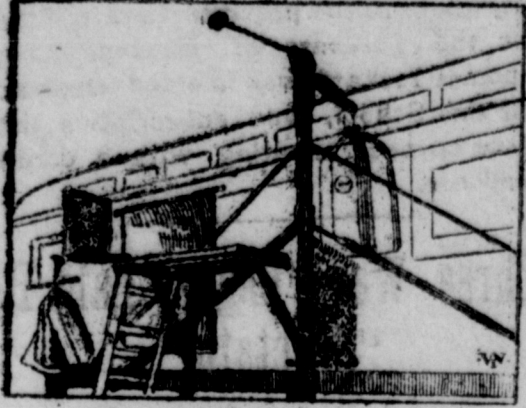


MAIL CATCHING DEVICE.

Delivers and Receives Mail Bags from Moving Trains.

A new mail catching device which not only delivers mail bags to fast moving trains, but receives them as well, handling two or more bags as easily as one, is being installed on the Freeport division of the Illinois Central railroad.

The unique feature of the catching device is the baggy steel chain nets, which operate in the following manner:



DEVICE IN OPERATIVE POSITION.

Attached to the outside of the mail car is a square steel frame, to which the chain net is attached. This frame is made to swing on hinges attached to sliding bars so as to permit the device to be quickly shifted from one side of the car door to the other, according to the direction in which the car is moving. Attached to the lower outside corner of the frame is the one end of an iron rod, with the other end traveling on a bar attached to the car side containing a set of spiral springs so adjusted as to bear by compression the shock resulting from the frame and net catching the mail bags. On the same outside corner of the frame, below where the rod is attached, is a hook or finger for the attachment of the bags to be delivered.

The handside device, which acts in conjunction with the one attached to the side of the car, is similar in all respects, except that the bags delivered to the train are hung above the receiving net, while with the car device the bags hang below the net.

The illustrations show clearly how the device operates. One of them shows the car approaching the roadside catcher, with two bags in position to be delivered to the station and one



THE MAIL EXCHANGED.

bag in position to be delivered to the train. The devices meet as the train rushes past, and the exchange is made, the force of impact being absorbed in the slack of the chain net and by spiral springs. The safer action of the springs throws the frames and chain nets back, as shown in the lower illustration, with the mail bag surrounded by the nets.—Popular Mechanics.

TALES OF GHOSTS

Lord Brougham's Curious Experience With a "Spook."

A COMPACT AND ITS SEQUEL

The Creepy Story as it Was Told in the English Statesman's Autobiography—Goethe Once Saw a Specter of Himself—A "Ghost" Cuvier Saw.

There was a certain slander whose name has been preserved in one of the proverbial sayings of the Greeks because he lived in continual fear of being his own ghost. Just that thing happened to the German poet Goethe. One day, when he was out riding in a spot somewhat removed from the usual haunts of men, he saw a horseman approaching him, and as it drew near he saw that the rider was no less a person than himself—his other self—though dressed differently. Twenty years after he found himself quite without forethought of the matter in the same place on horseback and dressed just as was the apparition of himself which he had met there two decades before.

Lord Brougham (pronounced Broom), the English statesman, orator and author, after whom the well known species of vehicles was named, had a remarkable experience with a "spook." He tells the story in his autobiography published in 1871.

"A most remarkable thing happened to me," he says, "a remarkable that I must tell the story from the beginning. After leaving the high school (in Edinburgh) I went with G., my most intimate friend, to attend the classes in the university. We frequently in our talks discussed and speculated upon

many grave subjects, among others on the immortality of the soul and a future state. This question and the possibility, I will not say of ghosts walking, but of the dead appearing to the living, were subjects of much speculation, and we actually committed the folly of drawing up an agreement, written with our blood, to the effect that whichever of us died first should appear to the other and thus solve any doubt we had entertained of the life after death.

"After we had finished classes at college G. went to India, having got an appointment there in the civil service. He seldom wrote me, and after a lapse of a few years I had almost forgotten him. Moreover, his family having little connection with Edinburgh, I seldom saw or heard anything of them, so that all the old schoolboy intimacy had died out and I had nearly forgotten his existence. I had taken, as I have said, a warm bath, and while in it and enjoying the comfort of the heat after the late freezing I had undergone I turned my head round toward the chair on which I had deposited my clothes as I was about to get out of the bath. On the chair sat G. calmly looking at me. How I got out of the bath I know not, but on recovering my senses I found myself sprawling on the floor. The apparition or whatever it was that had taken the likeness of G. had disappeared." It was afterward ascertained that G. had died in India on the very day his apparition was seen by Lord Brougham.

