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DANGEROUS DRUGS.

DEADLY NERVE-SOOTHERS AND THEIR PERNICIOUS EFFECTS.

How Destructive Habits are Acquired—The Opium Fiend and His Den—Cocaine, Chloral, Absinthe.

In a recent letter to the *Globe-Democrat* a correspondent gave the readers an account of the cure of an opium slave by the efforts of his heroic wife. Few persons realize the dangers that innocent users of the deadly drugs run in seeking relief under the delusive influence of temporary effects. There is what may be termed a medicine habit, under the influence of which hundreds yearly fall. People who know next to nothing of the physiological effects of a drug run the risk of a lifetime of slavery, perhaps, every time they indulge in the attempt to be their own doctors.

In a recent interview with an eminent physician in New York, the correspondent obtained many points of interest about dangerous drugs, as he felt that a more general knowledge of the nature and effects was especially desirable, as well as that the subject was of popular interest.

"There are ten drugs," said the doctor, "the general use of which is always accompanied with danger, even when given by the direction of the most skilled physician, if their use be continued any length of time. In most of them the habit is established in from two to five weeks, and when once established is exceedingly prone to recur, even after the drug has been discontinued an equal length of time. If such drugs are dangerous in the hands of a skilled physician, how much more so are they in the unskilled hands of the person who doses himself! The history of every case of drug mania will be found the same in one important and suggestive particular. The patient first took the medicine to soothe his nerves, or to overcome some disagreeable nervous symptom that had established itself in his person. He takes the first dose and feels more or less relieved. When the effect of the first dose has passed the symptoms return with redoubled energy, and a second dose is resorted to. The result is that the habit is soon fixed on the unfortunate person.

"As I said before, there are ten drugs in general use that are especially dangerous. They are good friends when their aid is evoked by the doctor to temporarily relieve a symptom, during the action of some other drugs, or treatment for relief of the disease, but they are terrible and relentless foes when one allows them to be so. They are not inaptly called the 'Decalogue of deadly nerve soothers,' and are as follows:

"(1) Opium (crude); (2) laudanum; (3) morphine; (4) cocaine; (5) chloral hydrate; (6) chloroform; (7) cannabis indica; (8) alcohol; (9) absinthe; (10) quinine.

"Of course, many additions might be made to this list, but these are the most important, therefore we will confine our consideration at present to them. Nine-tenths of all the slaves of the vial are opium fiends. This, then, is the most important drug of the decalogue, if we exempt alcohol, which, of course, we all know, claims its thousands where the remainder of these drugs claim their hundreds. Opium, in the crude state, is used in the various opium joints, of which we have not a few in this city, by those who 'hit the pipe.' It is brought here in cans of different sizes, and is very costly, as there is a high revenue duty on it. Its physiological effects are due to some twenty different alkaloids. It is one of the most remarkably complicated compounds known to organic chemistry.

"'Hitting the pipe' is the method in which it is most widely used. In China and Malay, and indeed in all Eastern countries, its victims are millions in number.

"Some years ago I felt curious to see how the real opium fiend did it. I wished also to try the pipe just once myself. This I was at last enabled to do, and I must admit that I got the worth of the $5 that the experience cost me. The establishment of Ah Sing, on Mott street, was the place where I made this experiment. I believe it has since been closed, and in common with all lovers of the public good, I hope it has been. The house was dilapidated in the extreme on the outside, a Chinese shop of some kind occupying the street floor. Only those known to the wily and exclusive Ah Sing were admitted to the mysteries and tawdry magnificence of the second floor. As I was in the company of a man about town, who was known there, no questions as to the safety of admitting me were asked.

