THE RED CLOUD CHIEF.

M. L. THOMAS, Publisher.

RED CLOUD, - - NEBRASKA.

FROM EXILE.

PARIS, SEPTEMBER 3, 1879.
(A Mother Speaks.)

Ah, dear God, when will it be day?
I cannot sleep, I cannot pray.
Tossing, I watch the silent stars
Mount up from the horizon bars:
Orion with his flaming sword,
Proud chieftain of the glorious horde;
Arcturus up the lofty arch
Pursuing still his stately march—
So patient and so calm are they.
Ah, dear God! when will it be day?

O Mary, mother! Hark! I hear
A cock crow through the silence clear!
The dawn's faint crimson streaks the east,
And, afar off, I catch the least
Low murmur of the city's stir
As she shakes off the dreams of her!
List! there's a sound of hurrying feet
Far down below me in the street.
Thank God! the weary night is past—
The morning comes—'tis day at last.

Wake, Rosalie! Awake! arise!
The sun is up, it gilds the skies,
But does not stir. The young sleep sound
As dead men in their graves profound.
Ho, Rosalie! At last? Now haste!
To-day there is no time to waste.
Bring me fresh water. Braid my hair.
Hand me the glass. Once I was fair
As thou art. Now I look so old
It seems my death-knell should be tolled.

Hi? No! (I want no wine.) So pale?
Like a white ghost, so wan, and frail?
Well, that's not strange. All night I lay
Waiting and watching for the day.
But—there! I'll drink it; it may make
My cheeks look brighter for his sake
Who comes to-day. My boy! my boy!
How can I bear the unwonted joy—
I, who for eight long years have wept
While happier mothers smiling slept;
While others decked their sons first-born
For dance, or fete, or bridal morn:
Or proudly smiled to see them stand
The stateliest pillars of the land—
For he, so gallant and so gay,
As young and debonair as they,
My beautiful, brave boy, my life,
Went down in the unequal strife!
The right or wrong? Oh, what care I?
The good God judgeth up on high.

And now He gives him back to me!
I—tremble so—I scarce can see.
How full the streets are! I will wait
His coming here beside the gate.
From which I watched him as he went,
Eight years ago, to banishment.
I will sit down. Speak, Rosalie, when
You see a band of stalwart men,
With one tall boy among them—one
With bright hair shining in the sun,
Red, smiling lips, and eager eyes,
Blue as the blue of summer skies.
My boy! my boy! Why come they not?
O Son of God! Hast Thou forgot
The Mother's sighing? Yet she,
Was she not stronger far than we,
We common mothers? Could she know
From her far heights such pain and woe?—
Run farther down the street, and see
If they're not coming, Rosalie.

Mother of Christ! how lag the hours!
What? just beyond the convent towers,
And coming straight this way? O heart,
Be still and strong, and bear thy part.
Thy new part, brave! Hark! I hear
Above the city's hum the near
Slow tread of marching feet. I see—
Nay, I can not see, Rosalie—
Your eyes are younger. Is he there,
My Antoine, with his sunny hair
It is like gold; it shines in the sun:
Surely you see it? What? Not one—
Not one bright head? All old, old men,
Gray-haired, gray-bearded, gaunt? Then—then
He has not come—he is ill, or dead!
O God, that I were in thy stead,
My soon! my son! Who touches me?
—Your pardon, sir. I thought she
For whom you look. Go farther on
Ere yet the daylight shall be gone.

"Mother!" who calls me "mother?" You?
You are not he—my Antoine. You
Are a gray-bearded man, and he
Is a mere boy. You mistake me
For some one else. I'm sorry, sir.
God bless you! Soon you will find her
For whom you seek. But I—ah, I—
Still must I call and come empty?
You—kiss me? Antoine? O my son!
Thou art mine own, as I unshaded one!
—*Julia C. R. Dorr, in Harper's Magazine.*

ILLUSIONS OF THE STAGE.

How Nature is Imitated—The Machines for Producing the Sounds of Thunder, Wind and Rain—Moonlight on the Water—Fall of a Burning House.

