

RIDGES IN THE SUNSHINE.

If I could see with a ridge's eye, Or that with a ridge's brain, I wonder what I'd see of the world.

WHAT IT MEANT.

A ruinous old mill, with the sunset throwing a lurid gleam over its mouldy sides and moss-grown roof, and two young men facing each other in the full stream of the crimson light were there.

One of these confronting faces was stamped with horror and grief unspeakable; the other sneering, demagogic, exulting, murderous.

Your own last freak has sealed your doom. I tell you now that I have always hated you with all my heart. Do you need to ask why? Because you had it in your power to shower upon me benefits...

And below, the cork bobbed up and down, and disappeared, and after an interval came to the surface again, as the finny prize fought its battle with hook and glittering bait, and made his escape for the lack of an angler's skillful hand.

Our poor friend is dead, Alma. To think otherwise is only to hope against hope. You know as well as I how the dread of some impending evil hung over him; you know it drove him to what is a strange step for so young a man to take...

It is to know when to stop. This is true in a great many relations in life. There are persons who have "the gift of continuance" in ordinary, every-day talk, to an alarming degree.

She turned her face, radiant now with a look he could not understand, and called softly, "Elmer, love!"

provoking coolness. Then, sternly, "Go your way, and remember that a blow upon the head and a plunge in the river do not always kill, my friend."

Livid, gasping, baffled, yet unconvinced, Elmer made a final appeal. "Alma, the same you acknowledge this fellow in Elmer's stead!"

"And one might not think it wise in you, of all men, to doubt my identity," cut in her companion, grimly.

"I am not the principal intended for this happy occasion; allow me to present to you the bridegroom, Elmer Noble, in all reality."

Who was the pseudo-Noble, do you ask? In after years, Mr. and Mrs. Noble numbered among their most intimate friends a certain well-known actor who was thoroughly conversant with that affair.

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make the performance all the more irritating. If they only knew when to leave off, it would be a great and good blessing.

There are public speakers who have no appreciation of the art of leaving off. After they have said all that they have to say—and this may not be much—they begin over again, and with some slight variations, travel over the same old road, which, perhaps, was never very attractive.

How often the whole effect of a meeting is spoiled by stupid persistence in occupying the time allotted to other speakers, whom the audience was anxious to hear. And how often is the whole effect of an argument or appeal absolutely nullified by the mere prolixity of the speaker, for there will come a period when the hearer braces himself to resist all argument and appeal, in sheer revenge for the speaker's tediousness.

There are also writers of books who never learn the art of leaving off at the right place. In old times, when the press was not as prolific as it is now, this did not matter so much.

Persons endowed with powerful sensibility, however plain their features, invariably possess moments of absolute beauty. Every human face indicates, in some degree, the quality of refinement or its absence, as well as the temperament.

Literary Women as Housekeepers. It is one phase of the popular unjust judgment of women, even in these liberal days, that regards literary women as necessarily neglectful of household affairs.

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Madame de Genlis, we learn from her own memoirs, possessed a nose of which she was evidently quite proud. On one occasion she soundly rated an engraver for applying to her an aquiline nose on a statuette.

"That, sir! That meant for my nose! It's not at all like it! This nose of mine—yes, look at it, sir—has been sung in verse and praised in prose. It is, or was, the most delicate little nose—the jolliest nose in the world, sir! Yet you want to send me out into society on a medal with a nose like that!"

The mouth is, perhaps, the most important feature of the human countenance; it cannot conceal its sensations. We can neither hide its temper with it, or its opposite emotion; we may affect what we please, but in the effect we shall fail. In a wrong cause it will betray, and inspire resentment. The mouth is the seat of one class of emotions, as the eyes are another; or rather it expresses the same emotion, but in greater detail, and with greater irrefragable tendency to be in motion.

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English Seaside.

If we were to be asked, says a writer in Appleton's Journal, to say in one word the quality that more than anything else makes English towns and public places as compared with our own we should have to say neatness.

English streets are well paved and clean; English roads are well kept; English railway stations are in perfect order; English fields are trim and neat; English gardens, hedges, fences, lawns, all exhibit care and oversight.

Chicago was favored with 19,928 arrivals and clearances of vessels in 1877, while New York had only 10,739. But the tonnage was different, Chicago having 6,565,943, and New York 8,130,465.

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CONSUMPTION THE ELEMENTS. The present era has been remarkable for the prevalence of several diseases. It is the weather, the air, the food, the water, the soil, and at the same time may not be the least important...

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