Very similar is an incident related by Sir Walter Scott under date of 1818. A certain Mr. Bullock had been employed by Sir Walter to make improvements at Abbotsford. Mr. Bullock was called to London, and during his absence the incident narrated in the following letter took place. Scott, writing to a Mr. Terry, says:

"The night before last we were awakened by a violent noise like the drawing of new boards along the new part of the house. I fancied something had fallen and thought no more of it. This was about 2 in the morning. Last night at the same witching hour the same noise occurred. Mrs. S., as you know, is rather timorous, so I got up with Beady's broadsword under my arm—

"Sat bolt upright And ready to fight.

"But nothing was out of order. Neither could I discover what occasioned the disturbance." The strange thing about this is that Bullock died in London on the very day and as nearly as could be ascertained at the very hour that Sir Walter heard the "spooks" at Abbotsford. In writing later to the same correspondent he said: "Were you not struck with the fantastical coincidence of our nocturnal disturbance at Abbotsford with the melancholy event that followed? I protest to you that the noise resembled half a dozen men hard at work pulling up boards and furniture, and nothing could be more certain than that nobody was on the premises at the time."

These are instances of what may be termed successful ghosts. The ghosts that have failed are perhaps entitled to a brief notice. A "ghost" once undertook to frighten the great naturalist, Cuvier. This ghost appeared with an oak's head. Cuvier awoke and found the fearful thing gliding and grinning at his bedside.

"What do you want?" "To devour you," growled the ghost. "Devour me," quoth the great Frenchman, "hoofs, horns, graminivorous? You can't do it. Clear out!" And clear out the discomfited ghost did.—Kansas City Star.

No man is so tall that he need never stretch and none so small that he need never stoop.—From the Danish.

It is well for one to know more than he says.—Plautus.

A BOX OF SARDINES

How to Test it and How to Tell the Kind of Fish it Holds.

Francis Marre gives the following instructions for purchasing a can of sardines:

The two sides of the can should be flat or concave. If they bulge out there is a likelihood that the can contains gases resulting from decomposition.

No can should be bought that has been resoldered.

The lettering on the can should be clear and distinct.

If there is a choice between soldered cans and cans sealed by crimping, the latter should always be preferred.

If the cans are soldered select those that have bright solder, which is less likely to contain lead and less likely to be bad.

After the box of sardines is taken home the can should be opened under water. If any bubbles of gas escape the stuff should be destroyed. The kind of oil used in preparing the sardines is of no great importance. The fish used are not, however, always true "sardines."

In the dorsal fin the dorsal fin is forward of the ventral fins and there is no wrinkled crest on the ventral line. The skin is smooth and bluish on the back. In the dorsal fin there is only a slight protuberance of the ventral fin and there is a wrinkled ridge behind the latter. The skin is brownish on the back, with a delicate network.

WOODSTOCK SCHOOL OF MUSIC The most successful Music School in Canada

THE WOODSTOCK SCHOOL OF MUSIC was started by Mrs. Adney simply as a Name under which the scope of work of the most successful teacher of music in this Province might be extended. We shall not here refer to the course of study offered, except in a passing way, but to those more personal matters which so far out-weigh all other considerations as to make the list of truly successful schools of any kind very few in number. It is altogether a matter of the TEACHER.

The secret of Mrs. Adney's widely known success is that resolved upon having the best instruction at any cost she had the wisdom to select or the good fortune to be directed to the BEST TEACHERS IN AMERICA, and has the faculty of imparting what they taught her. William Mason was our greatest teacher of Piano and admitted as the equal of the best of Europe. He was a pupil of the immortal Liszt. Her lessons, over an extended period, were cheap at six dollars apiece. Previously, she had instruction from Gonzalo Nunez, a distinguished graduate of the Paris Conservatory, where Prof. Le Conqy was instructor on Piano. This world's greatest music school also perpetuates the musical theories of Liszt. These ideas lead to a technique in contrast with that of the dry, mechanical German technique. We criticize German execution, not German music. The influence, however, of this nation of musicians is such that their "method" is the one nearly everywhere met with. Combining Mason's "Touch & Technique" with the thus rarely taught "Conservatoire method," it is worthy of note that Mrs. Adney's steady use of "Le Coupee" has exhausted the American edition, and a new one is being printed for her use.

