

AN UNFOUGHT DUEL.

And the Reply Southey Prepared For Byron's Challenge.

Lord Byron once sent a challenge to Southey, the poet. The quarrel which led to the challenge had sprung from a severe criticism of Byron's work by the future poet laureate. It happened that the friend to whom the challenge was intrusted, Douglas Kinnaird, was too sensible to deliver it, and so the duel never got beyond the merest preliminaries. Southey nevertheless, in full expectation of the challenge, had prepared a letter to send in reply. This letter J. Roger Rees quotes in "The Pleasures of a Bookworm." It follows:

"Sir—I have the honor of acknowledging the receipt of your letter and do myself the pleasure of replying to it without delay.

"In affairs of this kind the partners ought to meet upon equal terms. But to establish the equality between you and me there are three things which ought to be done, and then a fourth also becomes necessary before I can meet you on the field.

"First—You must marry and have four children. Please be particular in having them all girls.

"Second—You must prove that the greater part of the provision which you make for them depends upon your life, and you must be under a bond of £4,000 not to be hanged, not to commit suicide and not to be killed in a duel, which are the conditions upon which I have effected an insurance of my own life for the benefit of my wife and daughters.

"Third—I must tell three direct falsehoods concerning you upon the hustings or in some other not less public assembly, and I shall neither be able to do this nor to meet you afterward in the manner you propose unless you can perform the fourth thing, which is:

"That you must convert me from the Christian religion.

"Till all this is accomplished our dispute must be carried on without the use of any more iron than is necessary for blackening our ink and mending our pens or any more lead than enters into the composition of the Edinburgh Review.

"I have the honor to subscribe myself, sir, yours, with all proper consideration.

ROBERT SOUTHEY."

PAPER BOXES.

One Industry Alone Uses 4,000 Different Sizes and Shapes.

A thousand machines of many types and sizes and designed for many purposes are used today in the manufacture of paper boxes. This assortment of machines is absolutely necessary, for the number of styles of cardboard boxes used for packing all sorts of articles is without limit.

According to the Edison Monthly, one industry alone, the making of pens, pencils and erasers, requires boxes of 4,000 different sizes and shapes.

Paper box making, one of the new but important industries of this country, has made its greatest progress during the last half century and particularly within the last twenty years, after modern machinery had been introduced. The business has assumed wonderful proportions in New York city, where the capital invested exceeds \$5,000,000.

One hundred years ago there was no such thing as a paper box. The container of those days consisted of nothing more than a heavy sheet of paper wrapped around the article to be carried. In time some progressive person conceived the idea of cutting part way through the paper in order to make it fold more readily. With this four-sided wrapper it became the custom to tuck the loose ends in to prevent the contents slipping out.

From this was evolved the idea of scoring the paper so both the sides and ends folded up and then gluing the ends together. That was the way the first paper boxes were made, and it was years before any marked improvement was made. In those days a knife, a pair of shears, a kettle of paste and a straightedge, with a supply of box board were sufficient equipment to start a man in business.

Her Alibi.

Much to the curious little girl's disgust, her elder sister and her girl friends had quickly closed the door of the back parlor before she could wedge her small self in among them. She waited uneasily for a little while; then she knocked. No response. She knocked again. Still no attention. Her curiosity could be controlled no longer. "Dodo!" she called in staccato tones as she knocked once again. "Tain't me! It's mamma!"—Lippincott's.

A Desirable Limitation.

"I envy the man who believes that superstition about Friday," said Mr. Growcher.

"I consider it depressing." "Not at all. A man ought to be mighty comfortable who can feel sure there's only one unlucky day in the week."—Washington Star.

Willie Remembered.

Mother (reprovingly)—Willie, some one else may like the tender bits of celery besides you. Why do you always pick them out when the dish is passed? Willie—You said, ma, that I must never take the biggest pieces when things are passed to me.—Boston Transcript.

Presumptuous.

Raynor—Think you could improve on the works of nature, do you? Shyne—I know I could if I had the power. I'd make some kind of seed that could be planted on a bald head and grow into a crop of hair.—Chicago Tribune.

PERFECT GAUGES.

The Process of Their Making Is a Profound Secret.

LOCKED IN ONE MAN'S BRAIN

So Accurate Are These Wonderful Standards That Twenty or More of Them Rubbed Together Adhere as Though Made of One Piece of Metal.

In a closely guarded room of a small shop in an obscure Swedish village a man toils in secret, says a writer in Cassier's Magazine. Just how he accomplishes what he does no one knows, not even his sons who work with him.