MANY of the peculiar effects produced upon the stage, imitating moonlight, sunlight, thunder, wind, rain and other natural phenomena, are a puzzle to those outside of the business. How such realistic representations of these things as are often witnessed upon the stage can be made is a question that often enters the mind of the spectator, and is seldom answered in a satisfactory manner. It is always the ambition of scene painters and stage carpenters to devise improved methods of imitating these things, and hence the stage may be said to try to hold the mirror up to nature in a material, as well as a moral sense. Years of experience have tended to bring these imitations to a high state of excellence; but the limits do not yet seem to be reached, and new contrivances are continually appearing. The electric light is not yet used, but as its pale bluish tint would be serviceable in particular effects, stage machinists are now deliberating how it can best be employed. All of the operations mentioned, together with some which will be described, are classed under the general term, "stage effects." Authors, in writing plays, are always on the lookout for an opportunity to produce a telling effect. The amount of work bestowed upon their production in a theater is simply astonishing to those unacquainted with that mysterious realm known as "behind the scenes."

Thunder is a common stage effect, and is used with great advantage in many plays. In former days it was produced by shaking a large piece of sheet iron hung immediately above the prompter's desk. This contrivance produced a good imitation of sharp, rattling thunder, but failed to give the dull roar which is always heard in storms. A contrivance for this purpose was soon invented. A heavy box frame is made, and over it is tightly drawn a calf skin. Upon this the prompter operates with a stick, one end of which is padded and covered with chamois skin. A flash of lightning, produced with magnesium, and a sharp crack of the sheet iron, followed by a long decreasing roll upon the "thunder drum," produces an effect which is startlingly realistic. Traveling companies are compelled to be satisfied with the sheet iron alone; and the tragedian who enters a theater provided with a complete thunder apparatus always is happy to think that his battle with the elements in "King Lear" will be worth fighting.

The rain machine in large theaters is a fixture placed high up in the "flies." A cylinder is made of "half inch" wood. It is usually five feet in circumference, and four feet in length. Upon the inside are placed rows of small wooden teeth. A lot of dried peas is placed in the cylinder, a rope belt is run around one end of it and down to the prompter's desk, and it is ready for a drenching shower. By turning the cylinder, the peas roll down between the teeth, and the noise produced by them makes a good imitation of rain falling upon a roof. A sudden pull of the rope, accompanied by a gust on the "wind machine," gives the sound of the sweep of a blast of wind during a storm. Traveling companies often meet with theaters where there is no wind machine. A sufficiently good one, however, is easily produced. A common child's hoop is obtained, and a sheet of heavy brown paper is pasted upon it after the manner of a circus rider's balloon. A handful of bird-shot is placed upon the paper. The "machine" is canted from one side to the other, and the shot rolls around the paper, producing a fairly good rain effect.

Wind is an item that is very useful in heightening the effect of stage storms. It is often dispensed with in theaters where strict attention is not paid to details, but not without a loss of "realism." It has, moreover, a great influence over the feelings of spectators. The blind Louise in the "Two Orphans" is much more pitied when the audience can hear the pitiless blast that makes her shiver. Hence in [illegible] very large theater the wind machine plays an important part. It is not a stationary apparatus, but can be moved to any quarter of the compass from which it is desired that wind should blow. In the last act of "Ours," every time the door of the hut opens snow flies in and a shriek of wind is heard. The wind machine in that instance is placed just outside the door, and the property man works it while his assistant amuses himself by trying to throw his paper snow down Lord Shendryn's back. The wind machine is constructed in this manner. A heavy frame is made, in which is set a cylinder provided with paddles and resembling very much the stern-wheels seen on Ohio River tow-boats. Across the top of this cylinder is stretched as tightly as possible a piece of heavy gros-grain silk. This silk remains stationary while the wheel is turned by a crank. The rapid passage of the paddles across the surface of the silk produces the noise of wind. Often traveling companies are in theaters where there is no wind machine. Then the property man groans audibly, and proceeds to do what, in theatrical parlance is called "faking" the wind. He selects a heavy piece of gas hose, called by stage gas-men "flexible," and, finding a quiet corner where there is sufficient space to swing a cat without danger — to the cat—he whirls it around his head with the greatest possible rapidity. This method produces very satisfactory results—to every one but the property man. He is a long-suffering person; but the extraction of wind from "flexible" causes him to find life tedious.