In Voice, Mrs. Adney was in a sense almost equally fortunate. After some instruction from a famous (that is to say, well advertised) teacher, whose method was not as great as his celebrity, nor his charges, she took lessons under Mr. A. A. Patton, a distinguished French singer and teacher, who with the finest credentials that France had to offer, came to New York to make his debut where German influence controlled everything from orchestra members to press critics, and it being shortly after the Franco-Prussian war his reception was so hostile that he abandoned his intended career in Grand Opera, and retired to the routine work of a teacher. Later she studied at the N. Y. Vocal Institute, under the talented Mr. Tubbs, editor of The Vocalist, and derived many ideas that have proven of great value here. So it happened that, by accident or otherwise, Mrs. Adney acquired the method in singing of the great Garcia, and the almost equally famous Shakespeare—the only true method of voice production and that which has produced the great singers of Italian and French Opera.

When deciding to carry on her well known private work in Piano, Singing, Musical Theory, etc., under the name of the head of this section, it was with the idea of extending its scope as opportunity might offer. It perhaps did not occur that Woodstock could not maintain a Victoria Conservatory of Music, which during her three years after its establishment became an institution of such recognized importance in the music world of Canada, that a special publication entitled "Musical Toronto" gave her and her work extended space. Perhaps it was because one of her pupils, solely instructed by her, went to the Toronto College of Music and in the same year took the Gold Medal in Piano. Two other pupils sisters, one fifteen and one thirteen years of age, after studying with Mrs. Adney entered one of the foremost Conservatories in Europe and began immediately to play in public recitals. The head master writing to their parents said "they have had the perfection of piano forte training and are artists already." Today her work has become so well recognized in the United States, that she has been invited to become a member of the International Musical Society, formed thirteen years ago by the very leading musical professors and patrons of the world, and only seeking membership of those identified with advanced musical research and its results.

There is a point relating to "Diplomas," "Graduation," etc., upon which Mrs. Adney needs again to remind the public. Except for theoretical studies such as harmony, this School gives no "Diplomas," has no "Graduates." In all practical, artistic work, the only test of proficiency recognized among artists is that of the actual work itself, except for the degree of Doctor of music, for which only the masters ever qualify, and which is recognition of exceptional proficiency and musical learning. For all others the only recognized test is ability to perform, from memory, to say, two recitals, a program of pieces of certain grades of difficulty, one of ordinary music, and one from the representative works of the great Masters. The program itself is the "certificate" and no teacher of high standing ever offers anything else; and whatever institutions hold forth as an inducement the prospect of a "Diploma" for a certain length of time in study, it may be taken as certain that the actual teacher is indifferent—any person whom the institution finds it convenient from time to time to employ. Even a school or institution becomes famous only through some exceptional TEACHER in it. An artist of real distinction offers only his program: no one asks or cares WHAT school he studied at, but who was his TEACHER. The aim of this school is not to grind out graduates with diplomas: we offer the best musical instruction, in our lines, that can be obtained in the Maritime Provinces, if not in Canada, and better than will be obtained by going to any but the few greater masters in the large cities of the United States.

Thus Woodstock offers advantages for musical study that one may go to any city in Canada, or to New York or London, and perchance not get. Mrs. Adney did not in the first instance select Woodstock as furnishing the full scope for her exceptional talents as a teacher, but she has made it and the work done here by pupils who are now successful teachers in various parts of United States and Canada, a credit to Town and Province.

Harmony, History and Theory of Music taught in classes which are free to pupils of the school. Ensemble classes taught by Mrs. Adney are also free.

Prospectus on application.

In only slightly in front of the ventral fin and there is a wrinkled ridge behind the latter. The skin is brownish on the back, with a delicate network.

In the sprat the dorsal fin is a line with the ventrals, and the crest behind as well as in front of the ventral fins can be easily felt by passing the thumb backward from the base of the head. The flesh of the sprat is rather hard.

In the anchovy the ventral crest is absent, as in the sardines, but the dorsal fins are behind the ventrals. The "chinchard," a small variety of mackerel, may be distinguished by its grayish color and the presence of two fins on the back extending nearly the whole length of the body. The forward fin has a spiny point.—Harper's Weekly.