Johannson has made the world beat a path to his door, for he has discovered the secret of making a more accurate limit gauge than any previously in use. A single set of his gauges gives a practically unlimited series of sizes, rising by steps of a ten-thousandth of an inch—much less than the traditional hair's breadth—to twenty-six inches. It is said that 80,000 combinations of these gauges are possible.

No dimension within their limits has been cited that they failed to reproduce. Extreme accuracy in building machinery, particularly that of motors, is of the greatest importance, and the first step toward that end is the perfection of a standard. Making such standards is a tedious and expensive process. But Johannson has not found it so, or else he values his secret lightly from the pecuniary point of view, for he is able to pay Uncle Sam a duty of 45 per cent and still offer his gauges in the American market for a few hundred dollars, although they could not be made here for many times their price.

When two of these Swedish gauges are "wiped" together so as to exclude the air from between them they adhere with a pressure which thirty pounds to the square inch. Twenty or more pieces may be thus wiped together and supported horizontally by merely holding the last one, which means that the accuracy of their various surfaces is almost absolute.

Finishing one surface or two surfaces to a very close limit by lapping—rubbing together with a fine abrasive between—is a comparatively simple matter. But achieving such perfect parallelism as is shown by these remarkable gauges is quite another thing, a secret quite well worth knowing.

The peculiarity about this mysteriously powerful adhesion of the separate pieces is that the feel of the built up gauge thus formed is exactly the same as that of a single piece of metal, and this holds for any combination, the number of pieces forming it not affecting the sensation in the slightest. Any skilled mechanic will understand instinctively the meaning of this and its testimony to the accuracy of the gauges.

For instance, a one inch gauge may be built up of pieces representing 0.5+0.2+0.05+1.50+0.1 inch, and the resulting piece will be one inch absolute, or any one of several other combinations may be made to represent an inch, and blindfolded the most expert mechanic could not detect any difference between the manner in which this composite inch gauge and the one piece inch gauge fitted in a snap gauge of the same size. It would be an easy matter to confuse the two in handling.

Mr. Johannson, the backwoods inventor who discovered what thousands of the most expert mechanics in machine building centers have vainly sought for half a century, limits his output to a few hundred sets of gauges a year whether purely from inclination or because of mechanical difficulties in production is as much a secret as the process itself and one that he will doubtless take with him when he dies.

Burden Bearers in Mexico.

Strong backed laboring men take the place of moving vans in Mexico. There are huge flat trucks with four handles into which things are piled and lugged along the city streets. On moving day the household furniture may be seen paraded in full gaze of the curious from street to street to the new destination. These men are called cargadores and combine the usefulness of messenger boy and the porter of the old world. The great burdens borne thus by the strength of a single carrier are amazing. A piano will be carried along by two men on one of the strong trucks.

A Generous Empress.

It is said that one morning at breakfast a general related to the emperor the misfortunes of a brother officer, who "because he had not 15,000 francs, must be dishonored." While the emperor questioned further particulars Eugenie flew to her room and, returning with a package of banknotes, said, "Take them, general, and never tell me his name." And his name the generous empress never knew.

Thirteen at Dinner.

Thirteen at dinner is an old Norse myth. It was deemed unlucky because Loki, god of malice, once intruded, making thirteen guests, and Baldur, the brilliant god, was slain at the instigation of Loki, who prevailed upon Hodur, a strong but blind god, to throw Mistletoe, the mistletoe, at Baldur, perforating the latter and letting out his divine soul.

Men of culture are the true apostles of equality.—Matthew Arnold.

CANALS IN ENGLAND.

They Had Their Origin in a Matrimonial Disappointment.

The British system of artificial inland navigation, which includes several thousand miles of canal, may be said to have had its origin in a matrimonial disappointment. The Duke of Bridgewater, the originator of the system, was engaged to be married just after he had attained his majority. A dispute arising between the couple, the match was broken off. The duke's chagrin changed the course of his life. He gave his first and last ball to the London world of fashion and then buried himself among his coal fields at Worsley. Eschewing the society of women, he refused even to employ them as servants in his manor house.

Disappointed in marrying the most beautiful woman in England, he determined to unite by means of a canal his coal fields with Manchester, then beginning its career as a manufacturing town. In those days good roads were the exception, bad roads the rule. The cottons of Manchester and the woollens of Leeds were conveyed from place to place on pack horses, which jogged along in single file. The freight charge from Leeds to London was \$63 a ton. When the duke's canal was finished the prices of coal and other commodities in Manchester fell one-half.

