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 for People of Limited Means—Here
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"I have an anarchist friend," said the man who knows a good many people, "who has a design for an apartment house that will work a revolution in accommodations for those persons who cannot afford to have more than one room. He has fitted up an apartment in his own house as a sample, and it really promises amazing results. I was talking to him the other evening on the problem of city living for people of small means, bachelors and bachelor maids, and that kind principally, when he asked me to come with him and see what he had evolved on that line. We went up to his third floor—he is able to own a house of his own—and he ushered me into an apartment which was about twenty feet long and ten feet wide, with a fine large window at one end and a small door at the other. He asked me what I thought of it, and I looked around a minute to reach a conclusion.

"It was nicely carpeted. There was one chair, and there was a two-light chandelier about the center of the ceiling. The room was nicely papered on one wall and at the ends, but the opposite side wall was entirely wainscoted, as I thought. I told him it looked all right for a sitting-room for one, but beyond that its usefulness seemed to me to be somewhat restricted. He laughed and asked me if I really thought so, and going over to the wainscoting he turned up a little handle—really opened a door. It revealed a closet big enough to accommodate all the clothes an ordinary person would care to have. Below it there was a drawer for shoes and that sort.

"Then he went right on with his revelations, leaving me to stare at him. He turned down a nice bed similar to the sleeping car variety; adjoining it was a chiffonier with half a dozen drawers in it and a glass at the top, the glass being concealed by a lid which dropped down, making a shelf for toilet articles. Beyond was a wash stand opening up in the same way, with water tank, bowl, slop jar and all. In another place was a door that fell down, making a small table, and revealing a cupboard where dishes and food might be kept; in still another, a similar lid dropping made a writing table, and revealed space and shelving for a good-sized library with a nook for ink, pens and such things. A half-dozen leather-covered seats were hidden in the same way, ready to be pulled down for use, and behind each of them was shelving, the depth of the wainscoting being about two feet. Above the bed and elsewhere about the wainscoting were drawers and shelves, room for a trunk, and little cubbyholes for storing things, until really in that one wall, twenty feet long and ten feet high, was room for more stuff than nine-tenths of people have.

"I forgot to say that the inside of the high closet for clothes was a mirror 2 feet by 6 feet in size, and hung just right to see one's self in when he was ready to go out. I looked at the lay-out of household conveniences in amazement, and when he had shut it all up again, leaving the handsome, well-lighted sitting-room, I could scarcely realize that I was not in the home of a magnificence who touched the walls and brought forth what he wished. My friend told me he had more conveniences in mind for rather larger rooms, one being a shower bath to take the place of the wash stand. He said his idea was, that this kind of a room could be used in houses of any kind, but he designed it especially for the apartment house of the future, where in small space a man or a woman might get some of the comforts of a home in a room that would cost only \$15 a month rent, and still be a good investment for the real estate owner. The Lord only knows when that good time is coming," concluded the talker, "but thousands are waiting for it."—New York Sun.

ROSA BONHEUR'S LIONS.
Claret's Personal Recollections of the Noted Painter.
 I do not know why, but instinctively ever in my thoughts I place George Sand and Rosa Bonheur side by side. I have known them both intimately, and they have left me the same impression of repose, of touching naïvete, of simplicity and goodness.
 George Sand possessed a unique charm in her expressive eyes—those black lakes, in which one might almost bathe, as once said to me Mme. Victor Hugo, who also had most beautiful eyes.
 When the great novelist took her walks abroad in Nohant, the little birds winged their flight to her instinctively, and perched upon her shoulders.
 It was the same with Rosa Bonheur. She loved the animals, and the animals loved her. In fact, she exercised a magnetic power over them. The fierce watchdogs of the house at By were like lambs in her presence. Tame lions she had about her, too, those majestic creatures that she so loved to paint, and whose manes she would smilingly caress with her delicate hand. The deer of the forest contemplated her with a glance of recognition, as if they comprehended that she was in truth their painter. M. Gerome, when he wished to paint lions, visited the tamer, Pezon, at the Jardin des Plantes, and made his studies across the bars of the cages. Bonheur tried a different plan. She actually gave the freedom

of her gardens to the lions of the menagerie at By. Sometimes the passers-by on the road would regard with stupefaction a tawny lion crouching on the terrace of Mile. Rosa, and gazing majestically from the height of the wall which formed his pedestal.

Sorely frightened, pedestrians would hasten their steps, as if they feared the ferocious beast would leap forth upon them. The lion, however, remained quiet. Possibly he despised these bipeds; or, rather, if we may believe Rosa Bonheur, he was in reality both good and kind. It amused him to see the people stare.
 However, after a while the artist grew tired of entertaining such expensive guests, which, moreover, in spite of all assurances, kept the neighborhood in a constant state of terror. The lion is all right in the landscape, and on canvas, but not on the terrace overlooking the highway.

Rosa Bonheur gave her last lion, so carefully tamed, to the Jardin des Plantes, and it was a privilege to hear the charming woman tell of her visit to her imprisoned pet, of how sad he was, revelling no longer in the caresses of his mistress, while his mane looked dirty and uncombed.

