SAN FRANCISCO LETTER.

A CHAT WITH BARNUM'S CURIOSITY COLLECTOR.

Beautiful Charcoal Women — An American King and Champion Liar Abroad—Some Experiences.

[Correspondence of the RECORD-UNION.]

SAN FRANCISCO, July 23, 1885.

A regulation globe-trotter generally gets around the world seeing very little of its curiosities. To meet a man who has traveled with his eyes open is a privilege. Mr. Phil. Kirby, a native of Baltimore, is now resting by the Bay, after three years of life in Asia, where he was engaged as an agent of Barnum, in finding and obtaining curios for the renowned showman's "city of tents." The following dissertation upon his romantic experiences abroad demonstrates that the full-fledged American circus agent is not only master of the "white elephant" trade, but the champion liar of the universe. He says:

WHY MEN SHOULD BE HAPPY.

Men ought to be happy everywhere on this earth, for I've been into its remotest corners, and never yet found a place without beautiful women. In the interior of Japan, where white men had never been seen, the men fell down to worship one, but the women began coquetting just the same. I tell you there is no use denying it, all woman are flirts. Why, right in the heart of Africa, those Nubian women know how to inveigle a man and then laugh at his would-be attentions. Splendid physiques they have, too; graceful as possible, and blacker than the blackest negro in America. Their skins are soft and shine like polish.

From Japan I sailed for America with sixteen acrobats, five dancing girls, two ourang-outangs, a lot of boa-constrictors, fifteen curious Asiatic natives, none of whom knew a word of English. I also had other curiosities, but not they, nor all my five years handling Barnum's menageries gave me the trouble of those girls. Though unable to converse, they took to flirting with the Oceanic officers like ducks take to water.

Cashmere women are unquestionably nearest physical perfection of any human beings. Though intelligent in conversing, there is an air of dreamy languor about their creamy complexion and large, expressive eyes that makes a man fancy himself among the angels just by gazing on their beauty.

A YANKEE'S TRADE TACTICS.

On entering the royal palace at Mandelay I found King Theobaw seated on a four-foot square dais, against magnificently embroidered tapestry. My interpreter presented me, but the King looked as black as thunder. I thought the jig was up sure, when he said to my man, "Why does he not prostrate before me as do others?" Through the interpreter, I said, "I am an American. In my country we are all kings, and prostrate to God only." He answered, "Of course, if he is a king at home he may stand."

He ordered his court to withdraw, and, upon my word, I almost laughed. They dare not raise even on all fours or turn around, but crawfish out, sliding on their bellies feet first. It was a repulsive sight, but a necessary form to that element of human nature. If allowed to approach the King standing, they might stick a knife into him at any moment, so treacherous are they. I stayed six weeks in his palace. I had learned, through Consuls, that he would trade only when half full. So I brought a fine stock of American liquors and other works of art for gifts. I started in to fill him with champagne. But great Cæsar wept! I thought he'd drink down Barnum's million. It was pouring water on a duck's back for a week, and not a word about elephants. Then I persuaded him that "ole Kentucky" and champagne was a nice mixed drink, and that brought him silly. My business had to be led up to with great tact, for the Burmese worship white elephants, and such a thing as one leaving the country had never been dreamed of.

THE WORLD'S LEVER.

At last, for $83,000, I bought a splendid fellow, of a light chocolate color, with a white face. He weighed eleven tons, was docile, kind and perfect in form. After that I got a female of nine tons weight for $43,000. She was a dark-cream or ecru color. In the meantime my eye was kept peeled for other curios. I found the King had a hairy family, comprising parents and grown son. They were wonderful. Their skins were brown and their hair natural, but there was, in addition, an unnatural growth of a beautiful, glossy, straw color—like the silk in an ear of green corn, or raw silk. It grew about two inches long on the breast, arms, legs, and an inch-wide strip above their eyebrows. Theobaw promised them to me for $5,000, if the Queen would consent—in fact, he would sell his kingdom for money.

But the Queen is the power behind the throne. I loaded her with gifts, and oh, how I did woo that woman. I'm from Wooer county, too, when I spread myself. I gradually raised the price to $10,000. No use. She would not give up her pets. The King hinted that they were connected by a secret, but was too afraid of her to give it away. I bribed every retainer on the place, but they were all afraid as death of the Queen, and would only drop a word here and there. I never could find it out.

THE TRAVELER GETS LEFT.

Finally, I gave up, and started overland with my two elephants, two royal priests, fifty natives and a camel train, to the steamer port. It was one unending ovation. In towns, people knelt so thick praying to the beasts, we would be hours passing short distances. The animals were so intelligent they won my heart, and I stayed about a great deal petting and feeding them. In port we cinched belly-bands around them, and with monstrous steam power grappling hooks, hoisted them on board without a struggle on their part.

