

OVER THE ALBUM.

This one is John—that's Cousin Josie; I think she's pretty—do not you? The baby all so plump and rosy Is sister's youngest—little Sue.

Mr. Singleton's Model.

When Cissy Denzil came of age (she was an orphan), she determined that she would indulge her own caprices to the fullest extent.

Cissy Denzil undoubtedly possessed a dangerous originality. Without intending it, she was a constant thorn in her aunt's side.

But Cissy merrily refused to be roused. She was not at all overwhelmed by her iniquities. "I do like to see things for myself," she would say.

Mr. Singleton was an artist who readily commanded a high price for his pictures. He was an old man, and had known Cissy Denzil from her childhood.

"I did not know that you had such a taste for realism," he replied. "Evidently Miss Webster will have a bad time of it, unless we can cure you."

"If you want to get a little insight into what human nature really is," said Singleton, jokingly, "come to my study any morning and study the models."

"And now, having arranged the preliminaries, what am I to do?" she asked. "Will you kindly mount the dais?" said Darrell.

"What! Those egg-boxes?" "Yes." "Are they not rather uncomfortable?" "Enone ought to look uncomfortable. You will be of no use unless you do."

"I never heard that Enone sat upon egg-boxes. Wasn't she the wife of Paris?" "Yes; he abandoned her. She comes weeping through the wood. Now imagine that she has been deserted by him; that he has returned to her, wounded by the poisoned arrow of Philoctetes; and that he has refused to heal the wound. Realize the situation."

Singleton went away, and speedily forgot all about the matter. Cissy remembered.

The next morning Cissy started for Holland Park Road, intent upon viewing a new phase of "existence."

ous of the mischief wrought by his tail among Cissy's dainty bric-a-brac. Rollo was of opinion that all bric-a-brac should be made of tin, cast iron or other solid metals, and testified his joy at being freed from the dangerous vivacity of eggshell china with many a bark and gambol.

Without misadventure this modern Una and her lion reached Singleton's studio, Cissy's fair face glowing with health and beauty, and Rollo much excited by many a fruitless chase after ca which would slip between railings when he had nearly reached them.

Cissy and Rollo entered the studio. There was no one there. Singleton's studio (he shared it in common with Hugh Darrell, a young fellow-artist, though Cissy knew not the fact) was a lofty room, some thirty feet square.

"Make yourself at home, Rollo," said Cissy; "some one is sure to come presently."

Rollo did so—on the unarmored part of the Smyrna carpet.

"What the deuce is that dog—I beg your pardon," said Darrell, entering the studio suddenly.

"He is my dog," demurely said Cissy. "Is not Mr. Singleton coming to-day?"

"No; he has been called away to the country. If it is not a rude question, may I ask who you are?"

"Certainly; I am Mr. Singleton's model."

"Then allow me to point out to you, in the politest possible manner in the world, that it is not usual for dogs—when they have dogs—of young persons who act as models to repose upon a valuable carpet like that."

"Take him off, then," said Cissy, irritated at being called "a young person," and making a sign to Rollo not to move.

Darrell approached Rollo, and measured his length on the floor.

"You see, I am afraid that he will not stir," said Cissy.

Darrell dusted himself in silence. There was a perplexed look on his face. No ordinary model would behave so. "I ought to order you out of the studio," he said, "only the fact is, my model has disappeared, and I was looking for another when you came in."

"Shall I do?" asked Cissy, very much amused, and picturing to herself Miss Webster's face when she should hear of this adventure. "What are your terms?" in her most business-like manner.

"Ninepence an hour."

"I think that is rather mean. Mr. Singleton always pays a shilling an hour and luncheon. He told me so."

"Oh! Singleton is rich and famous; I am not."

"I will agree to it if you will give Rollo some lunch."

"Done," he said, laughing at her coolness. He had hitherto regarded her with anything but professional eyes. If he could only transfer that lovely face to canvas he felt certain of success.

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"I am afraid that I cannot realize all that at once," said Cissy, settling herself as comfortably as she could; "I never did think Paris worth crying about."

Darrell got rid of the former face, and sketched in the new one. He was a young artist of great genius, and really anxious of proving so to the world. It was an exceptional face which he endeavored to copy.

