| Tho Now samanten. <br> He tall by de wayside- <br> 130 lay dar, deef en dumb; <br> De Samaritan cross over, Bn holler out, "How come? |  |  |
| :---: | :---: | :---: |
| At dat, he sorter wake up, <br> "I thought I knowed de road, suh <br> But I trip up on de way! | Goring, although his characnot naturally a weak one, $\qquad$ | Alice at la to tell you |
|  | ping himself of those rewards which |  |
| I stumble in de darkness- I flounder all erbout; I didn't have no kerosene, |  |  |
|  |  |  |
|  |  |  |
|  |  |  |
| oo deep a ditcl | Usement in the agony column of the |  |
|  |  |  |
| nigh wuz comin' on, ${ }^{\text {nit }}$ dy |  |  |
| Kaze do kerosene wuz zone! |  | "Allce," he whispered, "need 1 go |
|  |  |  |
|  |  |  |
| En don't plick his place ter fall! F. L. Stanton in The Atlantic Con |  | was. her relly, -Douglas Alexander in Thituts. |
|  |  | the sparta excavations. |
|  |  |  |
| THE GORING | a tall dark-eyed, dark.hared at here was the one woman |  |
| SYMPHONY |  |  |
|  |  |  |
| The man looked up from the desi | together during the following weeks, | zeems was cleared of builinins in |
| 1 his |  |  |
| him was a large sheet ot manuscrip: |  |  |
| musie, the ink still wet at the place |  |  |
| Where he had left of. He was listening now, not writing. |  |  |
| From a room adjoining his the | intance he had been be | an topography must be re- |
| notes sounding in a plaintive air | ness, and stand to be derided, an |  |
| Which peneretated through the wall |  | been the investigation ot the theatre, |
| ceased and taking up the pen once | ? |  |
| place certain notes upon the page in |  |  |
| ${ }_{\text {tront of }}^{\text {It was }}$ him. |  |  |
|  |  |  |
| bim, until everything around lim . |  |  |
| ten. Presently with a sigh he put |  |  |
| aside the pen and leaned back in his |  |  |
| Charr, glancing with a keenly critcal |  |  |
|  |  |  |
| The music writen there was the |  |  |
|  |  |  |
| violilist who dwelt in the next house. | trom his vole. | sout or the modern brage trom |
|  | (entill |  |
| work Goring had at once recognized | and ${ }^{\text {and }}$ your wife. It was my own rother |  |
| sound | whose bratu work you stole and in. |  |
|  |  | the opposite side of the fiver. the |
| ,ilo snatches of tunes, melo- |  |  |
|  | dexpect He tos too mor |  |
| catel |  |  |
| from the page before him were those same melocies, yet so finthed were |  |  |
| same melsodes, everly elaborated that | "My brother is dead," she replied, | tho |
| there was hardy any ree | a lutie brokenly. Tears were in the |  |
| Srin was a musician himself |  | At least afty variant types have been found representing divine and |
|  |  |  |
| orchestra. But for the last two | through foollish pride. He ent for | sirens, fas |
| (exs the later building had been |  | with inanmate oseect, inectudng and |
| and nee he had temporarily | he still had stirength ho gathered every remnant of it together, and | . |
|  |  |  |
| It was during this enforced holi- | lic that he had tmazined would bring | Spartan uxage, thelr number proves |
| racted by this player of unpub- | There was silence betueen them tor |  |
| ted melodies was stlll sounding tin |  |  |
| ears at this very moment as he | ius that had died before the promise |  |
|  |  |  |
| ere | Hreted restose ot the symhony. |  |
| cusalon with an eminent conduc. | Werethed business ot the symphaņ. | ${ }^{\text {and }}$ |
| \% the way in which cerrain | could not resist mentoming. i.Why did you not tell me this be. |  |
| be played when the sound of people's | for |  |
|  | Art |  |
| But the warning came too late. He | it revenge you sought? She shook her head coldly. |  |
| had a contused vision oft hearliy | "I had never heard your music played until two days ago," she ans- |  |
| , and, starting back |  | tound since the work began. |
| Vor to reach the pave |  | Broaly speaking, the deposit de- |
|  | vented it until then. $I$ heard the mel. |  |
| , the fright |  |  |
| 4 horse inficting ${ }^{\text {a }}$ asere kick |  |  |
| a hisp prostrate boo | da |  |
| telt that he mus | ga |  |
| Iy regained conscloussose. |  |  |
| eyes, buinking once more at a | long to the beggar who looks at | tal tnfuence in Laconian art of the |
| Il upon wals wh | the |  |
| Indinerent foll upon wala which |  |  |
|  |  | (e) |
|  | e The musical world recelved a shock |  |
| a man who played in the same | was a letter from Edward Goring. In |  |
| I've got glorious news for you," | at seli-justification, the whole facts | done lltule or nothing to add to our |
| med Arthur Milis, his pleasant, | of the case, and stated that for the future the symphony which bore his | done ditle or nothing to add to vour |
|  | 3. name mutat be attributed to tis real |  |
| ter tell you straight away. |  |  |
|  |  |  |
|  |  |  |
| make your tortune as soon as | ued in a reply writen by |  |
| are well enough to work once more. "Three weeks ago the symphony I | I the most renowned among them which he conclusively proved that |  |
| found on your desk was played for | dead man could have had ill |  |
| cert and halled by a critical audl- | . in a a amplony basee on | by Ingurrng what it was, |
| ence as a work of assolute ge | writen | ? |
| Which his triend had given to the |  |  |
|  |  |  |