I had box stalls of six-inch plank, in which they seemed comfortable; but soon after loading, while munching some green grass, my big chocolate drop suddenly threw up his head with a roar and broke through his stall like so much paper. People got out of the way, and he began tearing the ship to pieces in a rage. I got a two and a half-inch Manilla rope over his hind foot; but Lord! he snapped it like you would a cotton thread. Then I got an iron cable, and that anchored him. By-and-by he lay down on his side, as if he was sleeping; but a priest said he was dead. I could not believe it, and waited a long time for him to wake. Then I felt all around his noble heart—all still. I ran a sailor's knife to the hilt in his neck—not a move. He was gone. I buried him in an immense pit with a barrel of lime over him, and so ended the first lesson.

THE OTHER ELEPHANT ON A TEAR.

The smaller one came along all right to Singapore. That is a lovely city. Its streets are paved like an asphaltum walk and bordered with trees trimmed to meet in an arch overhead, from which depend lamps at regular intervals. Here the natives had me arrested for stealing the elephant, and detained me a fortnight at great expense. Of course they had no case. On the last day I was dining, when through the air came the sound of my elephant trumpeting. I knew that meant business and hurried to the scene. People were fleeing for life. She was crashing houses, pulling up trees, and playing smash generally. When she came to a pond she rushed into it and covered herself, only showing up the tip of her trunk. There she stayed an hour. I was glad, because I thought she would cool down, but she came out trumpeting again. Along the esplanade were stone posts twenty feet apart. She amused herself by pulling them, every one, up for a mile. Suddenly she fell, doubled on her knees, and before I got to her she was dead. I grouped all the natives about and had the scene photographed, and that was all I brought Barnum for the $43,000.

CAUSE OF THE MONSTER'S DEATH.

All at once it dawned upon me that the two priests whom I had loaded with gifts and comforts, had, for offense they regarded I had previously given them, robbed me of my beautiful beasts, and that the vagaries of the elephants which I have described were the effects of poison working on them. For a minute it turned me sick. Then becoming satisfied of the fact, I got a cane and went for one of them who had threatened me, and left a bruise on that chap wherever a flea could bite him. I then took him with me and found the other priest, and got a full confession. They had sprung the trial to give an opportunity for the poisoning, to which they had been forced at point of death by the fanatical natives.

AMERICA'S MIDNIGHT MARAUDERS.

One of the oddest events of my three years' trip happened right here in 'Frisco. It was the time I brought thirty-five Asiatic natives. I put them at a hotel, ordered their supper of rice, fish and tea sent up, and left them comfortable. Of course they were not quartered at first-class hotels. I took in the theaters, and got to my own hotel and room about midnight. At 1 o'clock here comes a man saying h—— had broke loose among my people. Nobody could understand a word, and I *must* come down. I was fagged out, but had to go, and found everybody excited. They had all been in bed, asleep, but bed-bugs turned loose and routed them out again. The more they scratched, the worse they got. Some had great welts on them; thought they were poisoned, were going to die right off, and begged for medicine. Every one of them had seen all manner of poisonous insects, but not one knew what a bed-bug was. Go to bed again they would not, so I called up the clerk and said: "Here, these people are cannibals. They would just like to kill a man before morning and eat him for breakfast. You better get your help up and have these beds cleaned." We put down mattresses and blankets for them, but I had to say there until daylight. This is only a specimen of my trials with them, and it seems to me I was never so happy as when they were delivered to Barnum.

THE BOSS SNAKE STORY.

I'll tell you of a scene I witnessed in India. I seldom relate it because it sounds wild, but it is probable to any one who knows Asia's rank animal growth, and as true as that I exist. The railroad from Bombay to Calcutta is next in length to that crossing America. It is 2,200 miles long, and is almost without a curve. All the train hands are Englishmen. One day, on the engine, I saw far ahead what seemed low undulating brown waves on the track. The engineer looked awhile and said it was snakes.

The cobra de capella is a poisonous reptile that opens its mouth two inches wide. It is four or five feet long when full grown. Down its side extends a fin that projects an inch under excitement. This was their breeding and migrating season, when they are particularly vicious.

The engineer said he had twice seen them, covering the track for a half mile. We were running about twenty-five, but raised speed to forty miles an hour, and dashed into the mass. Ugh! They crunched under the wheels for a mile. Then the wheels got so smeared with grease and blood they slid on the track, and we just had to wait for those ahead to pass. The wheels were clogged with them, and presently all sizes of them began crawling up the train. We had to shut ourselves in and wait for them to crawl off again. Not a brakeman or passenger dared stir, and there we sat four hours. Their moving season being on, was all that saved us. The horror of that day recurs to me vividly.