"Once on the floor above the shop the surroundings changed totally. The floor of the hall was covered with a light Chinese matting, on which lay oriental rugs to muffle the tread of visitors coming and going, so that the patrons of the place, once under the drug's effects, should not be disturbed by the slightest sound. The floor was partitioned off into staterooms, all handsomely got up and having locks to the doors. Ostensibly the place was a hotel. After registering our names—and we gave fictitious ones—we were asked if we wished a single or double room. We chose a room together, but before going to it my friend led me to the rear of the house and showed me such a sight as I hope I may never see again. It was the room reserved for patrons too poor to pay for separate rooms. Around the walls were berths, one above another, and every avilable foot of the floor itself was covered with mattresses, on which persons of both sexes, in various states of immodest exposure, lay in the different stages of opium narcosis. I observed that the men were some of them Chinese, but most of them were Americans. All were regular opium fiends, and each face, calmed though it was by the satisfaction produced by the drug, told but too plainly the story of a ruined life. Some of the women, of whom I counted no less than eight, looked too respectable to belong to the class of fiends surrounding them, but the appetite for the drug knows no law of decency, only the law of must have. Thus being unable to pay the price for more elegant surroundings, these poor things, some in silk fineries, mixed in one incongruous mass with the rabble. This was indeed such a "hell" as only Dante could appreciate. Throughout the place a peculiar pungent odor floated in the air, and my senses already commenced to swim before we reached our room. Here we found a Celestial waiting for us with a 'layout,' as the pipes, etc., are called, and we at once prepared to try the effects of the opium demon.

"The 'layout' consisted of a long-stemmed pipe, the bowl of which was made quite flat, with an arrangement of metal tongues to hold the burning drug in position. Then there was a piece of crude opium, about the size of a bean, and several curious tongs to affix it and properly manage it in the pipe. A bowl of water and a glass of some oriental liquor was added to this, and to complete the lay-out, there is a tray to lay the pipe in and keep it in position, so that it would not be able to cause the clothing to catch fire. My friend and the celestial attendant fixed me out and I thus took my only opium smoke. A few whiffs of the pipe put me to sleep and I was soon dreaming of a multitude of remarkable things, no doubt, the strangest fact being that although conscious that I did dream, I could not remember on awakening what I had dreamed.

"Opium in every form is equally insidious. Laudanum, though extensively used, is no safer than morphine itself in this particular. But observe all things, the hypodermic needle should never be placed in any patient's hands, nor should a doctor ever instruct a friend or nurse of the patient nor, indeed, any layman, how to use it. The records of opium are full of instances in which this error has led to the most serious misfortunes.

"The chloral habit is rapidly growing. Chloral hydrate is one of the best hypnotics or sleep-producers known. It is less dangerous than opium, as it does not produce the delightful, dreamy state that is characteristic of the latter, but the sleep produced by chloral is partly of an anæsthetic nature, and the brain does not get the same kind of rest as in natural sleep. The victims of this drug are chiefly those whose temperament is intensely active, and who are, therefore, prone to sleeplessness. It is not so pleasant to take, but this does not hinder the formation of the habit of taking it constantly, and the consequences, when the habit is once formed, amount almost to insanity. The cure of this neurosis, when once firmly established, so far seems impossible. I know of no recorded instances.

"Chloroform and even ether are not without their victims. I once had a patient who suffered from the chloroform habit, and it was the toughest battle one can imagine to cure him, and I knew of a case of this habit where the victim died from an overdose of the drug. Cannabis Indica is the extract of the leaves of the Indian hemp. It is the 'hasheesh' of the East, and an extremely subtle and deadly drug. In India its victims can be counted by hundreds. In this part of the world it is as yet but little used as a nerve soother, except by professional men. Its effects are on the brain chiefly, and madness is the outcome of the habit once formed of using it. Alcohol is too well known to need comment at length. After all, no drug has a greater effect on society. The sot is one of the most unfortunate victims of a neurosis. That can well be pictured. Yet no drug rightly used, is of more value. A little wine for the stomach's sake can do no harm to the majority of people, if taken at meal times only. Liquors should never be drunk between meals when the stomach is empty or when digestion is going on. If taken with food we have the opinion of Dr. W. A. Hammond that it is a food. The same authority interdicts its use for children, as he believes it affects the growth of the brain.

