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BLACK, GREEN OR MIXED 053

ONLY A MONTH;

OR, A CURIOUS MYSTERY EXPLAINED.

CHAPTER XXV.—(Cont'd)

The next morning, as a natural consequence, he began the day with a dull, miserable headache; at breakfast he hardly spoke, and he set off for business looking so ill that Sigrid wondered whether he could possibly get through his work.

About half past nine there arrived a telegram which did not mend matters. Mr. Boniface was seriously unwell, would not be in town that day, and could not be at St. James's Hall that evening for the concert. Mr. Horner would take his place. Frithiof's heart sunk at this news; and when presently the fussy, bumptuous little man entered the shop the climax of his misery was reached. Mr. Horner read the telegram with a disturbed air.

"Dear! dear! seriously ill, I'm afraid, or he would at least make an effort to come to-night. But after all the annoyance of yesterday I am not surprised—no, not at all. Such a thing has never happened in his business before, ay, Mr. Foster?"

"Oh, no, sir," said the foreman, in a low voice, sorry in his heart for the young Norwegian, who could not avoid hearing every word.

"It was quite enough to make him ill. Such a disgraceful affair in a house of this class. For his own sake he does well to hush it up, though I intend to see that all proper precautions are taken; upon that, at any rate, I insist. If I had my own way there should have been none of this misplaced leniency. Here, William!" and he beckoned to the boy, who was irreverently flicking the bust of Mozart with a duster.

"Yes, sir," said William.

"Go at once to Smith, the ironmonger, and order him to send some one round to fix a spring bell on a till. Do you understand?"

"Quite, sir," replied William.

Frithiof went on arranging some music which had just arrived, but he flushed deeply, and Mr. Horner, glad to have found a vulnerable point of attack, did not scruple to make the most of his opportunity.

"Why should I mind this vulgar brute?" thought Frithiof, as he forced himself to go on with his work with the air of quiet determination which Mr. Horner detested. The miserable hours dragged on somehow, and at last, late in the afternoon, Foster came up to him with a message.

"Mr. Horner wishes to speak to you," he said; "I will take your place here." Then, lowering his voice cautiously, "It's my opinion, Mr. Falck, that he is trying to goad you into resigning, or into an impertinent answer which would be sufficient to cause your dismissal."

"Thank you for the warning," said Frithiof, gratefully.

Mr. Horner replied to his knock, but did not glance round as he entered the room.

"You wished to speak to me, sir?" asked Frithiof.

"Yes, when I have finished this letter. You can wait," said Mr. Horner, ungraciously.

Mr. Horner signed his name with a flourish characteristic of his opinion of himself, then swung round his chair and glanced at Frithiof.

"Mr. Boniface left no instructions as to whether you were to attend as usual at St. James's Hall to-night," he began. "But since no one else is used to the work I suppose there is no help for it."

He paused, apparently expecting some rejoinder, but Frithiof merely stood there politely attentive.

"Since you know the work, and are used to it, you had better attend as usual, for I should be vexed if any hitch should occur in the arrangements. But understand, pray, that I strongly disapprove of your remaining in our employ at all, and that it is only out of necessity that I submit to it, for I consider you unfit to mix with respectable people."

Whatever the Norwegian felt, he managed to preserve a perfectly unmoved aspect. Mr. Horner, who wanted to stir him into indignant expostulation, was sorely disappointed that his remarks fell so flat.

"I see you intend to brazen it out," he said, crushingly. "But you don't deceive me. You may leave the room, and take good care that all the arrangements to-night are properly carried out."

"Yes, sir," said Frithiof, with the quietness of one who knows that he remains master of the situation. Owing to the concert, his release came a little sooner than usual, and it was not much after seven when Sigrid heard him at the door. His face frightened her; it looked so worn and harassed.

"You will have time for some supper?" she asked, pleadingly.

"No," he said, passing her quickly, "I am not hungry, and must change my clothes and be off again."

"He might fancy some coffee," said Sigrid to herself. "Quick, Swanhild, run and get it ready while I boil the water. There is nothing like strong cafe noir when one is tired out."

Perhaps it did him some good; and the glimpse of his home certainly cheered him, yet, nevertheless, he was almost ready that night to give up everything in despair.

Physical exhaustion had dulled the glow of inner comfort that had come to him on the previous day. His old hatred against those who succeeded once more filled his heart and thought at one time he had felt curious to see Donati, and had heard all that Cecil had said in favor of the Italian's courage and unselfishness, yet now, in his bitterness of soul, he began to hate the man merely because of his popularity.