Every one has heard the startling crash that is produced when the hero kicks the villian through a four-inch oaken door. One would think that not only the door but the villain must be completely shattered. This noise is produced by the crash machine, one of the oldest implements of imitation still used on the stage. It is similar to the wind machine in construction. A wheel with paddles set at an angle of about forty-five degrees to the radii is the main part of the machine. Upon the top of the wheel one end of a stout piece of wood is pressed down by fastening the other end to a portion of the framework. When the wheel is turned, the slats passing under the stationary piece produce a rattling crash. The principle of the machine is illustrated by the small boy who runs a stick along a paling fence and is gratified by introducing into the world an additional morsel of hubbub.

There is nothing that can be so well counterfeited on the stage as moonlight scenery. And yet there is nothing which requires more work. The artist begins the task by painting a moonlight scene. In daylight such a scene is a ghastly sight. It is done in cold grays and greens, in which Prussian blue and burnt umber play an important part; and the lights are put in with white slightly tinged with emerald green. The strong moonlight of the foreground is produced by a calcium light thrown through a green glass. The winter light upon the scenery at the back of the stage is obtained from "green mediums," a row of argand burners with green chimneys. These are placed upon the stage just in front of the main scene, and are "masked in" from the view of the audience by a "ground piece." A row of them is often suspended from the "flies," in order to light the top of the scene. This upper row is masked in by "sky borders." Thus a soft green light is thrown over the entire distance, while its source does not meet the view of the spectator. A usual feature of stage moonlight scenes is water, because it affords an opportunity for the introduction of the "ripple"—a charmingly natural stage effect. The main scene in a moonlight view is always painted on a "drop"—that is, a scene made like the curtain let down between the acts. The position of the moon being determined, immediately under it, beginning at the horizon, a number of small irregular holes is cut in the drop. These are then covered on the back with muslin and painted over on the front to match the rest of the water. Behind these holes is placed an endless towel, about eight feet in height, running around two cylinders, one at the top and one at the bottom. The lower cylinder has a crank by which the towel is turned. In this towel is cut a number of holes similar to those cut in the drop. A strong gas burner is placed between the two sides of the towel. When the machine is turned the flashing of the light from the passing holes in the towel through the stationary ones in the drop produce a fine ripple. It is always better to turn the towel so that the holes pass upward, as that helps to make the mimic wavelets seem to dance up toward the sky. Instead of a towel a large tin cylinder has been used, but it is cumbersome and noisy. It is necessary to turn this towel with great steadiness; otherwise the ripples will go by fits and starts, and entirely lose their natural appearance. Stars are easily put into the sky. Each twinkling orb consists of a spangle hung upon a pin bent into a double hook. The slightest motion of the drop causes these stars to shake and the flashing of the light upon them produces the twinkle.

One of the most beautiful effects produced upon the stage is the change from day to night or from night to day. Of these the former is the more striking, and a description of it will serve to explain the principle of both. In order to produce the proper effect the back drop is made nearly double the height of the usual scenes. The upper half of it is painted to represent a sunset sky and the lower half to represent moonlight. It is hung so that the upper half alone is visible. The scenery of the distance is then painted upon a separate piece, which is "profiled;" that is, the irregular line of the horizon made by trees, mountains or houses, is sharply cut out with a circular saw. This piece is placed immediately in front of the sky drop. A few feet further in front is hung what is known as a cut gauze drop. This has sides and top of canvas painted as the case requires; while the center is filled with fine gauze which lends an aerial effect to the distance. Red "mediums" are employed to give a soft, sunset glow to the scene. At the proper moment, the back drop is very slowly and steadily hauled up, while the red mediums are slowly turned off and green ones turned on. The moon is made in the night half of the sky drop, and rises with it. When it rises above the distant horizon the green "mediums" are turned on to their full power and the green calcium light is brought into play. The effect of this change, when carefully managed, is always very beautiful, and is sure to draw forth applause from the audience.

Moonrise, in a scene where there is no change from daylight to darkness, is often produced with a muslin drop and a "moon-box." The muslin drop is painted to represent the sky, the clouds being painted on strips of canvas cut in the required shape and sewn on. The moon is made with a box on one side of which a circular hole is cut. Over this hole is pasted a piece of white muslin. A couple of wires serve to draw the moon upward. Of course the white illuminated circle shows plainly through the muslin sky, but disappears when passing behind the canvas clouds. By having another piece of muslin painted red and imperceptibly fading to white, placed at the back of the drop in the moon's path, the orb of night can be made to appear red at the horizon and gradually change to pale yellow as it sails slowly upward. Floating clouds are easily imitated by hanging in front of the sky drop a gauze drop upon which are sewn muslin or canvas clouds, and moving the whole slowly.

