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It Will Record the Weight of a Tiny Pencil Mark.

On one of the smallest pair of scales ever made for use in the open air a California jeweler has weighed the soul of a fly and a pencil mark. At least he has found the difference in weight between the body of a living fly and of the same fly dead. This he has chosen to call the soul of the fly, though more cynical observers have declared the difference is but the weight of the gases which escaped from the body of the dead insect.

The scale works within a watch case, and its dial is the face of the watch, marked off into what its inventor, J. L. Liedler, calls "degrees." Each one of these degrees represents a weight of one four-million-nine-hundred thousandths of an ounce.

The difference between the weight of a fly living and a fly dead—i. e., the weight of the fly's soul—was twenty-three of these degrees. Several flies were weighed under similar circumstances, and all showed exactly the same difference in weight between life and death.

The scale works on the tension principle. Inside there is a scale, and in a glass arm extending from one side of the dial there is a balance. The operator screws the delicate spring up to a point where the object in the pan of the scale just balances and then reads the pointer on the dial. The spring is more delicately adjusted even than the finest watch, and the whole instrument requires as great care as the finest chronometer.

Taking a slip of paper and weighing it, Liedler will then make a short mark with a pencil on the paper and, weighing it again, find exactly the weight of the mark made by the lead in the pencil. A mark precisely one-quarter of an inch in length made with an ordinary soft pencil weighed just forty-five degrees, more than the soul of the fly.—Popular Mechanics.

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A Love Spat.

(Copyright, 1908, by American Press Association.)

"It's all over between us."

"But, sweetheart!"

"Don't sweetheart me!"

"For heaven's sake, what can have made this change?"

"I'll never marry a medical man; that's what! I'd rather marry an undertaker."

"But you have made no objection to my studying medicine before now."

"A sexton in a cemetery would be far preferable to a sawbones."

"Come, tell me what has happened to excite this antagonism to the noblest of the professions."

"Weren't you and Dick Trimmingham riding in a trolley yesterday on College street?"

"I was."

"And who was the third person of the party?"

"We had a skeleton with us. We were taking it to our rooms."

"And who was the person you called Billy?"

"Why, that was what we called the skeleton."

"So, indeed, you called it Billy? And who put the cigarette between its jaws and said, 'Don't smoke, Billy; it isn't allowed'?"

"Oh, you must have been told this yarn by some mean, contemptible—"

"Not a bit of it. No one told me."

"Then how did you get on to it?"

"Never mind that. Was it necessary that you should put a nickel between the horrid thing's finger bones and say, 'Here, Billy, pay your fare like a man'?"

"Did we do that?"

"Yes, you did."

"You mean Dick did it."

"It doesn't matter which of you did it. You were both acting like ghouls. And if you didn't do it you did something equally frightful."

"What was that?"

"You said, 'Billy, you ought to have worn your overcoat. You'll catch cold.'"

"I—I was thinking of the real person the skeleton was before he died."

"Oh, you were! Then why did you laugh when Dick said, 'He slipped out the back door and got away from his poor old mother, who was chasing him with his rubbers'?"

"Did I laugh at that?"

"You know very well you laughed at it."

"It wasn't funny at all, was it?"

"Funny! It was shocking."

"Well, Dick, he—"

"Oh, yes; it's always 'Dick, he.' That's the way you crawl out of everything. Whose hat was on the thing's head?"

"I put my hat on it, but only for a minute."

"And said, 'There's too much draft for a bald head.'"

"That wasn't funny either."

"It was revolting."

A pause.

"I wish you'd tell me how you got on to all this."

"Perhaps you don't remember a girl who got into the car with a thick veil over her face to protect her from the storm and hung on to a strap. The thing was sitting on your lap?"

"Oh, my—"

"And you said—what did you say?"

"I don't remember."

"Don't remember! You said, 'Get up, Billy, and give the lady your seat.'"

A pause—a dreadful pause.

"And the girl was—"

"One who had often sat on your lap and felt your arms about her and your kisses. To think that I should have been forced to listen to such words and see that awful thing sitting in my place! I can't bear the thought of it."

Another very long pause.

"What did you do?"

"What did I do? I know what I wanted to do. I wanted to tell the conductor to let me get off, but just then a gentleman—a real gentleman, such as I always supposed you to be—arose and gave me his seat. I shut my eyes to keep from looking at the grinning ghost opposite, but I kept my ears open to hear what next the man I have loved would say." (Weeps.)

A pause, in which the young man looks at the ceiling, the floor, the walls, anything, everything except the girl; then he gulps sorrowfully:

"I suppose it's all over between us?"

"I should think so."

"This evening I'll not have you by me, as usual. You'll not sit on my lap; my heart'll not beat against yours. I'll sit alone in my room, with no one to comfort me except"—

A pause.

"Who'll comfort you?"

"None but Billy."

"You don't deserve any one—I mean anything—else."

"It'll be awful lonesome sitting there that way."

"What way?"

"With nobody but Billy."

An ominous pause.

"Suppose I promise never to do so any more?"

No answer.

"You know I've always loved you, never any one else in the world. It's pretty hard to have no real person to love, only a—"

No encouragement.

"Goodby."

He takes her hand, and she makes a faint at withdrawing it.

"Just one kiss before we part."

"Not a single one."

"I'll never, never do anything to offend you again."

Silence.

"Won't you forgive me? If I go to that awful room with that awful thing there I do believe I'll blow out my brains."

He draws her down into his lap.

Curtain.

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