"But if alcohol is to be use with care, surely absinthe is to be interdicted altogether by every man who has the slightest regard for his nervous system. It is drink that kills, and as its use is increasing at an alarming rate in this country, I wish to speak of it more fully than of the other substances that I have described. It is more destructive to the nervous system than either whisky or opium. A man may live as an opium fiend, or a sot, for a number of years, but an habitual absinthe drinker seldom lasts over three years outside of a lunatic asylum, when his death is only the matter of another year, as the effects of this habit seem beyond the reach of treatment.

"The severest case of delirum tremens resulting from whisky is nothing compared to the delirious madness caused by absinthe. Absinthe is a drink of French invention, but it is now used more extensively in America than in France, and in this country the peculiarities of the climate make it far more deadly that it is in its native home, where it is taken with more care than it is here. The Frenchman knows that an overdose should be avoided. Americans want to drink as much of it as they would of whisky, thus making now allowance for the increased risk in taking this circeian cup. This liquor consists essentially of brandy and alcohol, into which the volatile oil of wormwood has been incorporated by distillation. It is flavored with the oil of anise and sweetened, and several other less important flavors are added to give it its peculiar flavor.

"The drinker of absinthe at first does not observe anything especially unusual in his general health, but as the drug gets his system more fully in its grip, sleeplessness and unsteadiness of the nerves come on. He soon loses all mental will power, and is unable to focus his thoughts on any subject for ten minutes together. The eyes are early affected by the drug. Double sight, and even blindness, is an early symptom of the hopeless stage of this habit. Not long ago I was consulted by a well-known dramatic writer, who had become the victim of the absinthe habit. He had all the symptoms referred to, but when under the influence of drink he also had a wonderful power of mental concentration, in which he was enabled to write articles for the press, and even parts of plays. He had been a well-known playwright, and it was during the writing of a well-known play that he first took the drink that kills. I was unable to help him, and soon after, a mental wreck, his friends had him put into an asylum, where he recently died.

"Of the quinine habit I will only say this, it is not as bad m its effects on the victim as are the other drug habits described, but it is very apt to lead to one of them. Again, it is quite needless to take quinine as though it were an article of food in this climate, and its effects on all the organs of the senses is finally more or less destructive. The greater number of cases of deafness seeking relief in our hospitals, we are told by statistics, are caused by quinine. It also causes blindness, and a pathological condition of the vital organs, especially of the heart. On the whole, I think it is well placed among the ten dangerous drugs. Of cocaine I cannot say much, except don't take it without a doctor's prescription. We have several accounts of instances in which it has caused the ruin of doctors who tried it on themselves for experimental purposes. The cocaine habit, so far as we understand it, is like both the morphine and absinthe habits united.

"The moral of all this is, that when a person does not feel in normal health, don't dose indiscriminately, but go to a doctor. Before going to a doctor try hygienic measures. Eat regularly and do not partake of highly flavored food. Condiments are in truth drugs, that do not enter the system without producing some effect. If you are a smoker, reduce the number of your cigars daily. Take frequent baths and dress in loose-fitting clothing of the right weight for the season, and take all the exercise that comfort and time will allow. 'The walking cure' is just now coming into the fashion. It is a good cure for a legion of minor complaints that ordinarily people want to take drugs for. Let people take less drugs and more good exercise, and get healthy bodies and well regulated minds, and the medical profession will go into bankruptcy for the need of patients."

Georgia's Bible.

The old bible which so long has been an object familiar to visitors to the Executive department was shipped to Savannah recently. It came to Atlanta from Milledgeville just after the war, with other plunder belonging to the State. Governor Gordon and all his predecessors who have assumed office during the time of the younger generation sealed the official oaths with lips laid fervently upon its cover. On the back was the name "Mathus." Not long ago T. N. Theus wrote to the Executive department, claiming the old book as his mother's bible. A sister, he said, in whose possession it was, refugeed in Milledgeville just before the close of the war. She was forced to leave there hurriedly on account of Sherman's arrival, and forgot to take the book away with her. Exactly how it found its way to the State House is not known.—*Macon Telegraph.*

Victoria is the oldest monarch of any great country in the world in age, as well as in service. She is 71 years old, and has been on the throne fifty-three years.