An ocean of heaving waters is made in this way: Each bounding wave is cut out separately. The first row is set up with a distance of three or four feet between each billow; and the second row is set so as to show in the openings left by the first. Small boys furnish the motive power. The waves are rocked back and forth, not from side to side; and the effect is very good. The noise of water rolling upon a beach is well imitated in a simple manner. A box of light wood is lined with tin. By putting two or three ounces of bird shot into this and causing it to roll around, the desired sound is produced.

Fire scenes are sometimes dangerous; but with proper care they may be rendered comparatively safe. That they are not so hazardous as is generally supposed by the uninitiated beholder may be learned from the following description: One of the most familiar fire scenes is that which occurs in the "Streets of New York," in which a three story house burns down, the roof caving in, the shutters falling, and the walls breaking with a wonderful appearance of realism. The house is painted on three separate pieces, the top one of which is swung from the flies; this constitutes the roof. Upon the second is painted half the wall, and it is joined to the bottom piece in an irregular zig-zag line. The simple dropping in succession of these pieces to the stage produces the falling of roof and wall. The fire itself is represented by chemical red fire and powdered lycopodium used separately, the former to give a red glow and the latter to represent flames. The shutters, which are to fall, are fastened to the scene with a preparation called "quick match." This is made of powder, alcohol and a lamp wick. The window frames and sashes are made of sheet iron. They are covered with oakum soaked in alcohol or naphtha. These sashes and frames are not fastened to the canvas scene at all, but are placed a short distance behind it upon platforms. The quickest possible touch of flame ignites the oakum, and, in a moment, the fire runs around the sash and nothing is apparently left but the blackened and charred wood. Steam is used to represent smoke that issues from the crannies in the walls of the burning building; and an occasional crash, followed by the ignition of a little powder to produce a sudden puff of smoke, gives the spectator an idea of a fallen rafter. Behind the entire scene is placed a very large endless towel upon which is painted a mass of flames. This is kept in constant upward motion; and, when viewed through an open window in the house, gives a good idea of the supposed raging furnace within. Add to these things a real fire engine on the stage, a host of yelling supernumeraries in discarded firemen's uniforms, and the spectator is easily filled with a sense of tremendous danger. Nevertheless the only flames upon the stage are those arising from the burning of lycopodium in a "flash torch;" and they are only allowed to blaze up for a second or two at a time. Fires in theaters, resulting from a fire scene, are usually caused by carelessness in handling the powder which is used to produce puffs of smoke.

The amount of labor and care bestowed upon the production of scenic effects is something of which the uninitiated public knows little; but the above account gives a general description of how the most elaborate ones are produced.—*N. Y. Tribune.*

How the Russian Exile Lives.

ON his arrival the prisoner is driven straight to the police ward, where he is inspected by the Ispravnik, a police officer who is absolute lord and master of the district. This representative of the Government requires of him to answer the following questions: His name? How old? Married or single? Where from? Address of parents, or relations, or friends? Answers to all which are entered in the books. A solemn written promise is then exacted of him that he will not give lessons of any kind, or try to teach any one; that every letter he writes will go through the Ispravnik's hands, and that he will follow no occupation except shoemaking, carpentering, or field-labor. He is then told he is free! but at the same time is solemnly warned that should he attempt to pass the limits of the town he shall be shot down like a dog rather than be allowed to escape, and should he be taken alive shall be sent off to Eastern Siberia without further formality than that of the Ispravnik's personal order.