At the end of two hours Rollo leisurely got off the Smyrna carpet and yawned.

"He wants his lunch," said Cissy.

"Oh, very good," said Darrell, helplessly. "That's in the compact, is it not?"

"Yes."

"What does he generally have?" "Biscuits," sentimentally. "But I haven't any."

"Then you must buy some." "Cool, for a model," thought Darrell, but he hastened to get his hat.

As he was going out she stopped him. "My eightpence," she said, holding out a small, white hand.

"Are you afraid that I shall not pay you?" he angrily asked.

"You might not come back," she answered.

He gave her eightpence and went round the corner to the baker's for biscuits. When he returned, she had disappeared, dog and all. No token of her presence remained, but one expensive little glove on the egg-boxes, and a lovely, mournful face peeping out from the canvas.

He took up the little glove curiously, and put it into his pocket.

"Aunt, dear," said Cissy, gravely, that evening. "My imagination is quieted at last. I have had an adventure which might have proved a very serious one, only the man was a gentleman. My visit to the artistic world has earned me—eightpence."

Darrell took the sketch home and painted with feverish ardor. For some reason, unaccountable to himself even, he never mentioned the matter to Singleton. Enone was worked at from morning until night. He sent it to the Academy, where it was accepted, and hung in a very good place. The young artist received a dozen offers for it in as many days. He declined to part with the picture; it was not for sale, he said, but he would gladly execute commissions.

It chanced one day that he took Singleton to see the Enone, explaining as he did so the reason for his reticence. "Something tells me," he said, earnestly, "that I shall meet that girl again. She was as sweet and true as my own sisters. It may seem folly and madness to you, Singleton, but her face haunts me. I shall never forget her."

"I cannot think of any model of that sort, but I know this face," said Singleton, as they halted before the picture.

"I knew it when the girl was a little creature of four, and am not likely to forget her now. Where did you see her, Darrell? You have caught the likeness marvelously."

"Enone seeking Paris," read out a clear sweet voice behind them. "I wonder how I shall look, Aunt? That escapade seems to have had a more lasting result than you imagined."

Singleton turned round. "How do you do, Cissy? Permit me, Miss Webster, to present my friend, Hugh Darrell."

"Time, a year later. Scene, the lake district. Dramatis personae, young artist and wife, in whom it is easy to recognize Cissy and Hugh Darrell."

"Oh, Hugh," she says suddenly, taking a locket from her chain, "here is some money of yours."

"Money!" He opens the locket and there are the identical shillings and battered, disreputable-looking sixpence which he had given her.

"Yes," she laughs; "the money you paid Mr. Singleton's model."—London Society.

Going for the Doctor for Himself.

If Shakespeare were alive and living in the United States, he would find scores of queer folks ready to be characterized by his dramatic genius. What an amusing character, for instance, he might make of the absentminded man who took out his watch to see if he had time to go home and get it, or of Job Cadler, the hero of the following incident: Job lived in the little village of Parr, Genesee county, N. Y. His neighbors always said, "Job's a leetle queer," but even they were not prepared for his most eccentric freak. One night Job was startled out of a restless sleep by a severe pain in his stomach. He had been reading, the day before, an article in the paper about the Asiatic cholera, and the pain frightened him. Jumping out of bed, he pulled on his clothes and hurried to Dr. B.'s house, nearly a quarter of a mile distant. The family were all asleep and it was some time before Job could waken the doctor, who finally thrust his night-capped head out of an upper window and sharply asked—"Who's there?" "I am." "Who are you?" "Job Cadler; and I want you to come right down to our house, at once."

"Why, what's the matter? Any one sick?" "Yes." "Who?" "Why, I am. And you'll come just as soon as you can, won't you, doctor?" "Let me see you here?" "No, I can't; I ought to be in bed this minute, and that's where you'll find me." And off the obstinate Job trudged, groaning. Back to his house he ran, and there the doctor who had learned to put up with the conceits of his country patients, found him half an hour later—a very sick man. He had, however, the satisfaction of seeing him recover from a severe illness, and that, too, in spite of his "going for the doctor himself," at the dead of the night.

Faust.

