DENTON JOURNAL.

1845. A Family Newspaper:—Devoted to Local and General Intelligence, Agriculture and Advertising.—Independent on all Subjects.—Subscription, One Dollar per Annum, in Advance. 1889

VOL. 44. DENTON, MARYLAND: SATURDAY MORNING, OCTOBER 5, 1889. NO. 4.

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I will bud in June buds of any variety whether given in this list or not, on receipt of order. June buds are of fine size and will average from 20 inches to two-and-a-half feet in length.

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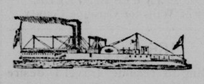

On and after June 27th, 1889, steamers will leave Hillsborough at 10 a. m., Potter's Landing at 1 p. m., Medfords at 4 p. m., Trappe at 8 p. m. every Monday, Tuesday, Wednesday, Thursday, and Friday, stopping at intermediate landings, arriving in Baltimore early the following mornings. Steamer leaves Hillsborough on Saturdays at 5 p. m., for Potter's Landing, leaving Potter's Landing on Sundays at 7 a. m., Medford's 10 a. m., Trappe 1 p. m., arriving in Baltimore at 8 p. m. Sunday evening.

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For Round Bay, week days, 8 50 a. m., 2 00 p. m., 5 40 p. m. Sundays, 8 20 a. m., 10 00 a. m., 2 40 p. m., 5 40 p. m.

For Bay Ridge, week days, 8 50 a. m., 12 20 p. m., 4 30 p. m. Sundays, 10 00 a. m., 2 40 p. m.

For Baltimore.

Leave Annapolis, week days, 6 50 a. m., 10 25 a. m., 3 40 p. m. Sundays, 8 a. m., 3 40 p. m.

Leave Round Bay, week days, 7 08 a. m., 10 43 a. m., 12 24 p. m., 3 58 p. m., 7 10 p. m. Sundays, 8 18 a. m., 3 58 p. m., 7 10 p. m.

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Road Notice.

Thirty days from this date we, the undersigned, intend to petition the county commissioners to open a public road, beginning for the same at a point on the Jumptown road where H. T. Curtis' land intersects that of Owen Lynch, and running thence with said intersecting line in a westerly direction, continuing in a straight line (or comparatively so) between the lands of Thomas Blackburn and Wm. R. Howard, David S. Moore and Thos. A. Smith, till it intersects the Hillsborough and Bradleysburg road, being a distance of or about three-quarters of a mile.

THOMAS BLACKBURN,
THOS. A. SMITH,
WM. R. HOWARD.
August 31, 1889.

L. C. COWLES, M. D.,
DENTON, MD.

Offers his professional services to the citizens of Denton and vicinity. He can be found at the drug store of Smith & Son, on Main Street, when not professionally engaged. 7

A Criticism.

If one were to shave the hair of your Hercules there would not be skull enough left to hold his brain; it says that it is impossible to distinguish whether his features are those of a man or of something between a horse and an ox; the face, too, is turned away from the action of the figures, and is so badly set upon the neck, with such poverty of art and so ill a grace, that nothing worse was ever seen; his sprawling shoulders are like the two pommels of an ass' pack saddle; his breasts and all the muscles of the body are not betrayed from a man, but from a big sack full of melons set upright against a wall.

The loins seem to be modeled from a bag of lanky pumpkins; nobody can tell how his two legs are attached to that vile trunk; it is impossible to say on which leg he stands or which he uses to exert his strength; nor does he seem to be resting upon both, as sculptors who know something of their art have occasionally set the figure. It is obvious that the body is leaning forward more than one-third of a cubit, which alone is the greatest and most insupportable fault committed by vulgar, commonplace pretenders. Concerning the arms, they say that these are both stretched out without one touch of grace or one real spark of artistic talent, just as if you had never seen a naked model. Again, the right leg of Hercules and that of Cacus have got one mass of flesh between them, so that if they were to be separated, not only one of them, but both together, would be left without calf at the point where they are touching. They say, too, that Hercules has one of his feet under ground, while the other seems to be resting on coals. —Benvenuto Cellini—Symonds.

The Cowthorpe Oak.