The poor fellow takes up his little bundle, and, fully realizing that he has now bidden farewell to the culture and material comfort of his past life, he walks out into the cheerless street. A group of exiles, all pale and emaciated, are there to greet him, take him to some of their miserable lodgings, and feverishly demand news from home. The new-comer gazes on them as one in a dream; some are melancholy mad, others nervously irritable, and the remainder have evidently tried to find solace in drink. They live in communities of twos and threes, have food, a scanty provision of clothes, money, and books in common, and consider it their sacred duty to help each other in every emergency, without distinction of sex, rank, or age. The noble by birth get sixteen shillings a month from Government for their maintenance, and commoners only ten, although many of them are married, and sent into exile with young families. Daily a gendarme visits their lodgings, inspects the premises when and how he pleases, and now and then makes some mysterious entry in his note-book. Should any of their number carry a warm dinner, a pair of newly-mended boots, or a change of linen to some passing exile lodged for the moment in the police ward, it is just as likely as not marked against him as a crime. It is a crime to come and see a friend off, or accompany him a little on the way. In fact, should the Ispravnik feel out of sorts—the effect of cards or drink—he vents his bad temper on the exiles; and as cards and drink are the favorite amusements in these dreary regions, crimes are marked down against the exiles in astonishing numbers, and a report of them sent regularly to the Governor of the Province.

Winter lasts eight months, a period during which the surrounding country presents the appearance of a noiseless, lifeless, frozen marsh—no roads, no communication with the outer world, no means of escape. In course of time almost every individual exile is attacked by nervous convulsions, followed by prolonged apathy and prostration. They begin to quarrel, and even to hate each other. Some of them contrive to forge false passports, and by a miracle, as it were, make their escape, but the great majority of these victims of the Third Section either go mad, commit suicide or die of delirium tremens. Their history, when the time comes for it to be studied and published, will disclose a terrible tale of human suffering and administerial evils and shortcomings not likely to find their equivalent in the contemporary history of any other European State.—*London Standard.*

A PARCHMENT which is smoother than that made from skins, and as strong and pliable, can be manufactured from the palmetto of Florida and other Southern States. The parchment can be washed, rubbed and handled just like cloth, and the writing will not be effaced. It can be cheaply manufactured, and is likely to come into general use for conveyances, land office recipts, etc. As much as sixty per cent. of the weight of the palmetto can be utilized in paper making.

Concerning Beds and Bedding.

A VERY expensive feature of house furnishing is the bedding, and a nice bed, and a good one, should be well taken care of and protected from dust. A great many people who claim to possess "common sense" still continue to have their bed-room floors covered with a carpet which is nailed down and not taken up and shaken more than twice a year. It follows that whenever the carpet is swept, more or less dust is put into motion and settles in due proportion upon the bed. If, prior to the sweeping, the bed be covered with a large duster, this difficulty will be avoided.

For a bed of large size it requires ten yards of calico to make a duster—four widths, two and a half yards in length. Very nice calico, well starched, can be had for from seven to eight cents a yard. For ten cents a yard beautiful chintzes can be had, in bright rich colors. For a three-quarter bed three width of the calico are enough, but the length must be two and a half yards. If all the bed-rooms in the house are swept on the same day, at least two dusters are required for "sweep-day" purposes, while a duster each for all beds not in constant use is needed. To keep a spare bed "made up" is a great piece of extravagance. The bed linen and bed spread become gradually soiled, and when the bed is to be occupied it needs to be made up afresh in order to be in proper condition. The best housekeepers keep all their bedding—pillow-cases, sheets, covers, etc.—folded when not in use, and the bedding carefully protected with a chintz cover, which lends a bright and tidy appearance to the room. Some have a case made of blue-and-white cotton for protecting the mattress from soil. A pair of sheets the size of the top of the mattress, with a thin layer of cotton between, and quilted on a machine, is very nice for a sandwich between the sheet and mattress. It is easily worked, adds to the comfort of the bed, and protects the mattress. Whatever will keep bedding clean is desirable, for it is undeniably laborious work to clean bedding.

Long sheets which turn down a full half yard over the bed covers, protect them very much from becoming soiled. For warm, heavy blankets, in constant use, and which can only be cleaned without injury at considerable expense, a shield of white muslin can be very effectively used. If the blanket be two and a half yards wide, that much in length of muslin will be required, with a little allowance at each end for a hem. Fold the muslin straight through the center the long way, so that one-half will go on one side of the top end of the blanket and one half on the other side. With a needle and thread fasten the muslin to the blanket across the top with basting stitches, and again at the bottom of the muslin. The muslin shield can be removed and washed as often as one likes.