The earliest mention of him occurs in a letter of August 20th, 1507, addressed to the mathematician Johann Wirtung, of Hasfurt, by the learned Tritheim von Sponheim, not himself altogether free from the suspicion of dealing in the black art. In a tone of acrimony, perhaps intensified by a touch of professional jealousy he speaks of the rival magician, under his self-assumed name of Georgius Sabellicus Faustus, Junior, as a pretentious impostor, who claimed proficiency in all the occult sciences—astrology, magic, necromancy and chiromancy—who vaunted the power of working miracles, and declared himself capable, if all the extant works of Plato and Aristotle were destroyed, of restoring them with elegance surpassing that of the original text.

The writer adds that, when accident had on one occasion brought him into close quarters with this adventurer, the latter had shrewdly taken care to avoid an interview, leaving a card on which his various self-bestowed titles of cabalistic honor were inscribed. In the use of pompous appellations, indeed, the gentleman in question seems to have been anything but chary, calling himself on different occasions, "Prince of Necromancers," "Philosopher of Philosophers," and the "Demigod of Heidelberg," "Hemithus Helebergensis. From various contemporary documents, which it would be wearisome to recount *seriatim*, the outline of his career can be gathered with tolerable clearness. Born of obscure parentage, in or near Knittlingen, in Wurtemberg, in the last quarter of the fifteenth century, he early showed remarkable talents, and was probably educated for the Church, as history and fable are agreed in representing him as a proficient in theology. He soon, however, abandoned the study of divinity for that of magic, in which he perfected himself at the University of Cracow, Poland, being at that time the great seat of necromantic lore. He then adopted the career of a wandering student—a class of disreputable vagrants, whose mendicancy, originally justified by their supposed thirst for learning, was often associated with still more questionable pretexts for living on the public. While they sometimes lawfully earned a night's hospitality, or a few coins to help them on the way, by the innocuous exercise of their wits in teaching, choir singing, preaching or story-telling, they practiced the still more lucrative arts of treasure-hunting, fortune-telling, various compounding and other thaumaturgic operations.

Lead dioxide is usually prepared in the laboratory by treating minium (red lead) with nitric acid, or precipitating lead acetate with carbonate of soda, and passing chlorine into the liquid. According to A. Fekmann in the *Berichte*, the best and cheapest method, however, is to precipitate a concentrated solution of lead chloride with a solution of bleaching powder, which is added until a portion of the filtrate is no longer colored brown by some more bleaching powder solution. The dioxide is then collected on a filter and well washed, being protected from air during the operation. The dioxide thus obtained is perfectly pure, and forms an almost black powder, which is best kept in the moist state. The above-mentioned preparation of PbO₂ from lead acetate, on the other hand, besides being more expensive, generally yields an impure product, which partly decomposes on keeping.

There are thousands of persons abroad in the land looking for avenues of escape for their money, and an army of handy workmen with wares to sell will do what they can to make such outlets numerous and easy. It is an old story, that antique furniture, two or three hundred years old, dated from any desired landmark in history, is turned out every year in great abundance by those who are skilled in the business. Old clocks, old dressers, old bedsteads and old everything, even if made yesterday have a great value in the eyes of many persons satisfied with antiquity in appearance. Worm-eaten furniture is now one of the rages. This furniture is easily produced with the aid of bird shot which is fired into it. Old houses torn down furnish worm-eaten timbers of which this set of furniture used by Philip of Spain was made. France produces old Rouen and Sevres ware by the carload. Limoges enamels are plenty. The new ones—nearly all are new—are buried in moist earth for a month and then dated back 300 or 400 years according to the wants of the customer. He can be suited as to age. The famous ware of Henry II.'s time is produced the year round. Treated with flourydric acid, it becomes painfully old in a short time. A vase worth \$5 has been known to advance to \$1,500 with the aid of ten cents worth of acid. In Berlin pottery used by the Romans—all the Caesars—can be had by the crate. At home we make old coins, Queen Anne furniture and other kinds of furniture old as the hills. All these facts, sworn to by many newspapers, are now going the rounds for the exclusive benefit of those who might be robbed otherwise. An exchange says that the New York manufacturers of spurious wares send their products to the watering places and their find ready buyers. Registry checks are cast by the ton every day in Paris, but they are very scarce and bring fabulous prices.