The largest tree in Great Britain, and one of the most famous, is the Cowthorpe oak, in Yorkshire, which is believed to be some fifteen hundred years old. When Evelyn wrote his "Silva," in the Seventeenth century, its circumference at the ground was 78 feet, but later earth was banked up around it, which covered some considerable projections and reduced its girth. At the beginning of the last century its branches overshadowed an area of half an acre of ground. The top or leading branch fell at some unrecorded date, curiously slipping down into the hollow trunk, where it remained. In the last century one of the main branches which was blown down proved to be 90 feet in length and yielded five tons of timber. When carefully measured by Dr. Jessop in 1829 the girth of the tree at the ground was 60 feet, and at a yard above 45 feet; the chief remaining limb was 50 feet long, and its circumference 8 feet and the height of the tree was 45 feet. It was then hollow to the top. For many years saplings raised from this tree were sold in pots by the villagers for as much as a guinea apiece. It is now a venerable ruin, but most picturesque in its decay. It stands in a green paddock, carefully protected from injury, with its ancient limbs supported by props. An idea of its size may be gathered from the statement that at least forty persons can stand within its cavity, and that its circumference is greater than that of the Eddystone lighthouse, which was confessedly designed on the model of an oak.—Garden and Forest.

How to Make an Eolian Harp.

Have any of our young friends ever seen an eolian harp? It is a musical instrument made by the Greeks many centuries ago, and hung among the trees, or where the wind could blow upon it, making a low, soft, musical sound. The Baptist Weekly tells how to make one, which is very easily done and inexpensive, for most of the material can be found about the house: "Wax a piece of buttonhole twist about two and a half feet long; tie each end strongly to a small peg, and thrust the pegs down the crevice between the two sashes of your southern or western windows, stretching the silk as tight as possible. It will surprise you the sweetness and variety of the tones the wind will bring from it. Having done this you may be moved to go further and prepare a more elaborate eolian harp.

"Take some quarter inch wood and make a box the length of your window frame, four or five inches deep and six or seven inches wide. Bore a few small holes in a circle near what will be the upper side of the back of the box when placed in the window with the open side of the box, fasten two bridges like violin bridges, one at each end, and stretch on them several strings of fine catgut, contriving a series of screw pins to aid in the tight stretching necessary, and allow of their being tuned to one note. Then raise your sash on the windy side of the house, and the wind passing through the hole and over the strings will, in its rising and falling, make very sweet music."—Boston Budget.

The Dangers of Hair Washes.

Recent analyses have shown that the preparations for bleaching the hair to "the delicate golden shade so much admired by the court circles of Europe and the best society of the United States," to quote from a label on one of the bottles, all depend for their action upon the decolorizing and corrosive influence of nascent oxygen or nascent chlorine. The bases used in the various nostrums for this purpose are peroxide of hydrogen, aqua regia and bronzers' acid. Peroxide of hydrogen is the mildest and most innocuous of the trio named. It is a colorless liquid which destroys the natural color of the hair, and which, if used long enough, turns it an unnatural grayish white. It is rather expensive, and is, therefore, used much less than the two other acids.

It produces sores upon the scalp, and gives rise to skin complaints that resemble tetter, salt rheum and scald head. The two acids are equally vile. They attack and eat the hair and skin alike. The former they partly bleach, and partly burn to a handsome gold color, and the latter they stain to about the same hue as does a light application of iodine. Besides the dermatologic troubles named, they cause maladies hardly distinguishable from eczema and erythema. One curious disease that they cause is inflammation of the cells of the hair follicles. The cellular walls break down, and lymph, and often blood, is extravasated in appreciable quantities. All three bases produce falling out of the hair and premature baldness.—Medical Classics.

About the Upas Tree.

Supernatural, almost diabolical, influences are attributed to the famous upas tree, which, according to all accounts, is so deadly that if a hot wind passes over it an odor is carried along which is fatal to whoever breathes it. Old letters, written from Paris in 1642 by "The Turkish Spy," describe a plant cultivated in a garden in the city that blasts all that grows within ten cubits of its roots. They call it "ill neighbor." He declares that there was a withered circle around it, while the tree itself was green and thrifty. There is a tradition of a poison or upas tree that grows in the Island of Java, from which a putrid steam rises and kills whomsoever it touches. Foersch, a Dutch physician (1783), says: "Not a tree or a blade of grass is to be found in the valley or surrounding mountains. Not a beast or bird or reptile or living thing lives in the vicinity.