Bed-ticking, stained with blood from nose-bleeding, wounds or other causes, may be cleaned by applying starch, well moistened with water, to the spot. Renew the wet starch until the stain is extracted, the wet starch absorbing it.

A cheap and very comfortable bed, with an under-bed of straw, hay or husk, can be made by putting on the top a light cotton "mattress," which can be made at home. For the two sides of the "mattress" bed-ticking is best, and they should be somewhat longer and wider than the top of the bed, as in tying the size is somewhat reduced. Put two or three times as much cotton between the "sides" as are put between those of a "comfortable" and tie quite closely; finish by turning in the two edges and sewing them overhand, or stitch on machine.

Beds of straw or husk look infinitely better and are far more comfortable when the ticks are made like those of a mattress, with a straight, upright piece sewed in all around. The corners should be clipped off, so that the tick will be round at the "corners," as it fits the bedstead better. Do not fill the tick through an opening at one end, but through a slit cut in the middle of the top "side." This slit should be two feet long; one side should be faced, and on the other sew a wide piece to act as a lappet, which should button over on to the faced side. When the filling of the tick becomes disarranged or needs to be stirred up, the convenience of the slit will be made manifest. I once supposed that everybody made straw ticks in this way, until I found out differently, which must be my excuse for giving this description.

If a bedstead has become infested with the small insect that the English call a "Norfolk Howard," and is difficult to be kept free from the pest, give a good coat of paint to every part of it that is not varnished, and you will have no further trouble with bugs.—*Cor. Rural New Yorker.*

Washing and Care of Flannels.

THOSE who have their flannels nicely fitted and made, are of course desirous that they should retain their freshness and softness as long as possible. Hence they must see to it that they are properly washed; otherwise they will soon be yellow and hard, their beauty gone, and their comfortableness greatly diminished.

It makes less difference about white clothes, for if left grimy or grey, they will boil and bleach out white again after a time. But it takes only a few careless washings to ruin, or nearly ruin, flannels. In the first place, never think of trying to wash woolens in other than soft water. Soft soap, too, is preferable. Many, I know, think otherwise; but hard soap, with me, always leaves a hardness and adhesiveness in the cloth that soft soap does not. The latter, though, should not be too strong of lye, or used when new. Again, never wash flannels in the soapy water after your cotton washing. The lint from the white clothes gathers in the soft surface of the woolens, and renders them hard and unpliable. Many strain their suds to take out the lint, but it is better to throw it away altogether and get new. I like to have socks and stockings soft and comfortable as well as other flannels.

Make clean suds of rain-water and soft soap. Use an abundance of water, and not too much soap, though the amount must depend on how dirty the clothes are. Too strong suds tends to full the cloth, but enough must be used to get out the dirt. Have the water as hot as can be used in comfort. Rub the clothes through this, the white flannels first, and next to these the cleanest of the colored ones. Do not rub them too hard, or put soap directly on the cloth. Keep the suds hot, and add soap as needed. If they get too dirty, throw them out and make new. Do not rub through two suds, unless very much soiled. The shorter time the flannels remain in the suds, or are lying about wet, the better looking they will come out in the end. Have another tub of clear, soft water, boiling hot, and as each piece is wrung out of the suds, put it into this. Of course the white and colored garments should have separate tubs. Let them remain in this till somewhat cooled, so as not to injure the wringer; then wring out and hang where they will dry as quickly as possible. Do not use too hot an iron when ironing, as this will also tend to shrink or full them. If dried in a good breeze, all except outside garments will do very nicely without ironing. Treated in this manner, the white woolens will remain white, and the colored ones soft and pliable till well worn out.—*Cor. Country Gentleman.*

KEEP all the seeds saved in a dark place. Many kinds are injured by dampness.

1881.

JANUARY.							FEBRUARY.							MARCH.						
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16	17	18	19	20	21	22	19	20	21	22	23	24	25	18	19	20	21	22	23	24
23	24	25	26	27	28	29	26	27	28	29	30			25	26	27	28	29	30	31
30	31																			

HOME, FARM AND GARDEN.

CHARCOAL for turkeys is highly recommended as a fattening food.

DO NOT undertake to keep sheep on low, undrained lands. They will surely contract disease, and a sick sheep is about as mean a thing as one can own, not excepting a sick chicken.