CAROL CROUSE.

DANISH MARRIAGES ABROAD.

Will They be Recognized by the Home Government or Courts?

EDS. RECORD UNION: On the 15th of January, 1879, my present wife and I were married in the German Lutheran Church of Sandhurst, in the colony of Victoria, Australia. Both of us being Danish subjects, and both having permission to marry according to Danish laws, we naturally thought that we married, not only within the British dominions, but also over the rest of the earth, and above all, in our native country, both in civil life and in the eyes of the law. Later circumstances caused us to make an inquiry in Denmark in order to be secured against any uncertainty in matters that might be connected with inheritance in that country. Hence, in a letter, dated Sacramento, Cal., September 24, 1884, I laid the question before the District Judge of the Northern District of the Circuit of Copenhagen, who, however, November 6th following, returned me an unmeaning and evasive answer. Prompted by this to prosecute my inquiry, I addressed another letter, December 3, 1884, containing the same question—that of the validity in Denmark of our marriage—to the Prefect of the Province of Zealand, who did not answer me at all. Hence, in another letter of March 4, 1885, I addressed again the question to the Ministry of Public Worship, together with a copy of the marriage certificate.

As after the elapse of a suitable time I did not get an answer from that authority, therefore my last resource was to apply to the King. In an application, dated June 15, 1885, I solicited his Majesty, through the Ministry for Foreign Affairs in Copenhagen, that he would cause the Ministry of Public Worship to answer me. I had now waited for an answer from the 4th of March to the 15th of June, as already mentioned. However, I received unexpectedly a Consular note from San Francisco that transmitted to me from the Danish Ministry of Justice which should represent an answer. It was kept in faithful accord with the ancient oracles, as it can be interpreted in two ways. It runs thus:

"The Ministry must limit its statement to the following: Provided that the marriage thus entered upon by him was lawfully concluded according to the laws of the country in which it took place, and hence it is not entered upon for to concern the Danish laws. It is supposed also to be recognized as lawful in this country; but that for the rest no administrative authority can give any statement in this respect binding upon the Danish tribunals."

This caused me in a letter, dated the 26th ultimo, to address the Minister for Foreign Affairs in Denmark, begging his Excellency to lay the Consular's writing, which I return, before his Majesty, at the same time soliciting his Majesty to recognize the validity of our marriage by a special edict.

The matter then stands thus, and which is of interest to all my countrymen. I remain in the hope that his Majesty will accord me what I righteously beg for; but any one who is married outside of Denmark, and who has not taken such steps as I have, or who is not already in possession of a royal resolution for the validity of the marriage, is liable to be highly disappointed in case of death and inheritance in Denmark; for, as will be seen in the above mentioned ministerial writing, in which I have in vain looked for a logical construction, it is left entirely to the Judges to decide whether or not persons in such circumstances are married; or the sentence in the ministerial statement—"and hence it is not entered upon for to concern the Danish laws"—contains manifestly a thought unnatural and sought for. Our marriage was actually concluded for "to concern Danish laws." Marriages concluded, for instance in the Lutheran Church in Germany, cannot, according to this ministerial statement, with certainty expect to be legally recognized in Denmark. It looks to me as if these Danish authorities of our time rather endeavor to work against family life and social order than to protect them. I beg to notice that I started this question, as above mentioned, on the 24th of September, 1884, and the first response I received was the ministerial statement on the 24th of June, 1885. How long a time was thus required to be informed whether one is married or not! What unconscionableness towards a man, his wife and children!

Finally I must beg to notice, that as the said marriage certificate shows that the parties had permission to marry according to Danish laws, the mere declaration before the authorities of being married ought to make any further discussion of the matter superfluous, and irrespective of what place or under what rite the marriage may have been celebrated.

Hoping this truthful information will serve my countrymen abroad, as well as others, who may have such interests in Denmark, I remain, respectfully,

C. A. SIMONSEN,
Member of the Royal Forest College of Copenhagen.

Sacramento, July 21, 1885.

BRONCHITIS.—Sudden changes of the weather cause bronchial troubles. "Brown's Bronchial Troches" will give relief. Sold only in boxes. Price, 25 cents.

THE DRAMA.

ITS INFLUENCE UPON CIVILIZATION.

[By Rev. H. H. Rice.]

The desire of imitation is a natural human instinct. We often see it manifesting itself in children, and, indeed, we all can remember how we once played soldier, or housekeeping, or opened an imaginary store, or rang a bell to call our playmates in from recess at a make-believe school. Children of a larger growth retain this desire of imitation, and hence the drama, in which men and women, for their pleasure and the pleasure of others, represent by words and actions the comedies and the tragedies of life.