The architects of most English music-halls have scant regard for the comfort of the artistes. Here, sitting face to face on hard benches, were ranged to-night many of the first singers of the day. There was Sardoni, the good-natured English tenor and composer. There was Mme. Sardoni-Borelli, with her noble and striking face and manner; besides a host of other celebrities. But Carlo Donati had not yet arrived, and Mr. Horner kept glancing anxiously through the glass doors on to the staircase in hopes of catching sight of the great barytone. Frithiof lived through it all like a man in a dream.

Mr. Horner turned to Frithiof at that moment.

"Go and see whether Signor Donati has come," he said. "His song is next on the programme."

Frithiof made his way to the cloak room, and, as he walked through the narrow room leading to it, he could distinctly hear the words of some one within. The voice seemed familiar to him.

"Badly received? Well, you only failed because of nervousness. In your second song you will be more used to things, and, you will see, it will go much better."

"But you surely can never have had the same difficulty to struggle with?" said the young tenor, who, with a very downcast fact, stood talking to the newly arrived barytone.

"Never!" exclaimed the other, with a laugh which rang through the room, "Ask Sardoni! He'll tell you of my first appearance."

Then, as Frithiof gave his message, the speaker turned round and revealed to the Norwegian that face which had fascinated him so strangely just before his illness—a face not only beautiful in outline and coloring, but full of an undefined charm, which made all theories as to the conceit and objectionableness of successful men fall to the ground.

"Thank you," he said, bowing in reply; "I will come down at once."

All went smoothly until, early in the second part, the Italian barytone was to sing a song with violin obligato. By some unlucky accident Frithiof forgot to place the music-stand for the violinist; and perceiving this as soon as they were on the platform, Donati himself brought it forward and put it in position. It was but a trifling occurrence, but quite sufficient to rouse Mr. Horner. When the singer returned he apologized profusely, and turned upon Frithiof with a rebuke, the tone of which made Donati's eyes flash.

"Pray do not make so much of it," he said, with a touch of dignity in his manner. Then returning again from one of his journeys to the platform, and noticing the expression of Frithiof's face, he paused to speak to him for a moment before returning to give the encore that was emphatically demanded. It was not so much what he said as his manner of saying it that caused Frithiof's face to brighten, and brought a frown to James Horner's brow.

CHAPTER XXVI.

Carlo Donati had considerable insight into character; not only had he been born with this gift, but his wandering life had brought him into contact with all sorts and conditions of men, and had been an excellent education to one who had always known how to observe. He was, moreover, of so sympathetic a temperament that he could generally tell in a moment when trouble was in the air, and the ridiculously trivial affair about the music-stand, which could not have dwelt in his mind for a minute on its own account, opened his eyes to the relations existing between Mr. Horner and the Norwegian. That something was wrong with the latter he had perceived when Frithiof had first spoken to him in the cloak-room, and now, having inadvertently been the cause of bringing upon him a severe rebuke, he was determined to make what amends lay in his power.

He cut short Mr. Horner's flattering remarks and reiterated apologies as to the slight contretemps.

"It is of no consequence at all," he said. "By the bye, what is the nationality of that young fellow? I like his face."

"He is Norwegian," replied Mr. Horner, glancing at Frithiof, who was arranging the platform for Mme. Gauthier, the pianiste. "You think, no doubt, that I spoke too severely to him just now, but you do not realize what a worthless fellow he is. My partner retains him merely out of charity, but he has been proved to be unprincipled and dishonest."

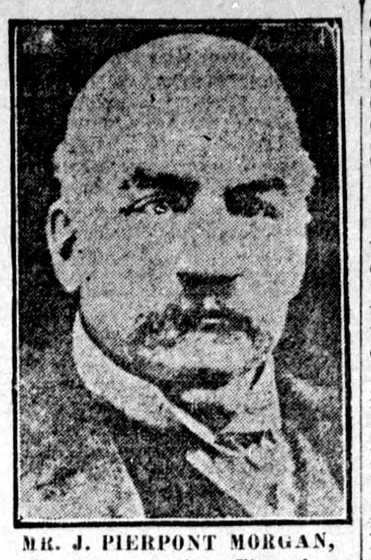
The last few words reached Frithiof distinctly as he came down the steps; he turned ghastly pale, his very lips grew white; it was as though some one had stabbed him as he re-entered the little room, and the eyes that turned straight to the eyes of the Italian were full of a dumb anguish which Donati never forgot. Indignant with the utter want of kindness and tact which Mr. Horner had shown, he turned abruptly away without making the slightest comment on the words, but often through the evening, when Frithiof was engrossed in other things, Donati quietly watched him, and the more he saw of him the less he was able to believe the truth of the accusation. Meantime he was waiting for his opportunity, but he was unable to get a word with the Norwegian until the end of the concert, when he met him on the stairs.

