

SHAKE HANDS WITH FATE.

This is a sad old world, and a bad old world. It is scarce worth while at all. Its sorrows cling and its friendships sting.

And even its joys will pall. But dear is life for all its strife, And love is better than its hate— You'll find a grace in the surliest face If you just shake hands with fate.

With light in your glance and right in your glance. And your lips to a curve to the sky; A spring in your walk and a ring in your talk.

Sure, hope will not pass you by. The path that you will winds over a hill, But it leads to an open gate; So trail you a song to lure love along, And just shake hands with fate.

'Tis in yourself is the demon elf. 'Tis in yourself is God; And you'll never stray from yourself away.

Give the light or the devil's prod. Whatever your mind you'll meet in kind. And what is yourself create; The world will view what is really you— Therefore, shake hands with fate! —Leslie's Weekly.

JASPER DANE'S CALLER.

THE door creaked very slightly, but it jarred on Jasper Dane's nerves. He looked up with a frown.

"Is this Mr. Dane?" A young woman was framed in the doorway.

Jasper's frown slightly faded as he caught sight of her. She was a pretty young woman and charmingly groomed, and she wasn't more than one and twenty.

Jasper avoided the woman's gaze of his paper. He couldn't have told what the young woman in the doorway was, but he recognized the fact that it was a combination that seemed to be just suited to her.

"Mr. Dane, the editor?" Jasper, pencil in hand, bowed again. The young woman advanced into the apartment.

"You are much younger than I supposed you to be," she said. Jasper's eyes opened wider.

"I am not quite sure that I ought to take that as a compliment," he said. He even smiled. Then the pressing character of his work reminded him. His features stiffened. He raised his pencil again, and looked at the girl severely.

"It's the very first time I was ever in an editor's sanctum," she said, as her glance took in the dingy walls and the littered desk.

"How can I serve you, madam?" inquired Jasper. The girl looked at him and she looked at the chair beside his desk.

"Thank you," she said, and sat down. "I have written something," she said, "and I want to submit it to you."

Jasper felt himself weakening. Ordinarily he would have taken the manuscript, and, hastily scribbling the writer's address on it, would have tossed it aside with the remark that he would communicate with the writer by mail concerning it—and then he would have resumed his work. Now he hesitated.

His pencil dropped from his fingers. He straightened up a little. "What is the nature of the article?" he asked, in what he fancied was an indifferent tone.

"It isn't an article," said the girl. "Do I look like a person who would write an article?" She seemed to challenge his scrutiny. Jasper couldn't resist the temptation. He leaned a little farther back.

"It isn't always possible to judge by the appearance," he said. "But I fancied article writers were always odd, and—fussy, and—crazy," said Jasper. "There are exceptions," said Jasper. "There must be exceptions."

"I suppose you know," said the girl. "But it isn't an article." "You aren't my worst fears," said Jasper, as the girl spread out the manuscript. "I think I understand what you mean," she said. "I'm glad you do."

"And I'm afraid your worst fears are confirmed," she said. Jasper sighed. "Then it is verses?" he said. "I supposed it was poetry," said the girl. "They always do," said Jasper. The girl looked up at him with a pretty grimace.

"You are not a bit encouraging," she said. "It's the better way," said Jasper. "And yet you write verses yourself," said the girl. "And get them printed, too?"

"Perhaps it is because I haven't a friend honest enough to dissuade me," said Jasper. "I have had no time for that sort of nonsense lately, however."

"That's a pity," said the girl. "Don't think to soften me in that way," said Jasper. "I like those lines beginning, 'She came upon me unawares,'" said the girl. "I know them by heart. 'She came upon me unawares, I turned and she was there.'"

"I beg your pardon," cried Jasper. "It is your lines that are under consideration. They produce them."

The girl gave him a sidelong glance. "Did she come upon you unawares, Mr. Dane?" Jasper caught the glance and slightly flushed. His look grew troubled again. "I live in hopes," he said. "That's eulogical," laughed the girl. "It shows you are not sure."