So we may find traces of the drama in nearly all nations. But as we love rather to imitate that which is above us, we find the drama in early history flourished most among idolatrous nations. They had peopled the spiritual world with gods and goddesses, formed after the likeness of men and women, with like thoughts and passions, only greatly intensified.

Of course, among the barbarous nations, as in Africa, there was not sufficient intellectual life to produce the drama, although the idolatrous materials were not wanting. On the other hand, among monotheistic nations, as the Hebrews and the Persians, the materials were lacking, and their higher and more spiritual conception of religion created a distaste for these things. But in China and India and Greece, where idolatrous polytheism was systemized and found in connection with high intellectual culture, the growth of the drama was easy, rapid, and in Greece very remarkable. In all of these countries it was directly connected with idolatry. On this point I quote Donaldson's "Theater of the Greeks," a standard work published in Bohn's collegiate series:

"The dramatic art, wherever it has existed as a genuine product of the soil, has always been connected in its origin with the religious rites of an elementary worship; that is, with those enthusiastic orgies which spring from a personification of the powers of nature. This was the case in India, and in those parts of Italy where scenic entertainments existed before the introduction of the Greek drama. But in Greece this was so, not only in the beginning, but as long as the stage existed; and the circumstance which gave to the Attic drama its chief strength and its highest charms was its continued connection with the state worship of Bacchus, in which both tragedy and comedy took their rise. * * * The theatrical representations at Athens, even in the days of Sophocles and Aristophanes, were constituents parts of a religious festival; the theater in which they were performed was sacred to Bacchus, and the worship of the god was always as much regarded as the amusement of the sovran people."

Aristotle said: "Both tragedy and comedy originated in a rude and unpremeditated manner, the first from the leaders of the dithyrambs and the second from those who led off the Phallic songs." The dithyramb was originally a noisy dance and chorus in honor of Jupiter or Bacchus. Archilochus, an ancient Greek poet, says that he knows how to lead off the dithyramb, the beautiful song of Dionysius (i. e. Bacchus the god of wine) when "his mind is dizzy with the thunder of wine." Epicharmus tells us "there is no dithyramb if you drink water."

The Phallic songs, in which comedy originated, according to Aristotle, were sung by a procession of revellers in the indecent rites of the worship of the powers of nature, which defiled all the ancient heathen nations. Out of this mire of moral filth the Greek drama rose, and the Greek gave birth to the Roman, the Roman to the mediæval and the mediæval to the modern. During all of these centuries the drama has never been able to get clear of the charge of pandering to human passions of which it was guilty at the beginning in Greece, and of which it is guilty to-day.

There were, indeed, brilliant lights in the Grecian drama, whose influence upon the intellectual life of the world has been of the highest order, and some whose tragedies have had as good a moral influence as any the world has ever seen. The tragedies of Æschylus and Sophocles, especially the "Prometheus" and the "Electra," are grand in their conception, and in their movement are confessedly among the best of the Greek classics. That marvelous language did its duty well under those masters, and their exquisite use of words, the complicated meters, the strophes and antistrophes are the wonder of modern scholarship. But Æschylus' "Prometheus" and Sophocles' "Electra" no more represent the kind of plays ordinarily presented on the Greek stage than Shakespeare's "Hamlet" represents the kind of plays ordinarily presented on the modern stage.

The intellectual influence of the Greek drama upon civilization, both ancient and modern, was undoubtedly very great, and of a high order, but the moral influence of the Greek drama was bad, both at the time and upon subsequent history. Æschylus grew up in a vineyard, got his first inspiration from the spectacles at Athens in honor of Dionysius, which were drunken, licentious orgies, and he himself is charged with habits of intemperance. Cicero refers to Sophocles in a way to indicate him to have been a profligate man.

In Euripides, the third great tragedian of the Greeks, the drama already began to decline. In the comedies of Aristophanes, which are satires on the vices of the day, the most vulgar sentiments are freely expressed, and so the Greek drama, like a brilliant meteor, flashed upon the world, and then returned to the general moral darkness out of which it came. The grossest immoralities were not only tolerated, but demanded by the people, and the very garments of the actors were made to contribute to the general effect.

In a word, the Greek stage was simply the platform on which Greek polytheism displayed itself in all the forms of human passion, and the stage became thus a principal cause of the moral decay of the Greek people.

The Roman drama was largely borrowed from the Greek, and never grew into intellectual prominence before the world. Many of their tragedies are lost, but scholars do not grieve over it. We have the comedies of Plautus and Terence and some others. Morally the Roman drama became worse than the Greek. The plots of Terence embrace almost always the adventures of profligates and courtesans, and they are unfit to be represented before a respectable audience. In the later days of the Roman drama its degradation became dreadful. The actors were not only debarred Roman citizenship, but were shut out from respectable society, and Trajan banished them altogether from Rome. One of the worst insults the Emperor Nero offered to his high office and to the Roman people was that he appeared as an actor on the stage of the theater. And yet the more degraded, morally, the drama became, the more wildly did the people rush in crowds to the play.

