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**MIDDLE SOUTHAMPTON.**

**A Popular School Teacher Presented  
With a Mantel Clock.**

(Special Correspondence to the Herald).

At the closing exercises of the Middle Southampton school on Dec. 23 a large number of ratepayers and visitors were present despite the intense cold, and little did the happy interested throng within thing of the raging storm without. The examination from start to finish was one of the most creditable and successful ever held here and it is doubtful if there is a school in the province, whether town or country, that made in all subjects examined, a more excellent showing. Miss Annie Palmer of Jacksonville, Carleton Co., daughter of the late Bradford Palmer, of that place, has been in charge for the past two terms and the great majority of the ratepayers, all in fact except two or three that want a first class male teacher, are very anxious to have her remain another year, but Miss Palmer has had a large school and has worked hard so she has resigned to take one department of a graded school for a term to rest. Any first class male teacher will do well to apply to our secretary, Mr. A. B. Cronk-hite, Grand View, as there has not yet been one engaged. Board \$2 a week and perhaps less.

The pupils were examined in arithmetic, geometry, geography, history, reading, spelling, writing and printing. The "class tablets" (work on the different subjects shown in tablets) reflected the greatest credit on both teacher and pupils and is seldom if ever seen outside of city schools.

When the examination proper had been concluded a short program of recitations, dialogues and music was given by the pupils, then Miss Nora Dore of the advanced class, stepped forward, asked her teacher to be seated and read the following address:

Dear Miss Palmer,—The time of year has come when the schools of the province are closing, and this is the day when many of them are saying good-bye to much loved teachers. In common with all the others our school closes today for the holidays, and like some of them it is called upon to say good-bye to a teacher whom we have learned to love and respect. When you first became our teacher we thought you were pretty strict and some of your rules were new to us, but we now plainly see that you cannot have good work without good order, and many of your plans have been the means of producing better attendance and giving us an interest in our work, but the great interest you have taken yourself has been the means of us taking a deeper interest than ever before, while the zeal, the patience, the love and the even-handed justice you have ever shown towards us, have made us love and respect you as pupils only can a good teacher, and we doubt very much if ever you had a school before that loved you as dearly as we do. We know that you know that boys and girls are not angels, but nevertheless, we have tried to be good and industrious and we all feel most keenly that we are today parting with a dear friend, tried and true, true to us and true to her duty.

Well, we fear we are not much at writing addresses. We would rather work some arithmetic or read something from a book, but we thought we could not let you go without telling you how much we thank you for the great interest you have taken in us, as you have taught us to know something thoroughly and not a something of the whole book. As words are but empty vessels, we thought we would give you this beautiful mantel clock, the best we could get, that it might in a more practical way tell you of our kindly feelings towards you, and, as it ticks on through all the rest of your life, and its gong sounds out the hours away let it constantly remind you of your true friends here and in what high esteem they, and may it also like Longfellow's "Clock on the Stairs" ask and answer the question,

"When shall we all meet again?  
Never here, for ever there  
Where a parting, pain and care  
And death and time shall disappear.  
Forever—never!  
Never—forever!"  
(Signed) AMANDA PATTERSON.

Miss Palmer was taken completely by surprise and so overcome that Mr. G. A. Grant, one of the trustees, kindly rose and replied for her.

A beautiful treat of candy and nuts, provided by the teacher, was then distributed among the pupils and the proceedings were brought to a close by singing the National Anthem.

**THE SCENE PAINTER.**

**He Plays an Important Part in Staging a Modern Play.**

When a play has been accepted for production it is sent to the scene painter, who goes over it carefully, taking note of all details to be reproduced. Then, if the subject is difficult, he makes a sketch of it in the flat. If this proves satisfactory to manager, actor and author, he builds it up in a miniature model on the scale of half an inch to the foot as perfect in proportion and exquisite in detail as the finished scene. An old gentleman lately, looking over a collection of models in one of the New York studios, remarked that his granddaughter would be delighted to have them for doll houses. The proprietor of the studio smiled to himself. The models for a single play cost well up toward a thousand dollars. For an ordinary four act comedy the models, scenes, properties and costumes cost, let us say, five or six thousand dollars. The cost of the great scenic productions is never as much as the press agents say, but has been known to exceed \$100,000.