"Are you at liberty?" he asked "Is your work here over?"

Frithiof replied in the affirmative, and offered to look for the great barytone's carriage, imagining that this must be the reason he had addressed him.

"Oh, as to the carriage!" said Donati, easily, "it will be waiting at the corner of Sackville Street. But I wanted a few minutes' talk with you, and first of all to apologize for having been the unwilling hearer of that accusation, which I am quite sure is false."

(To be continued.)



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On the Farm

The Round Dairy Barn.

The round barn has a special advantage in the work of distributing silage to the cows. Feeding commences at the chute where it is thrown down and continued around the circle ending with the silage cart at chute again ready for the next feeding. The same is true in feeding hay and grain, writes Mr. W. J. Fraser.

Another great advantage is the large, unobstructed haymow. With the self-supporting roof there are no timbers whatever obstructing the mow, which means no dragging of hay around or over posts or girders. The hay carrier runs on a circular track around the mow, midway between the silo and the outside wall and drops the hay at any desired point, which means the saving of much labor.

The circular construction is the strongest, because it takes advantage of the lineal instead of the breaking strength of the lumber. Each row of boards running around the barn forms a hoop that holds the barn together. Any piece of timber is many times stronger on a lineal pull than on a breaking stress.

All exposed surfaces of a round barn are circular, as both the sides and roof are arched, which is the strongest form of construction to resist wind pressure. Besides, the wind in striking it glances off, and can get no direct hold on the walls or roof as it can on the flat side or gable ends of a square or rectangular structure.

If the lumber is properly placed in a round barn much of it will perform two or more functions. Every row of siding boards running around the building serves also as a brace and the same is true of the roof boards and the arched rafters. If the siding is put on vertically and the roof built dome shape, no scaffolding is required inside or out. These are points of economy in the round construction.

Another item of economy in the circular barn is less framing lumber. This form has the strongest possible construction with the least lumber in the frame and the least bracing, not a single timber larger than a two by six being required above the sill. The arched circular roof requires no support and no scaffolding is needed inside during its construction. In comparing the 60-foot round barn with a rectangular barn of the same area, the two barns should afford the cows the same amount of space on the platform. Allowing each cow in the 60-foot round barn three feet six inches in width at the rear of the platform, it will accommodate 40 cows and leave space for two passageways. But, in a rectangular barn only three feet four inches platform space need be allowed for each cow and the 78½-foot barn, with two three-foot passageways across it for convenience in feeding, will accommodate 42 cows. While the rectangular barn has stall room for two or more cows, the round barn contains space in the centre for a silo eighteen foot in diameter.

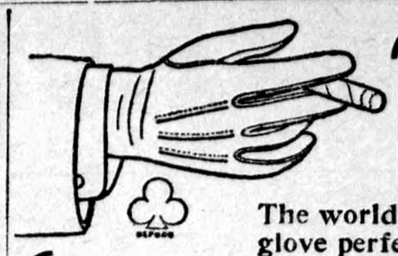
The complete bills for materials for these barns show the exact saving in lumber on the 60-foot round barn over the plank and mortise frame rectangular barns, 36x78½ feet.

The lumber bills of the rectangular barn show an increase in cost of 28 per cent. for the plank frame and 54 per cent. for the mortise frame. The round barn 60 feet in diameter, contains 118½, and the rectangular barn 225 lineal feet of wall.

The 90-foot round barn would hold 100 cows in two rows, headed together, 65 of which would be in the outer circle and have three feet six inches each in width at the gutter. This leaves sufficient room for feed alleys and walks and two passageways, one three feet and the other seven feet wide for the manure and feed carrier. All of this is outside of the central space for a silo twenty feet in diameter and 71 feet high, with a capacity of 620 tons of silage and in the mow there would still be an excess above the capacity of the rectangular barn of 33,000 cubic feet, which would hold 66 tons of hay or as much as the entire mow of a barn 32x36 feet with twenty-foot posts.

In the final summing up of the cost of all the material for the completed dairy barns with silos show the saving of from 34 to 58 per cent. in favor of the round barn and silo, or an actual money saving of from $379 to $1,184, depending upon the size and construction of the barn.

Thoughtless men go on building rectangular barns, but what would this reckless disregard of a possible saving of 34 to 58 per cent. mean in a year's business on the farm? If the dairymen discarded the idea of a rectangular barn and built a round barn instead, with the money thus saved he could buy one of the best pure bred sires for his herd, and also from three to ten pure bred heifers or fine grade cows. Either of these purchases might double the profit of the herd, or this saving properly applied, would purchase many labor saving devices, which would make life less of a drudgery on many dairy farms.



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67A

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Constantinople, the capital of Turkey, has a population of more than a million.

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