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16

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THREE PAINTERS.

The Story of a Murder Committed in the Name of Art.

Three painters, Andrea Castagno, Alessio Baldovinetti and Domenico Veneziano, received commissions from Folco Portinari, the father of Dante's Beatrice, to decorate the refectory and chapel of the Church of Santa Maria Nuova. Baldovinetti, seeing that the young foreigner, Domenico, had brought to his work a new medium, watched him closely, and, nothing daunted, he, too, concocted a formula which he thought the same as Domenico's, and, forsaking the classic tempera, with which up to that time all Florentines had painted, he covered his altarpiece with figures done so that they were most beautiful for a short time, but soon faded away. This departure caused the jealous and intolerant Andrea Castagno to ridicule poor Baldovinetti, but in his heart he was sore over the triumph of the young boy Venetian, and he determined to find out the secret of his medium. To this end he made friends with Domenico and suggested that, since they were engaged upon the same work, they might conveniently share a lodging. Castagno, who was known to be of a morose and surly disposition, astonished people by his change of manner. He learned to play the lute, in which art Domenico was also an expert, and, donning the jaunty habit of a Florentine dandy, the two went about serenading and taking part in the gay pranks Domenico had learned in Venice. But the secret of the medium remained unknown, and Andrea was only able to discover that Domenico ground his colors in oils.

As Domenico's pictures neared completion they attracted more and more notice for their brilliant luster, which seemed to make the flesh of men and women throb and pulsate. His draperies, too, were painted in colors which the tempera painters could not produce. All Florence went mad over Domenico, and Andrea was forced to listen to the praise and admiration poured out for Domenico while he worked unnoticed upon his "Last Supper" on an adjoining scaffolding. Andrea was much the greater artist. This was conceded. His drawing was more perfect, but for the moment no lines could make up for the brilliant color which Domenico produced.

Andrea grew more gay, more affectionate in his treatment of Domenico, and the latter, suspecting nothing, opened his heart to the older man. One evening when, as usual, Domenico took down his lute and threw his long cloak across his shoulder preparatory to a stroll he called to Andrea in vain. An excuse that a commission of some moment had to be completed and the lateness of the hour finally satisfied Domenico, who went off alone. He had scarcely left the door when Andrea dashed out and, slinking along a dark alley, met Domenico at a street corner. Crashing into him and shattering the lute, he brained him with a plummet which he had snatched from his designing table. —Helen Zimmern in Metropolitan.

Her Correction.

"Father, I wish I knew why they laughed at my corrected sentence in English class today," exclaimed a high school girl recently. Her father looked up from his evening paper and asked what the sentence was.

"Well, Miss West gave us each a sentence to correct, and mine was, 'I went to the tonsorial parlors to get a hair cut.'"

"And how did you correct it?" asked the father.

"Why, I corrected it the only way you could correct it, of course, and Miss West just doubled up laughing when she read it, and then she read it aloud, and every one in the class shouted. They didn't know it was my sentence, but I did."

"But what did you write?"

"Why, father! What would any one write? I wrote, 'I went to the tonsorial parlors to get my tonsils cut,' of course!" —Youth's Companion.

What He Caught.

"When I was a boy," said a railroad official, "I was awful fond of fishing. My father had a rule of letting us go fishing Saturday afternoon, provided we split up enough cord wood to do over Sunday. I shall always remember one particular Saturday afternoon, when the sport was the finest I ever had. The water was blue under the June skies, and you could look into the limpid depths and see the big bass moving about, just aching for a hook to strike them. I never knew fish to bite better in my life. Why, they actually—"

"But what did you catch?" asked a listener impatiently.

"Who, me? Oh, I caught a licking. You see, I had failed to chop the wood." —Indianapolis Star.

COLLECTING A DEBT.

An Effective Method, but One Fraught With Embarrassment.

"I met Mrs. Dwight on the train going into town this morning," casually remarked Fulton at the dinner table. "She had forgotten her purse, so she borrowed a dollar from me." Mrs. Fulton laughingly suggested that she was afraid it would be some time before her husband saw his dollar again. "Our neighbor has rather a poor memory in some ways," she added.

"Oh, she'll pay me all right. You know, I often see her on the train."

"I'm glad you're so hopeful," said Mrs. Fulton, with a skeptical smile, for she had had experiences of her own in lending Mrs. Dwight bowls of coffee and cups of butter that had never found their way back to her kitchen. A few evenings later she asked her husband if he had met Mrs. Dwight again.

"Yes; twice."

"Well?"

"I think you are right about the shortness of her memory, for, though she chatted very pleasantly, she didn't mention the dollar."

"I guess you'll have to charge it to profit and loss."

"I won't give it up quite so soon, though I may have to go into bankruptcy yet on account of loaning my surplus without interest."

The weeks went by, and Mr. and Mrs. Fulton continued to joke from time to time about the absent dollar, and one evening, after having ridden all the way out from town in the same seat with Mrs. Dwight, Fulton admitted, with exaggerated mournfulness, that he was beginning to feel very much discouraged about ever regaining his dollar.

"Does it make you feel bad, papa?" asked his little girl, who always listened to the conversation with grave attention.

"Of course it does, Hilda. A dollar is a whole lot of money. How would you like to lose the dollar you have in your bank?"

"I s'pose it would make me most sick," she answered. And her parents, exchanging amused glances, said nothing.

When Fulton sat down at the dinner table the next night he asked, as he saw a shining silver piece at his plate, "What's this?"

"Your dollar," answered Hilda triumphantly. "I went to Mrs. Dwight's house today, and the door was open, so I just thought I'd go in and ask her if she'd tiredly forgot your dollar, but she wasn't around anywhere. But it didn't matter, for I found your dollar on the desk. I s'pose she kept forgetting to bring it home, so I just took it myself for you, papa."

"My country!" exclaimed the astonished father ungratefully. "What shall I do?"

"What can you do but return it and explain?" said Mrs. Fulton, who was laughing almost hysterically. "What a thing it is to have a serious minded daughter!"

Did His Best.

A Baltimore man was recently showing his nice new opera hat to his little nephew, and when he caused the top piece to spring open three or four times the youngster was delighted.

A few days thereafter the uncle, during a visit to the same household, brought with him a silk hat of the shiny, noncollapsible kind. When he was about to leave the house he encountered the aforesaid youngster running down the hall with what looked like a black accordion.

"Uncle Ed," observed the boy, "this one goes awfully hard. I had to sit on it, but even then I couldn't get it more than half shut."

How Sound Waves Move.

The speed with which sound waves are transmitted through the atmosphere depends upon several conditions. When the temperature is at 32 degrees F. sounds move with a speed of 1,090 feet per second, the velocity increasing with the temperature at the rate of about one foot of speed per second for each degree above the freezing point. Then again, in damp air sound moves with a greater velocity than it does in dry air, no odds if the dry air be warm and the damp cold. In water sound moves more than four times as fast as it does in air, or say at about the rate of 4,700 feet per second.

Translucent Oyster Shells.

On the west coast of India is found a species of oyster, *Placuna placenta*, whose shell consists of a pair of roughly circular plates about six inches in diameter, thin and white. In the early days of English rule in India the shells were employed for window panes. Cut into little squares, they produced a very pretty effect, admitting light like frosted glass. When the Bombay cathedral was built, at the beginning of the eighteenth century, its windows were paneled with these oyster shells.

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