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A LOST VOLUME.

The "Paradise of Dainty Devices," a Book That Shakespeare Knew.

Occasionally, after years of disappearance on the dusty shelves of some book antiquarian, a forgotten volume finds its way through some auction room or by some less conspicuous route to the stock of the rare bookseller, when it becomes again an article of commerce. When this happens, it is more than likely that the years have added at a marvelous ratio of accumulation to the value of the book, and the bookseller, being the first man to find this out, derives from it the reward of his peculiar knowledge and discrimination.

In 1606 Edward Arden, a London publisher, printed for Edward White, then "dwelling at the little north doore of Saint Paul's church," a book which has had that kind of a history, since it came the other day, laden with a value many hundreds of times above its original publication price, into the hands of George D. Smith. It is called the "Paradise of Dainty Devices," an important volume of early English poetry, from which William Shakespeare derived at least one idea and one form of poetical expression.

Describing the volume, the editor speaks of the work "as containing sundry pithy precepts" and "excellent inventions" and as being "a learned counsellor and right pleasant and profitable for all estates." It was, says the editor, "devised and written for the most part by Mr. Edwards, sometimes of Her Majesty's chappell; the rest by sundry learned gentlemen of honor and worship, whose names hereafter follow. whereunto is added sundry new inventions very pleasant and delightful." In the succeeding pages there follows what critics with four centuries of wisdom subsequently acquired say is really delightful reading.

One leaf of the volume, lost somewhere many years ago, has been supplied in manuscript by Brand, a former owner. The title has been mended and the last leaf inlaid. Otherwise it is in good condition and legible throughout. Corser, the authority on rare books, says: "It seems remarkable that, notwithstanding the editions which were published, so few copies should now occur, not more than seven or eight being known and about half of these being imperfect. Of some editions only one copy is known to exist, and yet few of our earlier collections of poetry are more valuable." The rarity which Corser describes is even better attested by the fact that an example of the editions of 1577, in which one leaf was supplied in facsimile from a later issue, was sold a few years ago by a New York dealer for \$2,000.

This resurrected copy varies from the preceding and other impressions, according to Corser, in having two fresh poems inserted in the place of the ninety-seventh, "He Bewaileth His Mishap." Three others are added at the end, one of them being "Maister Edwards His 'I May Not.'" In Shakespeare's "Romeo and Juliet" (act 4, scene 5) the poem, No. 53 in this volume of "Dainty Devices," is quoted and used in the action of the play.

Nobody knows where this little volume has traveled in the past 400 years, though part of its movements have been traced by the experts in early English literature and its genuineness established by the descriptions published from time to time. Some rich collector of New York will perhaps get it, and then it will disappear for perhaps another century, to accumulate with age additional value to another collector.—New York Times.

A Spider Keeps Time to Music.

At a rehearsal of the Apollo Male quartet of Coldwater, Mich., a large spider came slowly down his silken thread to about the height of the singers' shoulders, where he hung suspended for a few minutes, then began to move up and down in front of the music rack.

The second tenor, who was leading the air, soon noticed that the movements of the spider corresponded with the variations of his voice up and down the scale and in perfect time. They then began a series of experiments and found that the spider would ascend or descend about a foot for every octave, and though the melody was carried ever so lightly, and the basses thundered in their heaviest tones, the insect could not be deceived, but always followed the leading part accurately and with the precision of a director's baton.

All kinds of songs, from "Down In the Cornfield" to "The Bridge," were sung to test the ability of the wonderful little being, and each time he came out of the conflict not a beat behind. At last the four voices struck an awful discord, and instantly the spider scurried up his improvised metronome and disappeared in the chimney.—St. Paul Globe.