CHARACTER IN EARS.

AUROLOGY IS SCARCELY LESS INTERESTING THAN PALMISTRY.

What the Different Sizes and Shapes Indicate as to Mental and Moral Peculiarities.

Of late a great deal has been written on palmistry. And however interesting the study of this speculative science may be—for in truth it has recently been brought within scientific limits—it is scarcely more interesting than aurology, or the study of the ears, says *Galignani's Messenger*. Lavator, the eminent physiologist, asserted that a man's character could be learned by a careful examination of his nose, and so expert did he become in his system that he was able to make a large number of converts to his mystical theory. He also held that much might be learned of the psychological tendencies of the human race by a comparative study of their ears. In this he was unquestionably right, and we who have for some time entered as far as we could into the mazes of this speculative inquiry have come to the conclusion that ears are the best tell-tales of human sympathies, moral or physical—better than either hands or noses, and scientifically only second, if it be so, to phrenology.

Sculptors devote the greatest attention to the modeling of an ear. By these counterfeiters of human beauty the small ear which inclines to the shape of the goat's ear—that is to say, while perfect in its imperfect convolutions, has a tendency, the slightest possible, to taper at the top like the ear of the goat or the mythical satyr—is considered by them the most beautiful. This is noticeable in all the most celebrated statues representing the female form executed at the period when Greek art was at its highest point of excellence, and which it has been the ambition of the sculptors of all succeeding ages to imitate or emulate. Such an ear was considered to be indicative of a finely wrought nervous organization and sensuous or erotic temperament. For these reasons, as well as on account of its symmetrical delicacy, this shaped ear was considered the necessary and only appendage of real beauty. In the statues of the male form the sculptors carried out the same idea, but when they wished to portray an ideal sensuous form they never failed to make the ear of a modified goat form, as was always the case when they represented in marble a satyr or a faun, these two hybrid creatures of man's imagination being by the ancients deemed the emblems of gross sensuality. After a careful examination we have come to the conclusion that the ancients understood aurology in this particular branch, for we have always noticed that the faun or goat-like ear on man or woman indicated a fierce, erotic tendency.

On the other hand, when the top of the ear is rounded like the narrow end of an egg, the stronger erotic tendency in the nature disappears and is characteristic of a lovable and romantic disposition, or rather a disposition that yearns after the romantic and pines to be loved. Again, those ears of a similar shape, but where the hem is flat, as if ironed down, indicate a vacillating mind, which in women usually belongs to flirts and those who lack ideality, and in man is characteristic of mean intelligence and cold temper. Where the small ear inclines rather to the round than the elongated oval it is a certain indication that the person, male or female, to whom it belongs is of an amorous, jealous, but treacherous nature, and although quick in perception, defective in the reasoning faculties, and therefore defective in judgment. When the ear is oval and the lobe slightly, but distinctly marked, a lofty ideality, combined with great sensitiveness, is always noticeable. But when there is no lobe and the ear widens toward the top, these indicate cunning, selfishness and a revengeful disposition. Of course, with certain modifications, the character changes, but not in any perceptible degree; so that the foregoing may be taken as unalterable laws in the reading of character by the ears.

Were it possible for us to give diagrams we could better explain our theory; still, language is to a great extent sufficient to explain it, and by carefully following what we write it will be observed that our system is almost infallible. As a general rule, poets, painters, sculptors and men and women of a lofty intellectual tendency have small ears, while those who in their moral sympathies are gross and incline most to the animal have large ears of flabby appearance, and with heavy, unsightly lobes. There is, however, a remarkable modification to be carefully regarded in judging characters by large ears. Large and round ones, with a neat hem, well-carved, not flat, indicate a strong will, a bulldog-like tenacity of purpose and a saturnine disposition. If the lobes of such ears be heavy they mark their owners, male or female, as lascivious, prone to flattery, weak in everything that concerns their opposing sex, and manifesting a disposition to be prodigal in expenditure in the pursuit of selfish pleasures and in the effort to gratify their desires. Thriftless men and women never have ears of this shape, while those who are generous, extravagant and profuse in expenditure, thriftless even to be unjust in their dealings with their fellow-man, have almost always small, well-shaped ears, as though that which seemed an external beauty should be indicative of mental irregularity. As a general rule the large ear, without the heavy lobe, is notable in men who are eminent in statecraft, money-getting and speculative enterprise. Such men are great thinkers generally, but never great orators, as if the size of their ears spoiled the use of their tongues. Your great and successful inciters to revolutions have almost always been remarkable for ears of this shape, while your men of action and daring had small, round ones.

