough to cover that item in his costs of production. Under the new law he must now add the human item to his costs.

It is for the benefit of consumers that production is carried on and they should be made to pay—so far as this can be measured in money—what goods cost in material bodies and shortened lives as well as what they cost in hours of work and used-up raw materials.

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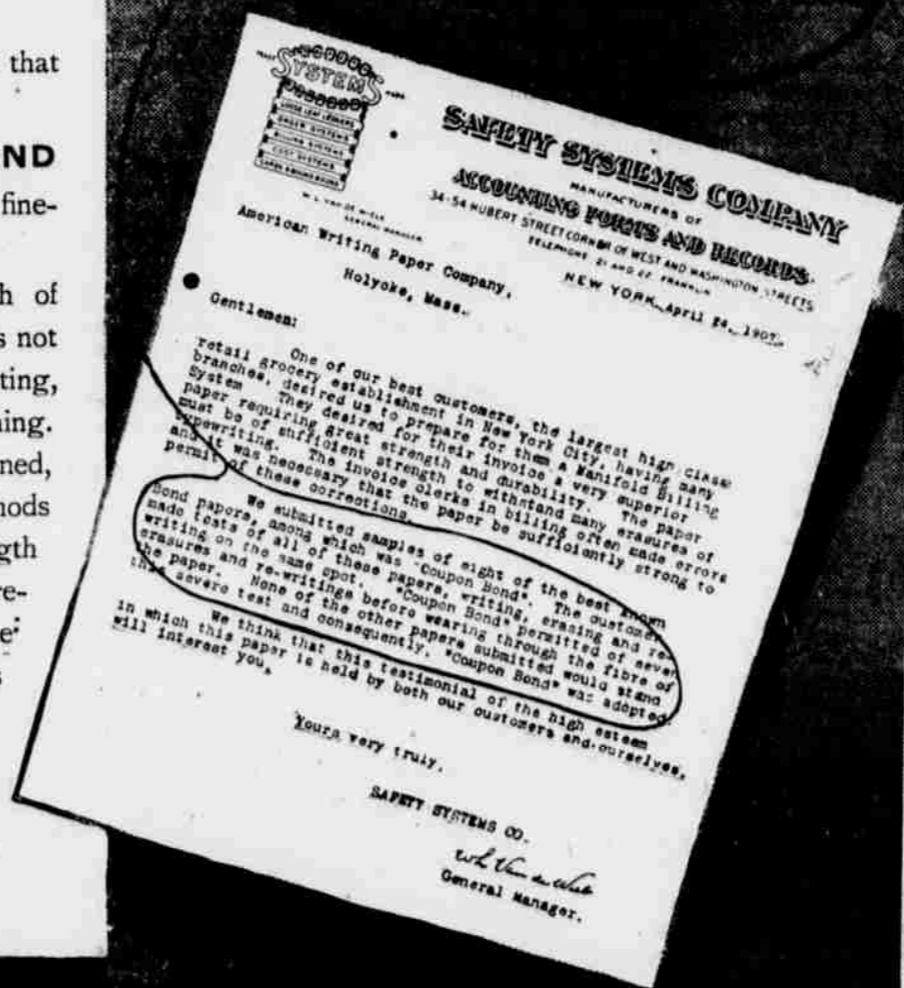
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