

Thursday - August 31, 1917.

PAGANINI.

(CONCLUDED.)

When it came to this pass, the audience exploded with one accord in an overwhelming applause. But the magician proceeded, without taking any notice of this, and the noise speedily sank down to its previous hush of silence. The old hags then sang a sort of quavering, toothless duet, then came whizzing and whistling wind, rushes of rain and the gloom of midnight. Then it cleared off, and some bird sang in the upper branches of the tree, in shrill, cold notes, indicative of dawn breaking; and then, in the far distance, we distinctly, though faintly, heard a cock crow. There could be no doubt of it, of any of these effects. Everybody felt it, and the triumph of Paganini in London was complete.

Paganini was the first to demonstrate and he did it to perfection—the capabilities of a single string in music. His grand solo, on the fourth string of the prayer for "Moses on Egypt" was at once a triumph of musical expression and of artistic skill. All sorts of romantic stories were circulated about him in consequence, and among others that he had committed some terrible crime in his youth, and been shut up in a dungeon by a heavy way, ever since the last ten years he was allowed by a sadistic jailer to have a violin with one string. Paganini was eventually compelled to "write to the Times" explaining that these tales were fabrications, and that, having conceived the idea of a solo on a single string, "one day taught another." He played various pieces of classical music, but the impressioned and the imaginative were his forte. In these qualities, as in his general powers over the instrument, he had never been equaled previously, and he has never been equaled since. The rarest qualities of a great artist are high passion and imagination. These are gifts of nature, the rest must be the labor of years.

WHAT CAME OF IT.

BY MAY RILEY SMITH.

"Father," said little Lee Hathaway, looking up from the "Floral Catalogue" he had been intently perusing, "will you give Frank and me the square of ground under the south windows for a flower-bed next spring? The sun always reaches it, and it will be so much prettier than the bare patch. We can get a pretty assortment of seeds of Vicks for a dollar. Say father, may I?"

Mr. Hathaway did not look from his paper for a minute, and when he did, there was evidence of displeasure on his face. "You may have the patch for potatoes if you like, but I tell you, I don't want any dilly-dallying with flowers. When time you are not in the school-room you are needed in the field. Last year you bothered me to death tearing for a flower bed, and I don't want you to begin again this year. So don't let me hear another word about it."

"But, father," persisted the boy, "I promise faithfully to do as much in the field as I would without it, and Davy Carson always has a flower patch, and his father allows him \$5 every year for seeds. The ground is idle; do, father, please let me have it!" and the boy's face was flushed with eager entreaty.

The father looked at his watch. "It is 9 o'clock, boy, and your bed-time, and I want to tell you that if Mr. Carson chooses to throw away his money on daffodils and tulips it is no affair of mine. I have told you what to depend upon, and that settles it. Now you and your brother go to bed, and remember you are to be up at 5 to drive the cows to pasture, and don't wait to be called either."

Lee arose from the table, with a dark, sullen look in his eyes, took up his candle, and stooped over his mother for a good-night kiss. She patted the boy's cheek tenderly, held the younger boy, Frank, close to her for a moment, then followed them wistfully with her eyes, as they left the room.

Mr. Hathaway never cared for a good-night kiss, and his boys never offered it; but their mother, a patient, gentle woman, whose heart cried out hungrily for love and kisses, leaned upon her boys in mother weakness and found in them what she had failed to find elsewhere.

After the boys had gone to their room, Mrs. Hathaway looked up from the socks she was darning, and said timidly: "George, I wish you would think better of the flower-patch. It can do them no harm, and while they are cultivating the flowers, they are not in evil company. Besides, I think the love of them is a refining power, and should be encouraged. The little fellows have set their hearts upon it, and it seems a pity to disappoint them; they are such good boys, too."

To be continued.

Thomas Taylor. John C. Cutler.

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novel and practicable, and have been invented

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New designs of the unique, useful and popu-

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the Singer Machine, are in every variety of

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wood, Sassafras, and from the plainest to the

most elaborate patterns and finish. The Ma-

chines themselves are plain or highly orna-

mented with pearl and gold to correspond

with the table or cabinet.

In the Singer Machine the work is fed or passed

through the Machine in the natural direction,

in a natural and healthy position. In many

other Machines the work passes from right to

left, or the reverse, compelling the operator to sit

in a bent and unhealthy position, and thus causing

weakness of the back, etc.

The Singer uses a SINGULAR STRAIGHT

KNEDLING, and is not liable to break or take

the stitch. Many other Machines use a long

crooked needle, which is liable to break and to

miss the stitch.

In the Singer Machine the Shuttle is carried,

thus avoiding nearly all wear. It requires no

oil, and does not soil the thread or goods.

Other Machines drive their Shuttles, in a rapid

stroke, causing great wear, and requiring oil,

soiled and goods.

On the Singer, the Tension on both the upper

and lower threads is absolutely under the

control of the operator, thus rendering the

Machine always available for good sewing,

which is not the case with any other. Many

cheap and inferior Machines are really work-

ings, and so many of their peculiarities and