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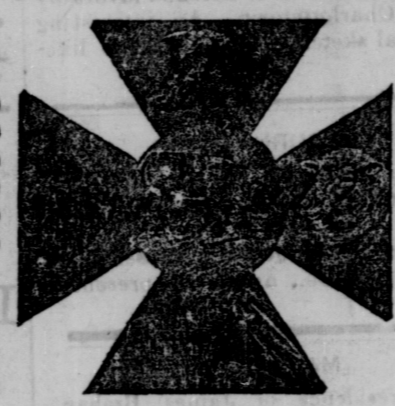
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PERSONALITIES.

Chief Kennedy, after more than 50 years of service in the New Haven fire department, is soon to retire.

Count Constantine Bestucheff Rjumin, the historian of Russia, died recently at St. Petersburg at the age of 68 years.

David Ward, the Michigan pine king, has contracted with the Michigan Central railroad to haul 40,000,000 feet of timber from Gaylord to Bay City.

Ex-Governor Morrill of Kansas has an American flag that will be his winding sheet. It was given to him by some old soldiers of the Leavenworth home.

General Schofield and his wife are passing the winter in one of the Ponce de Leon cottages at St. Augustine. The general has a book of army experiences and recollections on the stocks.

Charles A. Dana, editor of the New York Sun, said in a lecture at Ann Arbor, Mich., the other day that he had ruined his eyes when young by reading "Oliver Twist" by candlelight when the novel was first published.

Mr. Alfred de Rothschild possesses a lion cub which he has trained to follow him about his house and grounds. Its food consists of rice and boiled mutton, of which latter article it readily consumes upward of five pounds per day.

M. Osires of Paris, who recently bought the palace of Malmaison, is having every room in it carefully restored. Among the best known rooms are Napoleon's study, billiard room and drawing room and the room where the Empress Josephine died.

The Duc d'Orleans, Bourbon pretender to the throne of France, who never misses a chance to place his name before the French public, has just subscribed 25,000 francs to aid in the production of a religious play called "Le Mystere de Jeanne d'Arc," the work of a French priest.

Further evidence of William Waldorf Astor's expatriation is shown in his election to the Carlton club. This is the ultra swell Conservative club of London, and no one is admitted to it who does not belong to the British aristocracy. Ergo, Mr. Astor has become a British aristocrat.

John Nicholas Brown, who has just given \$200,000 to the Providence Public Library association for a new building, is the eldest son of the late John Carter Brown, who gave to Brown university its new library building and the land upon which it stands. He is 33 years old and lives in Newport.

Egbert E. Carr, editor and publisher of the Marlboro (Ulster county, N. Y.) Record, has just completed his sixtieth year of newspaper work. He began at the age of 12 and says that he still keeps the accounts, writes the editorial articles, reads the proofs and, when occasion requires, sets up a little type.

Both Sagasta and Canovas are from the soil, although they rule alternately the proudest monarchy in Europe. The former is an engineer by trade and followed that profession until he abandoned it for politics. At present, being out of office, he is the president of the Northern railway at a salary of \$12,000 a year.

LITERARY INDUSTRY.

Engene Sue required 18 months to produce "The Wandering Jew."

Lord Brougham commonly spent three or four weeks in study before writing a great speech.

Sir Thomas More devoted the leisure hours of over three years to the writing of his "Utopia."

Macaulay, from the inception of the plan to the time when his work was cut short, spent eight or nine years on his "History of England."

Wordsworth would write one or two sonnets every day. When engaged on "The Excursion," he produced from 150 to 200 lines a day.

Cowper required three days for the production of "John Gilpin." He revised the work very carefully, almost rewriting many of its lines.

Allison is said to have consumed 24 hours in the preparation of his "History of Europe," but many important literary enterprises were also carried on by him during this time.

Congreve would prepare a drama for the stage in a week or ten days, though four or five times this period was given to the work of revision and reconstruction after the play had been to the actors.

Hobbes spent two years in the preparation of his "Leviathan." It is said to have been printed just as it came from his hands, with scarcely any erasure or change in the manuscript.—St. Louis Globe-Democrat.

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