LEMON CREAM.—Take a pint of thick cream, add to it the yelks of two eggs well beaten, four ounces of fine sugar, the thin rind of a lemon; boil it up, then stir until nearly cold. Add lemon-juice, and turn into a mold.

THE value of a warm meal for hens cannot be overestimated. The cost need be little or nothing. Vegetable parings and kitchen refuse of all kinds boiled soft and thickened with bran is all that is necessary. Do not give more at a time than they will eat clean. Try it, and see if you do not get more eggs.

TOILET TALLOW.—Take a quarter of a pound of fresh mutton suet, melt it slowly, taking care that it does not scorch. Put in your glass box or cup four or five drops of sweet oil, and, if you please, add a few drops of some liquid scent; then pour in the box the hot tallow and set it in a cool place to harden. For summer use the oil is not needed, as it will be soft enough without it. Keep it in glass. It is an excellent remedy for parched and chapped lips, hand and abrasions.

LINIMENT FOR CATTLE.—The virtues of creosote are not sufficiently appreciated by farmers and amateur stock-raisers, perhaps because they have never given it a trial. For sprains, sores and bruises, sprained hock-joints and stiff joints generally, the following will be found an excellent remedy: Creosote, one ounce; turpentine, one ounce; olive oil, two ounces; mix and rub upon the affected parts. It is also of great advantage in thrush and foot-rot.—*N. Y. Herald.*

THERE is a good deal of complaint, in many parts of the country, of the injury done to stock by barbed wire fences. The chief objection is that horses and cattle, not being able to see them easily, run against them and receive severe injury. One remedy for this is to fasten common laths to the top wire. Another is to tie laths perpendicularly—say six to each space between posts—to the wires. A third is to suspend a six-inch board from the top wire. A correspondent of the *Country Gentleman* suggests suspending any old brush that can be had to the wires. This would be less slightly than the others, but quite as effective and more economical.

DURATION OF GLANDERS.—In a late discussion before the Central Veterinary Medical Society of London, Mr. Hunting stated, as reported in the London *Veterinary Journal* that the period of incubation of the disease, during which it might rest in the system without any outward symptoms being noticeable, might vary from eight days to three months. The French law is understood to be that if symptoms of glanders become manifest within eighteen days after the sale of a horse it is inferred that the animal had glanders in its system prior to its sale, and therefore the seller is responsible. According to Mr Hunting, it is extremely difficult to determine from the manifest symptoms of the disease how long the animal has been suffering from it, and he did not believe any one could say positively that any particular horse had been glandered for one month, or any other definite period. From this opinion, however, Mr. Steele differed somewhat, maintaining that under certain conditions and with certain peculiar symptoms it is possible to fix the duration of the disease at least to within one month. Mr. H.'s assertion that the disease is due solely to contagion was not controverted.

Quack Grass.

THERE are two ways to treat this obstinate weed—one is to kill it and be done with it, which mode is practiced by a few; and the other is to *attempt* to kill it, in an imperfect manner, with a positive increase of its growth. Among successful managers two modes are adopted. These two modes were each strongly recommended by two eminent agriculturists at a late meeting of a farmers' club, each contending for the superiority of his own way. One mode was to keep the land perfectly clean, with no chance for a plant to grow through the season. The roots will die out under this treatment, the plants not being able to breathe above ground. The only objection to this mode is the amount of labor it requires, and the constant care to prevent any plant from reaching the surface. For this reason careless cultivators permit it to become a failure, and denounce the mode as a humbug, the only fault being their careless application of it.

The mode advocated by the other member, and recommended for its economy of labor, is to attach a heavy team to a large jointer or double mold-board plow, and at one operation turn the whole deeply under, the quack never throwing its roots to much depth. Afterwards to cut the surface thoroughly with a disc or Acme harrow, to destroy any possible roots or plants which may not have been buried with the general mass. It is of course important not to disturb the soil to much depth for a year or so. One of these farmers stated that quack would increase in growth under fifty bushels of salt to the acre, and Canada thistles under 100 bushels.—*Country Gentleman.*

—An argument once arose in which Sidney Smith observed how many of the most eminent men of the world had been diminutive in person, and naming several among the ancients, he added: "Why, look there at Jeffrey; and there is my little friend ——, who has not body enough to cover his mind decently with; his intellect is improperly exposed."