When the model is approved, the stage carpenter takes measurements for such framework as may be necessary. The clumsy construction of the old days has given way to the solidest sort of building. Windows slide in their sashes; doors slam, shut and lock. Staircases are solid to the tread. Trees are built up in the round, and columns are turned out of solid wood. But as every show is intended to travel among all the great cities of the continent the heaviest scene must be made up of pieces short enough to be packed in a freight car.

The scene painter marks out the pieces of his model in tiny squares and then hangs a huge canvas beside the paint bridge with corresponding squares in scale. The draftsman stands on the bridge with a piece of charcoal

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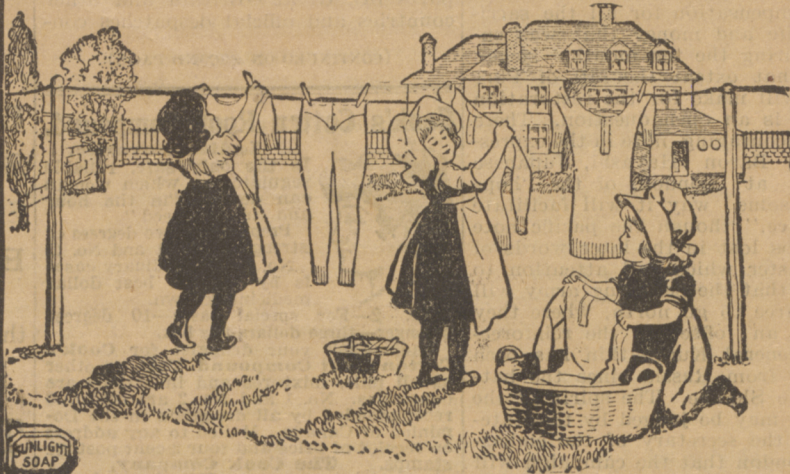
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on a stick like a billiard cue and square by square copies the lines of the model, while an assistant raises and lowers the cloth with tackle. Then the body paint is put on, and the details are added until the cloth is complete.—John Corbin in Scribner's.

**A WOMAN'S PHILOSOPHY.**

There ain't no possible good 's c'n come o' lendin' money to them 's ain't able to pay it back.

'S far 's my observation 's extended, it's always folks a long ways off 's it's wisest to lay all faults to.

No woman as 's goin' to fall in love ever ought to begin by marryin' another man first. It mixes things all up.

'S far 's my observation 's extended, no one don't ask for advice 'nless they've pretty well made up their mind not to take it.

It's better for you to learn the lesson 's all is vanity now than to wait 'n' have it fall on your head like a unexpected pickle jar.

I didn't get my trunk down 'ceses

I'll have Friday to pack anyhow, 'n' any one c'n slide a trunk down a ladder any time, but nobody can't never slide nothin' up nowhere.—"Susan Clegg and Her Friend, Mrs. Lathrop," by Anne Warner.

**Vivisection.**

There is a knowledge which is heavenly, a knowledge which is human and a knowledge which is diabolic; there is a knowledge which is blessed and a knowledge which is accursed. The first is ennobling and elevating and lifts man toward God. The second is debasing, degrading, and drags men toward the pit. The knowledge gained by rooting amid the groans and agonies of living creatures, whom their Maker and ours put into our power, to teach us mercy, as he gives mercy to us, is such an accursed knowledge that only demons could seek for it, and it can turn to no human good. "Science" so gained is not for men, but for devils.—Bishop Hugh Miller Thompson in Success.



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