It may have been remarked by the observant that certain ears on the inner rim toward the top have a small excrescence like one of the tips of a cock's comb. This is indicative of a weak character, but obstinate withal, though counter-balanced by a placid temper. Such persons are indifferent to the disturbing influences of the outer world, and, as a rule, make the best of everything because they lack the refinement or sensitiveness to be in any way disturbed by them. When there is an indentation instead of an excrescence, an irritability and quickness of temper are indicated, balanced by a general impulsiveness of character. The owners of such ears are ambitious, but they generally want determination to accomplish their ambitious designs; they are always nervous and excitable, quick to determine, slow to execute.

When the ears are large and droop at the top, and are without a hem, the gross instincts are palpable. These indicate in their owners vanity, insolence, arrogance and a general satisfaction with themselves. We have always noted that such ears belong to men and women of a tyrannical nature, an aggressive manner, a vicious temper, who would sacrifice everything to their own selfishness, even the happiness of others. Yet they have their one redeeming quality, for, given the power, they will, as long as their desire is fed, reward flattery to any extent.

Nature has ordained that the ears should be less sensitive to heat and cold than any other portion of the body, and yet to those learned in therapeutics it is well known that they, like the tongue, in many ways indicate sickness or a distempered organization. Thus, though a transparent or alabaster-like appearance may add to the beauty of the organ, it nevertheless is an evidence of great delicacy of constitution and generally—indeed, almost always—indicates a tendency to phthisis. The ear is only, however, susceptible to the physical changes of the body, whereas the tongue not only manifests physical disorganization, but also mental aberration or disturbance, thereby proving that it is a tell-tale of the state of the brain as well as of the stomach. It has been noticed that in human beings of a low or debased mental standard the ears are large and flabby as in cretins and idiots. This is, in a remarkable manner, noticeable in those wretched creatures who, because of their base mentality or rather want of what we call the reasoning faculty, the traveler may see in various parts of Switzerland, huddled together like animals, especially at Sion, near Martigny, the town in that country where the largest number of cretins are to be found.

Among all civilized people small ears, as well as small and symmetrical hands, indicate high breeding, which, by the way, is by no means synonymous with lofty birth, for among some of our nobility large heads and large ears are by no means uncommon. Among the higher castes of the orientals a large or ill-shaped ear is seldom seen, and to preserve its beauty has always been deemed necessary. By many it is believed that there is a sympathy between the eyes and the ears, and for this reason there exists a superstition among the common people of Europe that if one suffers from weak eyes ear-rings will cure the defect, for they assert that the evil humors which injures the eyesight are drawn down by the holes which the ear-rings keep open in the lobes of the ears. This, however, is simply a superstition, and is in no way justified by medical science. The custom of wearing ear-rings did not arise from this quaint belief, for the superstition was rather the consequence of the custom, and was by many given as the reason for their continuing to persist in maintaining the habit of luxurious barbarism. So much was it in vogue that the ears of the greatest men, as well as women, a couple of centuries ago, were adorned with the richest jewels, set in gold, and so heavy were these that they frequently elongated the ear to a unpleasant degree. Many European as well as Asiatic sovereigns wore ear-rings, and we know that Charles I. wore pearl ear-rings, for immediately prior to his execution he detached one, of great value, and gave it to Bishop Juxon, that he might convey it as a dying gift from him to his daughter, the Princess Royal.

WIT AND WISDOM.

A man's better half lays down the rules in the house, but she usually allows her husband to lay down the carpets.