"The poor animal," said she, "rose up when he saw me, and his glance, so eloquent and pathetic, seemed to tell me—I am wrong; his look actually said: 'See what they have done to me. I am weary. I suffer. Save me! Take me back!'"
 It was more than touching to hear Rosa Bonheur speak of her models with such sincere and deep affection. She showed for these carnivorous brutes the same tenderness that she evinced toward the deer of the forest.—Jules Claretie in Harper's Magazine.

A PARLOR MONOLOGUE.

She Thought All Men Were Imperfect—but This One.

After they had talked about everything else that they could think of she said:
 "I read somewhere, the other day, that every man has a deformity or a blemish of some kind. Isn't it strange? Still, I don't half believe it. My Uncle William has one eye that turns outward, and papa, you know, is bald, and Brother Charley has two toes that are grown together, and—really I don't believe I know very much about any other men, except Mr. Hinkley. One of his arms is shorter than the other—why Mr. Burritt, what are you laughing at? How perfectly horrid of you. The idea! He never called her regularly at all, and the way I found out that one of his arms was longer than the other—I think you're just horrid!—it wasn't either! It was at a dance, and I would never have noticed it if he hadn't told me—and, oh, yes! Mr. Spencer's nose points toward his left shoulder and—I think you are just as rude as you can be. The idea! If I cared enough for a man to kiss him do you suppose I would think of looking to see which side his nose left the most room on? No, really, I never looked closely enough at you to notice whether you had any—of course, I don't mean that there could be, because—because all one has to do is glance at you to see that there can't be, and—Oh, Alfred! How could you ever guess that I cared for you? No, your nose seems to be perfectly straight. There is as much room on one side as the other and, there! Put your left arm around me, too. No, it doesn't seem to be a bit shorter than the other—Ah-h-h-h! How perfectly perfect you are, dear!"—Chicago Record-Herald.

Cause for Madness.
 "By George," said a man who was riding to the city in an early train, "I detest people who are so positive about everything."
 "It is a disagreeable habit," the passenger who sat next to him admitted, "and it always pleases me to see such people confronted with proofs that they are in the wrong."
 "Yes, it does me, too. My wife's cousin has been visiting us for several days, and he's one of those know-it-all fellows. You can't tell him anything. Yesterday morning he was reading, and I gave him a hint on how to pronounce a French word that he used. But do you suppose he was willing to admit that I knew more about it than he did?"
 "I suppose not."
 "No; he sat there right at my own table, and argued with me for twenty minutes trying to show that I didn't know what I was talking about. Such people make me weary."
 "Why didn't you get a French dictionary and prove to him that he was wrong?"
 "Oh, I looked it up yesterday and found that I was mistaken myself; but what makes me mad is the fact that he was so positive about it."
Why He Didn't Tremble.
 "Tremble, monster!" shrieked the heroine as she pointed a long, white accusing finger at the double-eyed ruffian. But the villain didn't tremble.
 "You spoil the scene," hissed the heroine, when they stood in the wings. "I really couldn't help it," apologized the unhappy man.
 "But I've always claimed you were the best trembler on the stage," said the heroine.
 "It was awfully good of you," replied the actor.
 "But why couldn't you tremble to-night?"
 "It's easily explained," said the villain. "Hitherto I've always played that scene with my wife!"

Missouri Historical Collection.
 F. A. Sampson, of Sedalia, Mo., has given to the Missouri Historical Society his library of 7,000 titles bearing on Missouri history, which he has been collecting for thirty-three years.

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SHERIFF'S SALE.
 In the circuit court of the state of
 Oregon, for the county of Multnomah.
 The Portland Cyclorama Com-
 pany, plaintiff, vs. John E. Dempsey,
 J. F. Brady, John Elston, John
 Robertson and M. E. Freeman, de-
 fendants.

By virtue of an execution duly issued out of and under the seal of the above entitled court, in the above entitled cause, to me duly directed and dated the 18th day of December, 1901, upon a judgment rendered and entered in said court on the 5th day of July, 1894, in favor of the Portland Cyclorama Company, plaintiff (which judgment was heretofore duly assigned to L. L. Hawkins) and against J. F. Brady, John Elston, John Robertson and M. E. Freeman, defendants, for the sum of \$2,618.10 with interest thereon at the rate of 8 per cent per annum from the 5th day of July, 1894, and the further sum of \$44.30 costs and disbursements, and the costs of and upon this writ, I did on the 18th day of December, 1901, duly levy upon the following described real property, situated in Multnomah county, state of Oregon, to-wit: Lots 5 and 6 in block 41; lot 5 in block 55, in Stephens addition to East Portland (now Portland); lot 5 in block 48, Albina; lot 5 in block 22 Smith's subdivision and addition to East Portland (now Portland).

Now, therefore by virtue of said execution, I will on Tuesday, the 28th day of January, 1902, at the hour of 10 o'clock A. M. at the front door of the county court house, in the city of Portland, said county and state, sell at public auction, subject to redemption, to the highest bidder, for U. S. gold coin, cash in hand, all the right, title and interest which the within named defendants or either of them had on the date of the judgment herein, (the 5th day of July, 1894) or since had, in and to the above described real property or any part thereof, to satisfy said execution, interests, costs and all accruing costs. Dated Portland, Oregon, December 23rd, 1901.
WILLIAM FRAZIER,
 Sheriff of Multnomah County, Ore.
 First insertion, Dec. 28.
 Last insertion Jan. 25.
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