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The Old Creek Goldsmith.

The skill in beating out and inlaying gold and other metals to which Homer so often alludes is attested by the remains found in the tombs at Mycene, of which perhaps the most Homeric are the designs on the scabbards of swords, which at the time when Dr. Schliemann's book appeared were too much incrustated with the rust to be made out, but which have been recently engraved and described by Mr. Koumanouder. The subjects represented on the scabbards are a lion hunt, a lion attacking a herd of deer winged monsters, fish and plants. The manes of the lion are of red gold, their bodies of paler gold, probably electrum. So with the flowers—the stalk, leaves and branches are of gold, the calyxes of electrum. The same distinction of color is observed between the sea and the fish swimming in it, and also in representing the birds—in which the color of the blood flowing from their wounds is discriminated from color of their feathers. Further variety is obtained by the use of enamel in portions of the background. In the description of the plowing on the shield of Achilles the poet says that the furrow behind the plowman was black, as plowed land is although being of gold. Probably to produce a change of color, a dark enamel, such as that found in the scabbards, was combined with the gold. Homer therefore, so far from inventing the shield of Achilles out of his imagination, as was formerly contended, derived many details both of subject and technical execution from words of art which he had actually seen, and which inspired him with the conception of what a work by the god Hephestos himself might have been. So, again, in regard to the choice of subjects on these scabbards, and throughout the Mycenaean antiquities, they proved that when Hesiod describes the crown of Pandora as ornamented with "all manner of creatures such as the sea and land breed," he borrowed these ornaments from the art of his own time.

The use of sea or river sand is injurious in the cleansing of glass or laboratory vessels, as the sharp fragments of quartz scratch the surface of the glass. Lead shot, which is an excellent mechanical cleanser, is condemned, because it leaves part of its substance on the glass, which has to be removed by dilute nitric acid. Clean wood-ash is recommended by Dr. A. Muller for domestic use, as it acts both mechanically and chemically by its potash. Powdered rock salt is also used. For glass vessels used in the laboratory, he also recommends a piece of india rubber, cut into the form of a tongue or other convenient shape, and fastened to a flexible wire as a handle.

A good lubricant for the preservation of belts is said to be obtained by mixing rosin oil with ten per cent. mica. In the case of a new belt several coatings of this grease are applied with a brush until it absorbs no more. After this the belt may be used without any fear of part of the lubricant emerging from it under pressure or tension, since the pores of the leather hold the grease very firmly and only allow a few small drops to appear on the surface. After a few weeks the operation may be repeated on a smaller scale. Some months may then be allowed to elapse without greasing the belt, to which by that time the lubricant has imparted a good deal of tenacity and power of resistance. The belt thus lubricated adheres very well to the pulleys, and is not affected either by the changes in the moisture of the atmosphere or by corrosion.

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Japan, like varnish, must be good to give entire satisfaction, and much damage is done by using a poor article. One way of testing a japan is to spread some on a piece of glass and leave it in the direct rays of the sun. When it has entirely lost its fluidity scratch it lightly with the nail, and if it falls in powder without cracks its quality is proven good. This, we are told, is also a good way of testing varnish. The liquid which begins to enamel in places is of an inferior quality.

Dr. Brown Sequard has proved the possibility of introducing a tube into the larynx of the higher animals without causing any pain or any subsequent bad result, although the experiment was performed repeatedly, in at least one case, on a single subject. The local insensibility to pain was caused by directing a rapid current of carbonic acid upon the upper part of the larynx through an incision for from fifteen seconds to two or three minutes. After the operation was completed the anesthetic effect lasted from two to eight minutes.

A favorite antidote for rattlesnake poison in Mexico is, says Dr. Croft in *Chemical News*, a strong solution of iodine in potassium iodide. The author has tested some of the poison itself with this solution, and finds that a light brown amorphous precipitate is formed, the insolubility of which explains the beneficial action of the antidote. When iodine cannot be readily obtained a solution of potassium iodide, to which a few drops of ferric chloride has been added, can perhaps be used as an antidote to snake poison; it is a very convenient test for alkaloids.

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