"There is one solace left me at least," remarked the old farmer. "After all my boys leave and go up to the city, after the pigs and cattle die, and everything else forsakes me, there is at least one thing that sticks to the old farm." "And that is—" "The mortgage."

Brown—"I hear that you married the broker's daughter and that he gave you $210,000 as a start." Bobwigger—"Yes, he gave me the check together with his advice. I took the money." Brown—"Well?" Bobwigger—"I lost it nearly all and now I'm going back for the advice."

Farmer's Wife—"Who is that horrible-looking man at the gate?" Tramp—"That's a friend of mine, mum." Farmer's Wife—"Well, he's the worst-looking thing I've seen in seventeen years." Tramp—"He ain't very pretty, mum, I'll admit, but between you and me he stands very high in our profession."

First Sweet Girl—"Oh, you should dance Strauss' new minuet waltz; it is perfectly lovely!" Second Sweet Girl—"I hate those poky old minuet figures." F. S. G.—"Oh, it isn't like the old minuet at all. It's too lovely for anything! You waltz awhile, and then the music changes, and you go off in a corner and hug."

Doctor—"Really, madam, if you wish those splitting headaches to stop, you must throw away that spotted veil I see you wear." Fair Patient—"Pshaw!" Doctor—"But your eyes will be ruined if you don't take my advice." "Bosh." (Desperately)—"Freckles are to be the fashion next summer, I understand." Fair Patient (excitedly)—"I'll stop wearing the veil right away, doctor."

On several occasions Jennie had watched her mother as she lengthened her dress by letting out the tucks. One morning she came into the house with a caterpillar rolled up into a ball. "Oh, put down that ugly worm!" cried her mother in disgust. Jennie dropped the caterpillar, whereupon it elongated and began to crawl away. "Oh, mamma!" exclaimed Jennie in childish surprise; "look at it letting out its tucks!"

A party of countrymen were in town enjoying the sights. At last they came by one of the theaters on Broadway. "Suppose we take it in," said one. "Better see how much it is first," said another. After inquiring the price of admission, they decided to pool their issues and send one of the party inside to see whether it was good for anything or not. After remaining for some time the delegate returned. "How is it?" asked one. "No good. A lot of fellers fiddlin' in front of a big pictur'. Come on."

For the SUNDAY UNION.

SAN CARLOS.

(The old Carmel Mission at Monterey.)

Between four silent walls whose gloomy hight
A silent witness bears to days long passed,
I stood, and swift before my soul's keen sight
Glided strange visions by long years amassed.

Within the altar's sacred precinct stood
An aged priest with bowed and rev'rent head,
And through the gloomy aisles, in gown and hood,
Passed aged monks long numbered with the dead.

Softly upon the listening ear arose
The chanted psalm, toward the tiled roof.
The service slowly passed, but at its close
The old priest from his people held aloof—

And while their footsteps slowly passed without
Echoing softly through the holy place,
He knelt before the shrine and prayed that doubt
And sin supplanted be, with love and grace.

Father Junipera! beloved of all,
Who thy brave deeds in loving mem'ry name,
Sleep thou thy quiet sleep beneath this wall—
While age on ages slowly rise and wane.

Beneath the shadow of the chancel rail,
Sleep thou the sleep of just ones passed away:
The work which thou begunst shall never fail,
Until the coming of heaven's brighter day.

San Carlos o'er thy sleep a holy guard
Shall ever keep till ages pass for aye,
And thy pure life shall meet with its reward,
Beyond the borders of the King's highway.

* * * * *

The vision passed; and all its weight of years
Settled once more o'er altar, nave and arch.
The dim old church its silent aspect bears—
As Time takes up his never-ending march.

Monterey, Sept. 14, 1890. A. G. G.

Brief but Pointed.

An English doctor did not waste many words with his patients, and positively hated folks who were in the habit of beating about the bush. His consultations were carried on in something of the following style: Enter lady patient holding up her finger.

Doctor—Cut?
Lady—Bite.
Doctor—Dog?
Lady—Parrot.
Doctor—Potato poultice.

Next day the lady returns with her finger in the air.

