

**A WORLD FAMOUS SONG.**

Payne Was Not In Poverty When He Wrote "Home, Sweet Home."

It is more than ninety years since "Home, Sweet Home," was written, but its popularity is still worldwide, and wherever the English language is spoken it is known and loved because it appeals to that deep lying instinct in humanity which is the basis of family life.

Many stories have been written of its origin, most of them more or less inaccurate and tending to distort reality by a mass of pleasing fiction.

Moving word pictures have been drawn of the starving author in his garret, and illustrations have been published of the original "lowly thatched cottage" for which he was supposedly pining, both affecting and interesting, but not in accordance with the facts. Although he had periods of failure and hardship as well as possibly briefer periods of success and prosperity, it was not while suffering from poverty that he wrote "Home, Sweet Home," but during a time when he was living comfortably in Paris in the Palais Royal and having considerable success in his dramatic work.

There is also no evidence to indicate that the "lowly thatched cottage" had any existence outside of the author's brain in spite of the tradition which has been built up about the Easthampton cottage.

Throughout his life Payne had a deep affection for his native land, his friends and his family, from whom he was for many years widely separated. His letters frequently allude to his longing for the society of those he loved and his appreciation of the home and domestic life.

He was only fifteen years of age when necessity forced him to begin his battle with the world, a precocious, high spirited, impulsive, sensitive, ambitious boy, conscious of an intellect above the normal, restive under restraint, quick to take offense at seeming slight.—T. T. P. Luquer, Payne's Grandnephew, in Scribner's.

**It Was Familiar.**

Dan Beard, artist and naturalist, enjoyed the personal friendship of Mark Twain. In the days of the old Aldine club, when it was located next to the old Kensington hotel, at Fifteenth street and Fifth avenue, New York, and before it had merged its identity with the Uptown association, Dan was entertaining Twain in the club, and afterward they strolled up Fifth avenue, stopping to chat on the corner while Twain was waiting for a Fifth avenue bus.

A man who was a total stranger to Mr. Clemens approached them, slapped Mr. Clemens on the back and cried: "Hello, Mark! How are you?"

Mr. Clemens turned slowly, gazed at the intruder and drawled: "I can't recall your name, and your face is entirely unknown to me, but your manner is strangely familiar."

**Fun In the Class.**

The late Professor Key, when head master of a large London school, was one of the most genial gentlemen that ever filled that position. He was fond of encouraging fun in his boys and was not averse from recounting occasionally during class time, when anything prompted it, the manners and customs of countries he had visited. On one occasion he was telling his class about Spain and said:

"Do you know, boys, that when a man attains to eminence there he is not called 'sir,' but is given the title of 'don'?"

One of the boys here called out: "Then, I suppose, sir, they would call you Don-Key?"

The gravity of the class was completely upset for the remainder of the afternoon.

**Bridge Expansion.**

Bridges expand or get larger in the sun or in the daytime or in the summer and shrink in the shade or at night or in the winter. The rule is that heat makes everything expand and cold makes everything shrink. Cold is nothing but absence of heat. So we may say that everything contracts or expands according to the amount of heat in it. Metals have a most noticeable way of changing their size under the influence of heat. So when bridges are built of iron and steel the engineers had to allow for the change in

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**N. I. Morrison**

the bridge's length. After he reckons on the amount of expansion he builds the bridge so that it has room to grow a little longer in the summer.

**Highest Tides.**

Navigators state that the highest tide in the world is in the bay of Fundy, between Nova Scotia and New Brunswick. The tide there sometimes rises to the height of seventy-one feet, and the increase is occasionally as much as a foot every five minutes.

**Sentimental to Practical.**

Young Man (over the counter)—If I should want to exchange this engagement ring for something else it will be all right, won't it?

Jeweler—Oh, certainly! With pleasure. We are always glad to accommodate patrons.

Same Young Man (over the counter a year later)—I believe you told me when I bought this ring I could exchange it for something else?

Jeweler—Yes. What will you have?

Young Man—Well, I'd like to exchange it for a barrel of flour, a bushel of potatoes, a ham and a load of coal.—Exchange.

**Official Condition.**

A few years ago a collector of antiques arrived at the Belgian frontier with an Egyptian mummy. He was told that duty would have to be paid on it, but the tariff list being consulted, mummies were not found classified.

"Declare it as salt fish," said the official to one of the clerks, and thus the desiccated remains of a possible Pharaoh made its trium-

phal entry into Belgium.—Boston Transcript.

**Where He Was Weak.**

"You say, Mr. Smith," said the girl in a low, thoughtful, this is a serious matter sort of tone, "that you have loved me for five years and have never dared to tell me so until tonight?"

"Yes," he replied.  
"Well, I cannot be your wife. A man who has no more courage than that would feign to be asleep while a burglar stole his baby's shoes."—Chicago Herald.

**Tomboy.**

Verstegan gives the following origin of the word "tomboy" as applied to romping girls: "Tumbe, to dance; tumbod, danced; hereof we vet call a wench that skippeth or leapeth lyke a boy, a tomboy; our name also of tumbling cometh from hence."

**Retiring From Business.**

Young Woman (blushing violently)—Are you the gentleman who has charge of the advertising department of the paper, sir?

Clerk—Yes, miss. What can I do for you?

Young Woman—I—er—want to advertise a—a secondhand typewriter for sale. I shall have no further use for it.—Exchange.

**The Case Altered.**

Brown—Is it correct to speak of a man as "of the male persuasion?"

Jones—Yes, if the subject is not married.

"What has that to do with the matter?"

"Why, when he is married his wife persuades him."

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