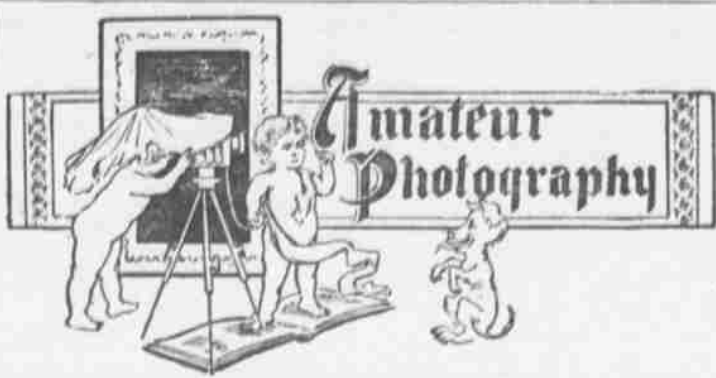
"I must object to your manifest intention to throw me into a sentimental mood," said Jasper. "It will not help you."

The girl laughed and passed the manuscript to him. "I know you will like it," she said. "Why are you so certain?" Jasper asked.

"Because I haven't written on both sides of the paper," said the girl. Jasper bent over the manuscript to hide his smile. Then his look changed. The smile faded. He read the lines with great care. Presently he looked up.

"The girl had been regarding him intently. She met his eyes with an inquiring glance. "You want me to be frank?" he said. "Of course."

"The lines are quite too sentimental."



To give your photographic paraphernalia a thorough overhauling and cleaning up. If you use a hand camera, take off the front and clean out the dust that you will be surprised to find it contains. If it is a larger instrument, see that there are no parts that require reblacking. The nearest shoemaker will give you a little "dubbing" that will improve the bellows if rubbed into the corners that are getting hard and inclined to crack. Go through your negatives and throw away all those that are useless. Overhaul your stock of solutions and throw away all that are not in good condition and properly labelled. Examine your trays and washing boxes and give them a coat of enamel if thought necessary to guard against rust or decay. Go carefully over your source of dark-room illumination and see that there is no danger from any stray beams of white light or an unsafe ray light. Finally, make a resolution to the effect that you will expose fewer plates and secure better results than you did last year.—St. Louis and Canadian Photographer.

The snap shot field will soon be a thing of the past. Amateurs to-day are putting brains into their pictures. While brains and work are necessary to make artistic pictures, a good outfit is also essential. The box should be one with a focusing arrangement and automatic time and speed combinators, but the most important of all is the lens. It is better to have a good lens and cheap box and shutter than a box and shutter with a cheap lens. It is also advisable to own two lenses—a wide angle for interior and confined places, and a reticulator. The reticulator lens should be of high speed and not too long a focus, for all around work. A high grade combination lens is very desirable, but by removing one combination give a very long focus lens very important. The subject of lenses is an inexhaustible one, and we will endeavor to treat this subject in some future article.

The recent action of the Paris Salon in admitting photography in competition at its next exhibition is bound to exert a stimulating and very beneficial effect upon photography all over the world. Up to the present time photography has been barred from all Art Exhibits and has been classed as a liberal and not as one of the Fine Arts. Mr. Edward Steichen, of Milwaukee, however, a very prominent amateur, whose work has won him universal

praise and many prizes in strictly photographic competitions, is to be credited with having won the laurels in this case, some of his recent work having been accepted by the Salon to be hung at its next exhibition. When it is remembered that the Salon is composed of the most conservative artists in the world and that its gates have been jealously guarded against the admission of anything but works of the highest merit, the importance of this luncheon is self-evident.

As soon as the creature got composed again—whisk! he was off down the field. "I have it!" yelled Mickey, enthusiastically. "I know what this bird is. There's a summer yellow bird in them bushes building a nest and he's trying to steal half of the buffalo's back. Watch him now!"

And sure enough, as soon as the weary buffalo got nicely settled down for another snooze the little summer yellow bird, about as big as a canary, came fluttering down and tried to pull off a piece of the loose fur about the great bovine's shoulders. The sharp claws or the tickle of the little feet on the almost bare skin aroused the buffalo and away he went. The yellow bird flew up to his nest with a little soft hrr for nest lining.

Homeo is not crazy. He simply objects to being held up and robbed of his clothes in broad daylight.

The World Still Needs the Workers. The world still needs the workers, though it may sometimes forget that it owes the weary laborers an everlasting debt.

Without the busy toilers gold would cease at once to pay. The things that please the palate or are grateful to the eye; The world still needs the people who must labor day by day.