Doctor—Better?
Lady—Worse.
Doctor—Bread poultice.

The day after, a third consultation.

Doctor—Better?
Lady—Well.
Doctor—Good morning.—*Le Petit Français Illustre.*

A new mania for collecting has broken out. This time it is not snuff boxes or canes, but shaving mugs. What next?

MUSIC AND THE DRAMA.

LAVISH EXPENDITURES IN THE PRODUCTION OF "THE SOUDAN."

Success of Miss Gertrude Carly Auld, a Sacramento Vocalist—General Stage Notes.

"The Soudan" was produced lately at the handsome Boston playhouse of Eugene Tompkins. The promises made by Mr. Tompkins before the presentation were many and alluring. They have been more than fulfilled. The play was produced with a wealth of magnificent scenery and realistic effects that totally overshadowed anything ever previously attempted in the way of lavish spectacular display at the Boston theater during the regime of either the elder or younger Tompkins, the recklessness of both of whom in expenditure on first productions in proverbial. "The Soudan" is a romantic play with a strong "heart" interest. It tells a love story which reveals its principals at one time in historical quarters in London, again in Africa's great deserts at another period in the heat of the Soudan campaigns and finally back to Trafalgar Square, London. Altogether there are eight scenes, four of which are revolving effects. All are marvels. Nothing so startlingly impressive as the last act has perhaps ever been staged in this country, if, indeed, in the world. Long lines of mounted troops dash across the stage, while, in the rear of the stamping cavalcade are military bands of every description, fife and drum crops, Scottish pipes, and in the wake of these regiments on regiments of soldiery, footsore and war-stained, wounded soldiers and officers, Arabian prisoners, dragging heavy pieces of artillery, herds of camels, dromedaries, elephants, ostriches, etc., etc. This scene pictures the return of the British regiments from their Soudan engagements. There were nearly fifteen hundred people on the stage in this scene.

HEAVY EXPENSES.

A singular fact in connection with current theatricals in New York is that more than half of the attractions of the various theaters are either in themselves purely vaudeville entertainments or partake largely of the nature of such exhibitions. Moreover, this character of performance is at present highly popular. Seeing the large audiences which nightly assemble in a theater with an offering of this character, the conclusion would be immediate that the profit must be enormous. Not so. The expenses of staging a high class vaudeville exhibition are far greater than generally supposed. The weekly expenses of such an entertainment foot up a bigger sum than the cost of putting on a glittering spectacular extravaganza. Take, for instance, the Hanlon-Volter and Martinetti Pantomime and Novelty Company at the Academy. Leaving out the cost of bringing the entire organization of fifty people from Europe with their accessories, the weekly expenses for salaries alone would amount to $3,000 each week. This figure may sound like an exaggeration, but when it is known that the three Hanlons receive in the neighborhood of $500 for their joint weekly services, the distribution of the balance among the remaining forty-seven members of the organization leaves only an average of a trifle over $50 for each. Not by any means a fancy salary as such things go.

AN AUTHOR'S SUCCESS.

Jerome K. Jerome, the author of "The Maister of Woodbarrow," in which young Sothern fairly parallels the success of his father in "David Garrick," is 30 years old. His connection with the stage began when he was but 18, but after two years' experience of "roughing it" in the English provinces he came to the conclusion that he had mistaken his vocation, and so flung off the sock and buskin. The experience gained has been valuable to him, however, and he afterward gave an account of it in his little book, "On the Stage and Off." Mr. Jerome then enlarged his insight into human nature for some few years in various ways. He was by turns schoolmaster, penny-a-liner, reporter, shorthand writer, and finally settled down to journalism and literature. His next work was "Idle Thoughts of an Idle Fellow," and soon after came his dramatic venture, a little one-act play entitled "Barbara," produced at the Globe Theater, London, June 19, 1886, and for which he received the unique compliment paid to the author of a one-act piece of a "double call." "Barbara" was followed by another one-act play called "Sunset," produced at the Comedy Theater February 13, 1888, and this by "Fennel," presented at the Novelty March 31st of the same year. On June 18th following, his first three-act comedy, "Woodbarrow Farm," renamed by manager Daniel Frohman "The Maister of Woodbarrow," was tried at a London matinee. It was not presented again after this trial performance until its production with Sothern at the Lyceum Theater here. Mr. Jerome last year published his "Stageland" and "Three Men in a Boat," both of which ran through many editions. All his books have been translated into several Continental languages, and have had the usual honor of being printed in America without his permission. Mr. Jerome's next serious effort in the dramatic line is to be a comedy drama for the stock company of the Lyceum Theater.