ODD COURT'S MARTIAL

Solemn Farce That Have Been Enacted in the British Navy.

It is a rule in the British navy that when a ship is cast away or otherwise lost a court martial must sit in order to apportion the blame. Sometimes these courts really try and condemn those that are held to be responsible. At other times their duties are, from the very nature of the catastrophe, more or less nominal.

Thus, when the Serpent was lost off the Spanish coast, a court martial assembled and solemnly "tried" three ordinary bluejackets, the sole survivors, although they of course had no more to do with the error in navigation which led up to the catastrophe than the man in the moon.

A similar solemn farce was enacted after the loss of the Captain in the bay of Biscay, when 483 officers and men lost their lives. In this case a gunner named James May, one of the eighteen who escaped from the wreck, was the nominal "culprit." The verdict was that the loss of the ship was due to inability and faulty construction. This really amounted to a vote of censure on Cowper Coles, the designer, but as he went down with the "unsinkable" monster he had created he was beyond the reach of either blame or praise.

On another occasion a small "middy" of thirteen years of age was put upon trial, and once, it is said, a court

was assembled on a cat, which happened to be the only living thing found aboard a derelict frigate.

Murger's Last Words. In the diary of Baron d'Amboise, published as "The Intimate Memoirs of Napoleon III.," is this entry for January, 1841:

"I was with Alme Millet (the sculptor, who was the last that spoke to him (Murger, the writer). And what do you think he said to Millet? 'Mind you . . . there are only three things in life—friendship, love and— He could not finish, he was choking . . . The man fell silent awhile, then went on again, fascinated. 'Friendship—love—I wish I knew what the third thing was.'"

The Privilege of Peers. There is a curious case in Fortescue's "reports" relating to the privilege of peers, in which the bailiff who many years ago arrested a lord was forced by the court to kneel down and ask his pardon, though he alleged that he had acted by mistake, for that his lordship had a dirty shirt, a wornout suit of clothes and only sixpence in his pocket, so that he could not believe that he was a peer and arrested him through inadvertence.—Green Bag.

He Changed. "Greyhair's wife brought him home a suit of clothes, but I understand he mustered up the courage to tell her that he had made up his mind to change it."

"Did he change it?" "Oh, yes; he changed his mind."

Hit It. "You can't guess what sister said about you just before you came in, Mr. Highcollar," said little Joannie.

"I haven't an idea in the world, Joannie."

"That's it. You guessed it the very first time."

Domestic Bliss. Mrs. Wyborn—Ever since I married you I've drunk the cup of bitterness to the dregs. Mrs. Wyborn—Yes; imagine you leaving a drain or anything in any cup!

One Universal Symbol. "Scientists at work on a universal language have one symbol to start with that already has the same meaning the world over," a traveler said. "That is the skull and crossbones. Its speech is even more universal than music or money. Musical values differ in different countries, as does money, but from one end of the earth to the other a skull and crossbones means poison."—New York Times.

Real Merit. Real merit of any kind cannot be long concealed. It will be discovered, and nothing can depreciate it but a man exhibiting it himself. It may not always be rewarded as it ought, but it will always be known.—Chesterfield.

HIS BAPTISM OF FIRE

The Sensation Was Different From What He Expected.

A curious story of a Lieutenant Harford of the Ninety-ninth regiment, who served in a Zulu campaign, is told by Colonel Hamilton Brown in "A Lost Legionary in South Africa."

"He was a charming companion, one of the very best, but he was a comical moth and beetle hunter and would run about on the hottest days with a landing net to catch butterflies and other insects. He, moreover, collected and treasured snakes, scorpions and loathsome beasts of all sorts. He had never been under the before and had on two or three occasions talked to me about a man's feelings while undergoing his baptism of fire.

"Well, we were in rather a hot corner, and he was standing to my right rear when I heard an exclamation, and, turning round, saw him lying on the ground, having dropped his sword and revolver.

"'Good heavens, Harford,' I said, 'you are hit!'

"'No, sir,' he replied, 'not hit, but I have caught such a beauty!'

"And there the lunatic, in his first action and under a heavy fire, his quails of nervousness all forgotten, had captured some microbe or other and was blowing its wings out, as unconscious of the bullets striking the rocks all round him as if he had been in his garden at home."