The success of this canal started the duke to build one which would connect Manchester with Liverpool. To procure the funds he reduced his personal expenses to £400 a year. So straitened was he at times that the London bankers hesitated to discount his note for £500. Sometimes when "hard up" he would send his steward upon a collecting tour among the tenantry of the duke's estates. The steward would ride from tenant to tenant, getting £5 here and £10 there. When he had collected money enough he would return and pay the canal laborers their weekly wages. In a few years, however, the duke's canals paid him an annual revenue of £80,000.—New York Press.

THE WORD MELODRAMA.

Originally Meant a Play in Which Music Was Introduced.

Nowadays "melodrama" is in general use as denoting a purely sensational play, with an all but impossible hero, heroine and villain among the characters represented. Formerly the word kept more closely in its significance to actual derivation. "Melodrama" is compounded of the Greek words melos, a song, and drama, an action, a play, and was applied to two sorts of performances when it first came into use.

It signified a play, generally of the romantic school, in which the dialogue was frequently relieved by music, sometimes of an incidental and sometimes of a purely dramatic character. On the strength of his "Pygmalion" J. J. Rousseau is credited with the invention of this style. Some of the so-called English operas of the older school, such as the once famous "Beggars' Opera" and the once popular "No Song, No Supper," are in reality true melodramas.

In the second place "melodrama" was applied to a peculiar kind of theatrical composition in which the actor recited his part in an ordinary speaking voice, while the orchestra played a more or less elaborate accompaniment appropriate to the situation and calculated to bring its salient features into the highest possible relief. The merit of the invention of this description of melodrama belongs to George Henda, who used it with striking effect in his "Ariadne auf Naxos," produced at Gotha in 1774.—London Globe.

Familiar Quotations.

One of the most familiar quotations from the Bible which are not to be found there upon research is "the lion lying down with the lamb." The spirit of the reference is correct enough, but turn up the passage in Isaiah and you will find: "The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid, and the calf and the young lion and the fatted together." The popular mind has condensed the zoological miscellany, and to the incorrect version alliteration has no doubt contributed.—Exchange.

Denmark's Outdoor Theater.

Denmark has probably the finest natural outdoor theater in the world. It is situated in the royal deer park about six miles out of the capital. There the avenues of mighty trees serve as wings and background to a stage fronted by a beech encircled slope that forms a perfect auditorium. Eight thousand people can be accommodated at every performance.

Positively Brutal.

Grace—Just see how much your little wife loves you. She made this cake for you all by herself. Arthur—Yes, my darling. And now if you will eat it all by yourself I shall possess indisputable proof of your devotion.—Pittsburgh Press.

Heartless.

Gritty Pikes—It's a heartless world, pard. Think what a woman done when I asked her to give me something to keep body and soul together! Muddy Lanes—Can't imagine. Gritty Pikes—She gimme a safety pin.—Chicago News.

An Exception.

"Take my adv'ce and mind your own affairs. No man ever got rich fighting other people's battles." "I don't know. How about a lawyer?"—Boston Transcript.



To the Fair Store This Year

Santa Claus claims that this year beyond all doubt his headquarters will be at **The Fair**. He tells us that never before has he found a store so completely to his notion and honestly thinks that we are showing more items from 5c to \$2.50 than any store on his route. No one will expect us to try and itemize the thousands of articles we have on sale.

All the New Novelties in Toys

All the new ideas in Dolls, Fancy Dishes of every kind. All the new things in Glassware, Toilet Sets, Military Sets, Shaving Sets, Collar and Cuff Boxes, Necktie Holders, etc. Our complete line of Notions contains many items that will make useful presents and we can supply your every day wants at a less price than you usually pay.

Special to Ladies	NOVELTIES	BOYS
Pillow Tops, Center Pieces, Dresser Scarfs, etc. All colors in D. M. C. Cotton and Richardson Silks, Fancy Towels. Our prices are always a little lower.	Thread and Thimble Holders, Hat Pin Holders, Gold Beads, Pins, Rings, Slipper Pin Cushions and hundreds of small items that will interest you.	Air Rifles, Target Pistols, Drums, Horns, Microscope, Magic Lanterns, Books, Toys and all the new Mechanical Toys.

Special Sale on Dishes, 100 pieces worth up to 25c ea., choice **15c each**

CAUTION—We have sold out our first shipment of Rocking Horses—we have another shipment on the way. Do you want one? We invite the people of Cottage Grove and for miles around to visit our store.

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P.S.—A DOLLAR GOES A LONG WAYS AT THE FAIR