A. W. Schlegel, the eminent German philosopher and translator of Shakespeare, in his general survey of the drama, says: "Among the Romans the fine arts were introduced only as a corrupting article of luxury, both betokening and accelerating the degeneracy of the times. This luxury they carried out on so large a scale, in respect of the theatre, that perfection in essentials must have been neglected in the rage for meretricious accessories."

In Greece only men were allowed on the stage in the better times, but in Rome at one time there were 3,000 actresses. Some of the censors had pulled down the theaters and Pompeius placed a temple of Venus over one that he built, lest it should share a like fate. We must conclude that the influence of the Roman theater upon Roman civilization was intellectually and morally bad; that it was one of the chief causes of the effeminacy of the Roman people, and of the decline and fall of the Roman Empire.

The Christian Church, in the beginning, set its influence against these abominations. Schlegel says: "Europe, in the middle ages, knew not the drama. Upon the introduction of Christianity the old dramas of the Greeks and Romans were set aside, partly because they had reference to heathen ideas, partly because they had degenerated into shameless immorality."

In this opposition the Church had been preceded by the best of the heathen moralists themselves. In the reign of Charles I. of England an English writer made a "catalogue of authorities against the stage," which "includes almost every name of eminence in the heathen and Christian world. It comprehends the united testimony of the Jewish and Christian Churches, the deliberate acts of fifty-four ancient and modern general, national and provincial councils and synods, both of the Eastern and Western churches, the condemnatory sentence of seventy-one ancient fathers and 150 modern Catholic and Protestant writers." [Herrick Johnson's "Plain Talk About the Theater."]

In the middle ages we hear little of the drama, except the miracle plays, and may as well leap at once to the age of Queen Elizabeth, when Shakespeare came upon the stage, the brightest star of the English firmament, the central sun of a constellation which then suddenly burst upon the world. Spenser, Greene, Marlowe, Shakespeare, Beaumont, Fletcher, Ben Jonson, these are names which "were not born to die," and by their influence in a few years the drama in England grew from nothing to hold the principal place in English eyes, and Elizabeth was, of course, its chief patron. It was the most brilliant age of English history, and its intellectual influence upon the civilization of the world will never cease.

But the moral influence of the Elizabethan drama was the same as had been experienced in Greece and Rome. It did not improve by that experience. The moral character of the plays presented was often very high, but more often it was very low. The brilliant constellation was itself not spotless, and it soon gave place to a shower of sulphurous meteors. But, thanks to the strength of the English people, they soon rebelled against the corruptions of the stage. They saw it was enervating their character as a nation. Elizabeth herself, the Queen of the drama, died in despair, fooling her last days away with dresses and jewelry, and the English people took alarm. A great reformation in morals arose, and the English Puritans succeeded to the English dramatists in controlling the nation. The Bible supplanted Shakespeare in the house, and the worship of God in the church drew the people away from the play in the theater. Greece and Rome had no Bible, and they went to decay. England had a Bible, and she read it and was saved.

Of this time J. R. Green speaks as follows in his history of the English people: "The earlier dramatists, such as Nash, Pearl, Kyd, Green and Marlowe, were, for the most part, poor, and reckless in their poverty; wild livers, defiant of law or common fame, in revolt against the religion and usages of their day, 'atheists' in general repute, 'holding Moses for a juggler,' haunting the brothel and the alehouse, or dying starved, or in tavern brawls. * * * The grossness of the latter comedy is incredible. Almost as incredible is the taste of the later tragedians for horrors of incest and blood. The hatred of the Puritans to the stage was not a mere longing to avenge the taunts and insults which the stage had leveled at Puritanism; it was in the main the honest hatred of God-fearing men against the foulest depravity, presented in a poetic and attractive form."

To this view of an English historian we may, as Americans, add gratefully the statement that the English Puritans were our Pilgrim Fathers, and that one result of the protest of the English people against the loose pleasures of the Elizabethan age was the building of Plymouth Rock into the foundation of the American republic.

What shall be said of the drama since Shakespeare's time, and especially of the theaters of our own day? The evidence will require about the same verdict as in the cases of ancient Greece and Rome and the age of Elizabeth. After the restoration of the English Kings, Charles II. undertook to restore the drama to its former splendor. But its moral character was still corrupt.