"On one occasion 1,600 refugees encamped within fourteen miles of it, and all but 300 died within two months." The falsehood of this story is exposed by Bennett, who says: "The tree (upas), while growing, is quite innocuous, though the juice may be used for poison; the whole neighborhood is most richly covered with vegetation; men may fearlessly walk under the tree and birds roost in its branches." Darwin, in his "Loves of the Plants," has perpetuated Foersch's fable when he says:

On the blasted heath
Fell Upas sits, the hydra tree of death.

It is probable that the fable of the blighting influence of the upas tree has been derived from the fact that there is in Java a small tract of land on which nothing can live. This is caused, not by the "fell upas," but by emanations of carbonic acid gas, which are constantly going on. At the same time, it is quite true that the juice of the upas is a deadly poison.—All the Year Round.

Luther and Music.

Luther had often stood with others of his youthful companions in the streets of Mannsfeld and Magdeburg in the bitter cold, singing for the meager fare of a piece of bread and a cup of warm drink. A story is told that Luther was one day singing in the streets of Eisenach "Pani m proper Deum" in tones so appealing that Frau Cotta frantically brushed from her house, and, returning with the boy, gave him a seat at her well filled board. But the Currende was of more importance to Luther as a training school than as a means of bringing him daily bread. All the boys were carefully instructed in homophony and polyphony. This early tuition was afterwards of inestimable comfort to the young man, and more especially during the years he entered into the cloister. The young Augustine monk often chased his melancholy away when in the monastery at Erfurt by playing on the lute. It is related that one day, after a self inflicted chastisement, he was found in a fainting condition in his cell, and that his cloistered brethren recalled him to consciousness by soft music, well knowing that music was the balsam for all wounds of the troubled mind of their "dear Martinus." As an instrumentalist Luther excelled in the playing of the lute and flute, and as a singer was gifted with a clear and powerful voice, which he retained almost to the end of his life.—Cassell's History of Music.

A Fated Vessel.

Old sailors shake their heads and look wise when the loss of the Thomaston schooner George B. McFarland is mentioned. They have avoided her persistently and it has been almost impossible for her to ship a crew in Maine. Her ill luck is said to have been foretold by a Portland medium who announced just as the McFarland was finished, in 1869, that the spirit of Capt. Kidd was to sail a vessel about to be launched at Thomaston. Believers in the medium's knowledge were not surprised when the schooner stuck on the ways while being launched and had to go into the dry dock for repairs before going to sea at all. Since then her record has been one of disaster.

Her first commander, Capt. Littleton Strong, got tired of partnership with the spirit of the renowned pirate or of something else, and gave it up after two or three unlucky voyages, since when he has been uniformly successful. Capt. A. C. Strong came next, but the vessel showed a strange perversity in sailing into storms, and after numerous accidents was abandoned in mid-ocean. Somebody picked her up and carried her to Europe, and Capt. Strong tried it again. Two days out from Europe, when becalmed, she was struck by a sudden squall, and Capt. Strong, passing along the deck, caught his foot in a rope, fell and broke his leg. She was refitted after her return to Maine, and Capt. Strong made a last trip in her, when she was wrecked again and burned as dangerous to navigation.—Lewiston Journal.

The Secretary of Napoleon III.

James Mortimer who, after holding the position of secretary to the Emperor Napoleon for many years, settled in London just before Sedan and established The London Figaro, is an American; that is to say, by birth, but he is just as much of a Frenchman as an American and more of an Englishman than either, especially the latter, in appearance. He is a perfect terror to the plagiaristic playwright, for, however carefully the literary criminal may cover up his stolen plums with English conversational sauce, Mortimer is sure to unearth them with his fearful memory and label them "from the French"—strengthening his assertion with date, circumstance and author.—Detroit Free Press.

Speed at Reading.

Though the speed at which we write is limited to about thirty words a minute, the speed at which we read is very different, especially when the words are presented in print so that the letters are clear and unambiguous. I gave an interesting novel the other day to a friend, and noted the time when the reading began, and also the time when the book was closed. I then made a calculation of the number of words read, and I found that more words had been read in an hour and a half than a hearing child hears in the course of a day.

Other experiments have convinced me that the speed of silent reading, at least for those who know the language, averages from 300 to even 400 words a minute.—Science.

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