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JOHN BARTLEY

THE FURNITURE MAN of Kent County

CHESTERTOWN, MARYLAND.

He Earned the Hat.

Barty Hilliard, who many years ago lived in a small town in northern Vermont, was noted for his careless vagabond habits, ready wit and remarkable facility for extempore rhyming. While he was sitting one day in the village store of what is now a part of Montpelier among a group of idlers the genial merchant asked him why he wore such a shockingly bad hat. Barty replied that he could not afford a better one.

"Come now," said the merchant, "make me a rhyme on a bad hat, and I will give you the best I have in my store." Instantly Barty threw the old one on the floor and began:

Here lies my old hat,
And pray what of that?
It's as good as the rest of my raiment!
If I buy me a better
You'll make me your debtor
And send me to jail for the payment.

The new hat was voted to be fairly won, and Barty bore it off in triumph, saying, "It's a poor head that can't take care of itself."—Boston Herald.

No Duplicate Chandeliers.

"Did you ever notice," said the observing man, "that every public building has chandeliers unlike those of any other public building? There are no duplicates. You go into one church and you see a handsome chandelier that it would seem worth while to duplicate for another church, but you never find it in another church. You go into a big hall, and you'll observe some stunning globes and chandelier fixtures and look for 'em in some other big hall, but they're not there. I don't know what principle the makers of chandeliers go on, whether it is a matter of pride with them not to fit out two buildings alike or whether contractors for such buildings insist on exclusive designs, but the chandelier people must employ some remarkably versatile artists to think up so many different designs. It seems like a waste of money to make only one of a kind, but it is a pleasure to know that hall or home may be exclusive in its chandeliers."

The Concertina.

The threatened revival of the concertina as a serious musical instrument in England would be a return to an old fashion no doubt, but not to a very old one, since the concertina dates from the early part of the last century. Its invention was an early indiscretion of Sir Charles Wheatstone of telegraph fame, who took out a patent for it in 1829, the very year in which somebody in Vienna invented that similar instrument, the accordion. The concertina was popularized by Sig. Regondi, who had come before the public as a juvenile prodigy with the guitar. At one time no London concert was really complete without him and his concertina, and he astounded the Germans with the music he could get out of it.

Gladstone as an Orator.

It was a budget last night—about a page of a morning paper spoken in two hours by Mr. Gladstone, and he hardly referred to a note, never paused a moment, broke through cheers, dashed over interpellations—logic, figures, illustrations, extracts—all pellmell, with a whirl and fury that took the breath away. And he did it all with the utmost ease and got to the end without turning a hair. Mr. Gladstone took it all quietly and did it quietly and left the house and went home quietly, probably mentioning to Mrs. Gladstone as a reason for being rather tired that he had been saying a "few words" that evening.—From Whitty's "Parliamentary Retrospect."

Temperatures of Flames.

According to the results of experiments, the flame of acetylene is perhaps the hottest known except that of the electric arc. The following figures have been given: Bunsen burner, 1,871 degrees; acetylene flame, 2,548 degrees; alcohol flame, 1,705 degrees; Denayrouze burner—half alcohol, half petroleum—2,053 degrees; hydrogen flame in air, 1,900 degrees; gas jet flame with oxygen, 2,200 degrees; oxyhydrogen flame, 2,420 degrees. These are all centigrade degrees. One degree centigrade equals 1.8 degrees F.

Too Fast.

"The first day he went out with his new auto he got pulled."

"For going fast?"

"No; quite the opposite."

"I don't see"—

"For stopping fast. He had to hire a farmer to haul him home."—Houston Post.

The Boss.

"There's a man at the door, pa," called little Willie from the lower hall, "who wants to see the boss of the house!"

"Tell your mother," called pa.

"Tell the cook," promptly called his mother.—Philadelphia Press.

Not Bird Built.

"There was a strange man here to see you today, papa," said little Ethel, who met her father in the hall as he came home.

"Did he have a bill?"

"No, papa. He had just a plain nose."

As a Starter.

Doctor—Madam, your husband must have absolute rest. Madam — Well, doctor, he won't listen to me— Doctor—A very good beginning, madam—a very good beginning.—Illustrated Bits.

He Was the Limit.

He—Do you think it would be foolish of me to marry a girl who was my inferior intellectually? She—More than foolish—impossible.—Answers.

Want of care does us more harm than want of knowledge.—Franklin.

For Thin Babies

Fat is of great account to a baby; that is why babies are fat. If your baby is scrawny, Scott's Emulsion is what he wants. The healthy baby stores as fat what it does not need immediately for bone and muscle. Fat babies are happy; they do not cry; they are rich; their fat is laid up for time of need. They are happy because they are comfortable. The fat surrounds their little nerves and cushions them. When they are scrawny those nerves are hurt at every ungentle touch. They delight in Scott's Emulsion. It is as sweet as wholesome to them.

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COROT'S RUSTIC HABITS.

How the Artist Came to Live the Life of a Peasant.

Corot's father was a little, dry, thin old man, whose correct appearance, precise gestures and short speech were in singular contrast to the geniality and jovial ways of Camille. He was the typical business man. He wished his son to go into business and apprenticed him to a wholesale cloth merchant. Camille, who dreamed only of painting, conceived a violent aversion to commerce and seized every opportunity to escape from the shop and go up to his room to copy drawings. His employer was very dissatisfied with him and complained to his father, who reprimanded him severely. At last one day the young man did not go to business and told his father that he must follow his vocation, even if it brought him misery. Seeing that nothing could alter this decision, "Very well," the father answered. "I will give you 1,200 francs annually—not a centime more—and you will make the best you can of it."

Camille leaped for joy. He immediately made preparations for departure, left home and installed himself in the little hamlet of Morvan, at a farrier's whose numerous family was crowded into the only room, which was the forge. Corot there contracted the habits of the peasantry, which he retained ever after. He had no needs, lived only for his art and found complete happiness in it.

For a long time Corot remained at the farrier's, satisfied with the coarse food, happy in his liberty and feeling rich with his modest allowance. Endowed with robust health and being jovial by nature, he always sang while he worked, and his gayety never deserted him.

At his father's death Corot found himself possessed of a revenue of 40,000 francs, but this opulence did not change his rustic habits. He continued his simple and laborious life. Always up before dawn, he put on the peasant's clothes that he wore all his life, ate his soup, lit his pipe and with his box in his hand and his easel on his shoulder started for his work, his sonorous voice ringing out joyously.—G. Chardin in Putnam's Monthly.

THE GOLDEN RULE OF THREE

Three things to be—pure, just and honest.

Three things to live—courage, affection and gentleness.

Three things to govern—temper, tongue and conduct.

Three things for which to fight—honor, home and country.

Three things to cherish—the true, the beautiful and the good.

Three things about which to think—life, death and eternity.

Three things to commend—thrift, industry and promptness.

Three things to despise—cruelty, arrogance and ingratitude.

Three things to love—the wise, the virtuous and the innocent.

Three things for which to wish—health, friends and contentment.

Three things to admire—dignity, gracefulness and intellectual power.

Three things to attain—goodness of heart, integrity of purpose and cheerfulness of disposition.—Leadership.

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