Macaulay in his history says: "From the day on which the theaters were reopened they became seminaries of vice; and the evil propagated itself. The profligacy of the representations soon drove away sober people. The frivolous and dissolute who remained, required every year stronger and stronger stimulants. Thus the artists corrupted the spectators, and the spectators the artists, till the turpitude of the drama became such as must astonish all who are not aware that extreme relaxation is the natural effect of extreme restraint."

In his essay on the comic dramatists of the Restoration Macaulay says: "This part of our literature is a disgrace to our language and our national character. It is clever, indeed, and very entertaining; but it is in the most emphatic sense of the words, 'earthly, sensual, devilish.' We are surrounded by foreheads of bronze, hearts like the nether millstone, and tongues set on fire of hell."

A hundred years late the moral character of the drama was still bad, although not so bold as before. One of the earliest acts of the American Congress was the following:

WHEREAS, True religion and good morals are the only solid foundation of public liberty and happiness.

Resolved, That it be and is hereby earnestly recommended to the several States, to take the most effective measures for the encouragement thereof, and the suppression of theatrical entertainments, horse racing, gaming, and such other diversions as are productive of idleness, dissipation, and a general depravity of principles and manners.

A hundred years later and we have the stage of to-day. What is it? I know that Shakespeare is still the standard, and that his reputation has held up the drama wonderfully, but Shakespeare's plays are seldom represented on the stage nowadays, for the simple reason that they do not draw the crowd and will not pay the manager. Shakespeare's influence upon modern civilization is wonderful, but his throne-room is the library, and not the public theater. Edwin Booth built a magnificent temple in New York for the "legitimate drama," but it cost him his fortune, passed out of his possession, and is now open to a very different class of plays.

A dramatic writer in a large and widely-circulated paper, the Philadelphia *Press*, about two years ago, made the following confession: "The stage has reached that point of degradation which Dr. Jonson deprecated and which Byron deplored, and which Mr. Boucicault and the manager of Drury Lane have so lately avowed and indorsed in the columns of the London *Times*; yes, shamefully and defiantly indorsed, their argument being, that, as the standard drama will not draw, something else must. And the mountebanks are not very particular what that 'something else' shall be, provided always that the public and the laws of the land will tolerate their disgraceful descent into the darkest ages of the drama, when the stage was a place for the orgies of satyrs, and its songs were the music of infernal sirens.'

Olive Logan, who comes of a theatrical family, but who left the stage for the more genial walks of literature, still, however, remaining a professed friend of the institution, wrote in 1875: "I stay in Boston long enough to note that, in the late Woman's Convention there, a lady related the trials of a young friend of her's, who went upon the stage and endured insult and wickedness from managers. The same lady corroborated my own observations with the statement that managers look upon the girls they employ as women of the town. * * * I can advise no honorable, self-respecting woman to turn to the stage for support, with its demoralizing influences, which seem to be growing stronger and stronger day by day, where the greatest rewards are won by a set of brazen-faced clog-dancing creatures, with dyed yellow hair and padded limbs, who have come here in droves from across the ocean."

The New York *Evening Post*, in an editorial about two years ago, on "Our Stage, as It Is," speaks thus: "There has probably been a greater mass of meretricious rubbish set on the New York stage during the last ten years than during the whole of its existence. We do not, of course, refer solely to pieces that appeal to the better instincts, but to the whole body of sensational or emotional products—to the feverish slop of a French melodrama, etc."

H. F. Boynton, a friend of the theater, writes in the Chicago *Tribune*, February 9, 1882: "The mess of rot and rubbish that is constantly being offered for the delectation of Chicago theater-goers is simply appalling, and the pabulum offered to-day at most of our theaters—nay more, at all of them, from London to Hongkong, right around the world—is little better than trash."

A similar or worse report could be made of San Francisco. And in regard to Sacramento, what can we think of the influence of its theaters upon modern civilization, the Metropolitan, the Tivoli and the Elite? The Metropolitan tolerates such plays as "Camille" and "Adrienne Lecouvreur," giving the adventures of French courtesans. It has often had companies of immodest ballet dancers on the stage. It brings before our people star actors and actresses of immoral character, and is altogether worthy of the description given by the newspaper writers whom I have quoted. The Tivoli was a beer and whisky saloon, with a theater attachment. It was a disgrace to Sacramento, and yet after the crowded houses which greeted the "Black Crook" there, it is evident that such displays suit the taste of the Sacramento public.

Of the Elite Theater I would not speak, were it not that many of our young men were not ashamed to spend their evenings there, as would have been seen if such a well-deserved judgment had overtaken it as overtook a similar play-house on Second street, November 19, 1876.