## 

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$==$
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$==$


Jno. F. Gray \& Son (Sibexininiovie)
 THEAPST IS THE
THE BEST
CHEA No Matab
 monor Moricice


## Pajuis

## Scientific American.

MuNi \& Co an whe Yoit
BAD TRICK OF A COOD TRADE. "The most serious evil of moders practice." This is the signlicant rer-
dict pronounced upon the present abuse
 ployers who suen Baz, a magazine pub-
but by the Green int by the Green Bag, a magazine pob the lavzers them.
lished by and for
lives. Practically the entire current number is deevoted to this one subject.
One of the writers, in discussing the notorious runners, tells of a case in
which the day after a street car colHision thirty-four suits were brought
from one oftice in favor of passengers. Drug stores and barrooms are subsil
dized; It is carefuly noiked abrond that so and so is good for twents-Ave dol
ars if a safe case is sent him. A cane in most of our large eltles
must wait at least two years before it must wait at least two years before it
reaches a jury. The cost of a trial 18
large, and since this must come out of
 on, tor those that he loses.
$\qquad$ down by counsers and octors com
missions nnd the cost of tral to such
ip extent that a plaintif would gen. ap extent that a plaintiff woold gen-
erally fare better if he had taken the
竍 eraily fare bement offered by the claim
bedilie settem
agent of the insurance company. Many an uninsured emploger would pay com.
paratively uberally if he did not know that hlis moner, Instead of golng to his injured workman, must p
the itching palm of counsel.

English Boy's Apology. A boy of 14 who fell from the gal
lery fu an Englilsh mustc hall and was
ninfured sald, when taken before th manager: "Please,
won't do it again."

## ATTORNEYS. <br>  <br> BELLEPOMTK, PA <br> W Harrtson walker <br> Ko. 19 W. High stroet BLLLPROMTR, PA <br> 8. D. Grrta Jxo. J. Bowza W. D. Zziby $G^{\text {ETTIG, BOWER \& LEREY }}$ <br>   <br> $\mathrm{C}^{\text {Lexeat dal }}$ <br>  W <br>  <br> I. ${ }^{\text {B. bparaler }}$ <br>  Old Fort hotel  <br> The Mational hotel <br>  <br> LIVERY \&

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