But the world keeps on forgetting, in its easy-going way. The lady in her satins, who is beautiful to see, Forgets that those who labor lead her to see.

Without the busy toilers all the millions she commands Would not procure a piece of scented soap to wash her hands; Without the busy people who must labor all their days, All her money wouldn't even buy new laces for her stays.

The magnate who looks proudly on his million-dollar yacht Forgets to bid the carpenter a single kind word; He ceases to remember as he sips his splendid wine That without the ones who labor there would be no fruitful vine.

He forgets that all his money wouldn't clean the crumbs away; If there were no luckless people who must labor day by day.

The ones whose names are famous, who are high and great and proud, Forget that pride would die without the busy, weary crowd.

Without the ones who labor none could hope for greatness here. Without the busy toilers all we prize would disappear.

Oh, the world still needs the people who must toil through all their days, But the world is so forgetful in its easy-going ways. —Chicago Record-Herald.

Simple of Accomplishment. Prophecy is one of the simplest trades in the world. It is said that there are only thirty-six original situations, or independent and distinct sequences of occurrence, known to fact or fiction. Whether or not this is true, it is true that life is vastly more simple than most people suppose. The professional prophets, who thrive in greater numbers nowadays than they ever thrived before, have only to get the simple, elementary combinations of circumstance in mind, and assign them with a good regard to probability, to gain a great reputation for seership. It is very easy to be a prophet if one is never going to be called to account for all the things that never come true.

Weather Prophets. Herrings can scent a storm, and the direction in which it is coming. They are not able to sense the wind like a pig, but like a pig they can smell nasty weather. Hence the herrings always during a storm choose the safest spot in which to swim. They either go out to sea or come in very close to land. On one occasion the residents round a certain bay saw a shoal of herrings so close to the shore that they waded in and caught the fish with their hands. Shortly afterward a most violent storm raged over the sea and the bay suffered the least.

The Motion Prevailed. An old town official of the city of Macao, Ga., says in Short Stories that during the night of the earthquake disturbances of 1886 the city council was in session.

When the quake shook the city hall from basement to attic the councilmen ran out, thinking the house would topple over. Whereupon the wag who kept the minutes of the meeting concluded his record with the following sentence:

"On motion of the city hall, the council adjourned."

"Let Us All Pray!" Give us, Lord, This blessing greater: Hard horse sense. For human nature! —Atlanta Constitution.

Landladies in Vienna. One hundred and fifty landladies have been summoned at Vienna for talking in boarders without the permission of the police.

WISER THAN NATURALISTS.

Micky O'Brien Tells What Bothers a Zoo Buffalo.

Homeo, one of the big black buffaloes at the New York zoological park, has been suspected of insanity. He has been the most nervous creature about the park. No sooner would he lie down in his sunny corner of his field to snooze than up he would leap, snorting, and with shaking head charge some invisible creature across the pasture.

A naturalist who visited the park watched the great brute through his spectacles for a time and then gave it as his opinion that the process of shedding the hair brought about a sort of mild insanity and that all animals were likely to suffer from it in the spring.

Micky O'Brien was an interested witness of the wild buffalo's pranks the other afternoon. Micky is not a naturalist—but he is natural. He is only 13 years old and vowed that it was as good as the wild west to see the occasional sports of Homeo, says the New York World. The great prairie lawn-mower had been quietly composing himself for sleep in a shady corner for some time. Suddenly he leaped up and tore down the line toward the home base as if there were three men on bases and it was two strikes.

Mickey watched the buffalo carefully. As soon as the creature got composed again—whisk! he was off down the field. "I have it!" yelled Mickey, enthusiastically. "I know what this bird is. There's a summer yellow bird in them bushes building a nest and he's trying to steal half of the buffalo's back. Watch him now!"

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all the Public Land States by act of August 4, 1922, Frank A. Gillett, of Houligan, county of Chehalis, State of Washington, has this day filed in this office his sworn statement No. 231, for the purchase of the west 1/2 of Section 26, Township 21 south, Range 6 west, and will offer proof to show that the land sought is more valuable for its timber or stone than for agricultural purposes, and to establish his claim to said land before the Register and Receiver of this office at Roseburg, Oregon, on Monday, the 18th day of August, 1924.

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