In conclusion, I do not hold that all dramatic performances are wrong in themselves. Perfectly innocent dramatic amusement is certainly possible, and I do not deny that such plays might properly be witnessed, as a pleasant recreation and relaxation from the hard cares of life. But he who attends the average theater looking for such plays is picking flowers on the edge of a precipice, or wading for them in the slime of a dismal swamp. Here and there good dramas are doubtless presented, and I do not deny that their influence may be good. But to enjoy them you must patronize an institution which out of the mouths of its own witnesses is convicted to-day of the same corruption beheld in every age of dramatic history. The modern theater is perfectly conscienceless. It will put decency on the stage one night and indecency the next night, the same persons appearing in both kinds of plays.

Its influence upon actors and actresses is such that they are generally looked down upon by refined society, and nobody wants a relative to go upon the stage. Its influence upon the audience is in general to be judged by the character of the plays presented which I have described. Its influence upon the public is to encourage extravagant and false ideas of life, careless spending of money, an unceasing round of amusement, and effeminate living in general, besides an utter disregard of religion.

If the drama shall ever be effectually reformed, which I do not deny to be possible, although 3,000 years of failure make it quite visionary, that reform must begin in the human heart. It is a law of trade that the supply keeps up with the demand. While public taste demands low dramas and sensational plots, they will be presented. When human nature is regenerated, higher things will be demanded. That will probably be not for a long time to come, for there is not the slightest sign of coming reform in the theatrical sky. At present, therefore, it would be best for those who desire to give their influence to the advancement of modern civilization, to patronize the modern drama very sparingly, or better still to let it severely alone.

WHAT SCIENCE TELLS.

Revelations of the Rocks of the North American Continent.

The plans of the Government Geological Survey for the coming fiscal year embrace the sending of a topographical party to New Jersey, whose work will probably extend over two years. The mapped areas of the coal and iron-bearing regions of the East will be considerably enlarged. The ablest scientists in the Government service, who have been employed in the regions west of the hundredth meridian, are to be transferred to the East.

Some of the scientists are now painting the details into a picture of the young continent in the quaternary period, just previous to the advent of human life. The great mountain systems were already uplifted, and were vastly more rugged and higher than now. The Southern sea, now the Gulf of Mexico, had possession of an immense strip of the lower country and of the great valley of the Atlantic coast. The Pacific coast was a region of steep glaziers. The Great Basin was an inland ocean, or rather two great inland seas were found within it, of one of which the Great Salt Lake is a petty remnant. This region and that to the south, now so sterile and dry, was then one of great humidity, and, where not covered with water, was very fertile. An ice sheet extended over the northern portion of the eastern and middle country, covering the great lakes and the bordering regions to the south for hundreds of miles.

Continually moving southward, this sheet deposited its cargoes of detritus century after century, forming the sub-soils of what are now the Eastern, Middle and Northwestern States; and heaped up a terminal moraine, still distinctly traceable as a range of hills through New Jersey, Pennsylvania, Ohio, Illinois, Iowa, and thence northwestward along the present line of the Missouri through Dakota and up into the British possessions. Great tongues of ice shot off from this sheet far to the southward, while an island region, comprising much of the present State of Wisconsin, remained bare. There were, in fact, two great ice periods, with an intervening season longer than the time which has elapsed since the disappearance of the last sheet, and during the interval forests of large conifers covered the face of the earth. Long Island, which was created by glacial deposits, marks the southeastern limit of the sheet.

The climatic conditions of the country south of the great ice belt were much the same as at present, and the flora was similar, though coniferous growths were proportionally much more abundant. Through the forests along the borders of the ice sheet roamed strange animals, among which were the huge, hairy and more than elephantine mammoth; the horse, a smaller animal than his relative of to-day having well-formed hoofs, but still bearing in rudimentary form one or two of the toes of his primeval ancestors; the great buffalo two or three times larger than his descendant of to-day; the pig more nearly resembling the peccary of South America than the familiar hog of our own country, and other creatures curiously related to the modern camel and rhinoceros.

Then came man, but his early foot-prints are too few and indistinct to reveal within a few thousand years just when he came, while whence and how he came few venture even to guess.—[Philadelphia Press.

THE SARGASSO SEA!

[The curious facts about the Sargasso Sea are found in Maury's "Physical Geography of the Sea," and elsewhere.]

Within the wide Atlantic's reach
(So comes the tale to me),
There lies a lake, some furlong's stretch,
Called the Sargasso Sea.

It has no waves that roll and toss,
There storms and tempests cease,
No fruitiest bark can suffer loss,
Haven'd within its peace.

The Gulf Stream bends above its place,
With mighty onward flow,
And winds and tides move on apace,
Around it and below.

Yet there it lies, so calmly still,
Naught can disturb its rest;
Elsewhere the storm fiend has his will,
But ruffles not its breast.