—"So you enjoyed your visit to the menagerie, did you?" inquired young Sillabub of his adored one's little sister. "Oh, yes; and, do you know, we saw a camel there that screwed its mouth and eyes awfully, and sister said it looked exactly as you do when you are reciting poetry at the church sociables!"

—At a negro prayer-meeting, one of the brethren earnestly prayed that they might be preserved from what he called their "upsettin' sins." "Brudder," said one of the elders, "yer hain't 'nactly got de hang ob dat ar word. It's besittin'—not upsettin'." "Brodder," replied the corrected, "ef dat's so, it's so; but I was prayin' de lawd ter save us from de sin ob 'toxication, an' ef dat ain't a upsettin' sin, I dunno."

—Mrs. Myron Allen, who lives half a mile north of Lansing, Mich., repaired to the hen-roost the other evening and found one of her fowls in the clutches of a large owl. The owl attacked Mrs. A., directing his efforts at her face and eyes. She was fortunate to seize him in her hands and thump him to death.

—A newspaper commenting on the fact that a farmer nearly lost his life by sinking in a quagmire, adds, "Men who do not subscribe for a paper must expect to be sucked in every now and then."

—It is the confession of a widower, who has been thrice married, that the first wife cures a man's romance; the second teaches him humility; the third makes him a philosopher.

—One of our best looking young men has come to the conclusion that his mouth is too large. He had an acher removed therefrom last week.

—A Michigan farmer invented a trick with a hole in it. He sold rolls of butter that had been made hollow, filled with water and frozen solid.

—The author of the "Little Brown Jug" was probably in a jugular vein when he wrote that sometimes popular ditty.

[Chicago Journal.]

A Chicago Broker's Happy Investment.

Lewis H. O'Conor, Esq., whose office is located at 93 Washington street, this city, lately related the following in the hearing of one of our reporters as an evidence of special good fortune. I have been suffering, said Mr. O'Conor, for a number of weeks with a very severe pain in my back, believed to be from the effects of a cold contracted while on the lakes. I had been prescribed for by several of our physicians and used various remedies. Three days ago I abandoned them all, and bought a bottle of St. Jacobs Oil, applied it at night before retiring and to-day feel like a new man. I experienced almost instant relief and now feel no pain whatever.

MISS ADDIE SMITHURST, a young lady in modest circumstances, residing in Raleigh, N. C., is reported to have a legacy of $150,000 from an aunt in Europe.

[Cleveland Penny Press.]

See the Conquering Hero, Etc.

Among the most wonderful articles of the period is St. Jacobs Oil. The Hon. Leonard Swett, of Chicago, pronounces it the most thorough conqueror of pain that he has ever known.

CHARLES W. NOWLAND, of Alexandria, Va., has a small gold watch, about as large around as a silver quarter, of an antique pattern, which it is said undoubtedly belonged either to General Washington or his wife.

Workingmen.

Before you begin your heavy spring work after a winter of relaxation, your system needs cleansing and strengthening to prevent an attack of Ague, Bilious or Spring Fever, or some other Spring sickness that will unfit you for a season's work. You will save time, much sickness and great expense if you will use one bottle of Hop Bitters in your family this month. Don't wait.—*Burlington Hawkeye.*

—If the Turkish Government doesn't look out, their country may be a place of ex-Porte.

THE regular Frazer Axle Grease saves money for the consumer. The light colored or yellow loosens the spokes.

REDDING'S RUSSIA SALVE meets with wonderful success in all cases of skin diseases.

St. Jacobs Oil

THE GREAT GERMAN REMEDY FOR RHEUMATISM, NEURALGIA, SCIATICA, LUMBAGO, BACKACHE, GOUT, SORENESS OF THE CHEST, SORE THROAT, QUINSY, SWELLINGS AND SPRAINS, FROSTED FEET AND EARS, BURNS AND SCALDS, General Bodily Pains, TOOTH, EAR AND HEADACHE, AND ALL OTHER PAINS AND ACHES.

No Preparation on earth equals St. Jacobs Oil as a safe, sure, simple and cheap External Remedy. A trial entails but the comparatively trifling outlay of 50 CENTS, and every one suffering with pain can have cheap and positive proof of its claims. DIRECTIONS IN ELEVEN LANGUAGES.

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