Dear friend, upon life's ocean wide
We've traveled, man and wife,
Just half way o'er, from side to side;
Men call it *middle life!*

The onsets fierce of youthful days
No more our quiet vex,
And hope and fear, and blame and praise,
Do less and less perplex.

We feel not yet the "slowing up,"
No feebleness is ours;
There still is strong wine in the cup,
Once garlanded with flowers.

Whence comes this calm, so free from fear?
It surely, love, must be
That we have reached mid-ocean here,
Our life's Sargasso Sea;

—[Elizabeth P. Allan in Electra.

LIFE seems hardly worth the living to-day to many a tired, unhappy, discouraged woman who is suffering from chronic female weakness for which she has been able to find no relief. But there is a certain cure for all the painful complaints to which the weaker sex is liable. We refer to Dr. Pierce's "Favorite Prescription," to the virtues of which thousands of women can testify. As a tonic and nervine it is unsurpassed. All druggists.

ANGOSTURA BITTERS are indorsed by all the leading physicians and chemists for their purity and wholesomeness. Beware of counterfeits, and ask your grocer and druggist for the genuine article, prepared by Dr. J. G. B. Siegert & Sons.

ANNUAL REPORT.

Statement of the Central Pacific Railroad for 1884.

[San Francisco Call, July 23d.]

The annual report of the Directors of the Central Pacific Railroad Company to the stockholders for 1884, was issued in pamphlet form a short time ago. The funded debt of the company, less sinking funds, was $45,090,485 on December 31st. The total capital stock and indebtedness is put down at $163,860,285. The total assets, including railroad and telegraph lines, steamers, farming lands unsold, stocks and bonds, etc., are stated at $194,588,071. The report says: "Large amounts of expenditures for new construction and equipment during the several years past have caused the accumulation of a considerable floating indebtedness, as the expenditures have not been provided for by the issue of stocks or bonds." In order to consolidate this floating debt into a single item, the Board of Directors authorized the issue of $10,000,000 of convertible bonds, dated January 1, 1885, payable in thirty years, with 6 per cent. interest. During January $5,000,000 of the floating debt was converted into these new bonds at par, leaving a floating debt balance of $7,875,945. A portion of this balance, it is stated, will be similarly converted during the current year. The company claim to have "quick assets" amounting to $5,443,684 to offset the $7,875,945 of floating debt.

The following statement shows the income and expenditures of the Central Pacific for 1884, as compared with the figures of the previous year:

INCOME.

	1884.	1883.
Gross earnings from roads	$22,166,106 28	$24,744,421 20
Net earnings from river steamers	14,724 68	1,336 55
Dividends on investment	1,300 00	6,600 00
Interest earned on sinking funds	378,600 00	335,125 00
Land sales used to redeem land bonds	472,000 00	574,000 00
Refunded by S. P. R. R. for loss in operating Colorado Division in 1883	234,211 83	.....
Totals	$23,251,242 79	$25,660,782 75

EXPENDITURES.

Operating expenses and rental	$15,690,496 99	$15,170,600 61
General and legal expenses, etc	979,101 17	636,943 87
Taxes paid during year	685,180 58	442,727 65
Interest	3,878,487 29	3,946,591 39
Totals	$21,233,166 03	$20,196,863 42

The decrease of more than $2,500,000 in the gross earnings from traffic is explained by the Directors as having been caused by "the unprecedented and continued storms during the first half of the year 1884," which washed out the road in several places and interrupted traffic. The balance sheet for the year shows a deficit of $114,289, which, added to $1,778,255 of unearned dividends paid, makes a total deficit of $1,892,545. The Central Pacific Directors claim that there is due the company from the Government $630,330, which is "held without sanction of law" by the United States Treasury Department. The Directors remark: "This treatment by the Government is in striking contrast to the untiring efforts of the company to perform fully every duty to the United States."

THE SOUTHERN PACIFIC.

The annual report of the Directors of the Southern Pacific Railroad Company—of California—for 1884 was also issued in printed form yesterday. It shows that the indebtedness of that company on December 31, 1884, was $33,967,389 and the assets $126,773,062. The earnings of the road for 1884 were $1,468,176, which was $632,887 in excess of the operating expenses. The company received from rental of leased roads during the year $2,032,813, which swelled the total net earnings to $2,665,890.

JOSHUA TUTHILL, Saginaw, Mich., had Bright's disease and was cured by Hunt's Remedy.

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Loss of appetite, Bowels costive, Pain in the head, with a dull sensation in the back part, Pain under the shoulder-blade, Fullness after eating, with a disinclination to exertion of body or mind, Irritability of temper, Low spirits, with a feeling of having neglected some duty, Weariness, Dizziness, Fluttering at the Heart, Dots before the eyes, Headache over the right eye, Restlessness, with fitful dreams, Highly colored Urine, and

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