FRAU WOLTER.

Rumors that Frau Wolter, the eminent tragic actress, will visit America on a professional tour have been revived, but groundlessly. Frau Wolter (Countess Sullivan) has a charming summer home among the upper Austrian mountains, where she has more than once had the Empress as a guest. One day the Empress went thither, attended only by one of her maids. After her call of an hour or two she started to return home, when she discovered that she had not her purse with her, nor had the maid any money, not even enough to pay the ferryman on the lake. Thereupon the Empress asked the actress to lend her a florin to enable her to get home. The next day the Emperor came up to Frau Wolter's villa, and gravely handed her a silver florin, saying: "A dutiful husband always pays his wife's debts." The actress has had this coin set with diamonds, and wears it conspicuously as a brooch.

CHARMING CLARA MORRIS.

A recent writer in the Eastern press, in a long and exhaustive article on the American theater, awards the palm for emotional actresses unhesitatingly to Clara Morris. No woman of ancient or modern times, according to him, has ever succeeded in so thoroughly arousing her audiences. That peculiar gift of emotional acting is one rarely found, and it is no great wonder then that Miss Morris has attained the position she now occupies. Her tour the coming season will be one of the most important of her career, the entire western portion of it being under the immediate direction of Manager Hayman. She will be supported by a magnificent company and will travel in her own private car.

A SACRAMENTO SINGER.

Miss Gertrude Carly Auld, well known in Sacramento as Miss Gertie Carly, sang before the Western Addition Literary and Social Club in San Francisco on the 18th inst., and made a decided hit. Of her singing, the *Call* said: "Miss Gertrude Auld well vindicated her title of the 'Nightingale of the West.' A perfect storm of applause greeted her execution of the 'Waltz Brilliante,' which in her hands is a peculiar creation of her own. Her encores, 'Bird Song' and 'Childhood's Memories,' were characteristic and introduced some marvelous vocal, that almost seemed ventriloquial, effects. Perfect modulation is combined with intelligent expression and atones for any lack of variation in the character of Miss Auld's exquisite warbling."

STAGE NOTES.

Dorothy Dorr is in Switzerland.

Fred. Bryton's new play is called "Jim."

Sardou expects to visit this country in January.

Litty Lind has left the London Gaiety company.

Frank Evans is to star in "The Runaway Wife."

Hoyt's newest play, "A Texas Steer," is said to be his best.

McKee Rankin's "Canuck" has proven a success on the road.

Estelle Clayton has written a play called "The Runaway Match."

"The English Rose" is having a splendid run at the Boston Museum.

"Bluebeard, Jr." has made another success at the Chicago Opera House.

"U. S. Mail" is on its way to the Pacific coast, making money wherever it is seen.

Frank Lander has been engaged by J. M. Hill for a juvenile role in "Reckless Temple."

The McVicker Theater in Chicago will be rebuilt and not turned into stores as reported.

Byrne and Kerker's "Castles in the Air" has made a tremendous hit at the Boston Globe Theater.

Charles Hoyt says that "A Trip to Chinatown" is the best farce-comedy he has ever written.

"Faust up to Date," the American version of which was made by Richard Neville, has made a hit on the road.

Harry Brown and his wife (Lillie West) are in great distress over the loss of their little son—the apple of their eyes.

Next season Miss Ada Deaves—by long odds the funniest comedienne on the stage—will star in a play now being written for her.

Lew Rosen, author of "The Hustler," has returned to New York. Flora Moore has retired from the company, and Mollie Thompson has taken her place.

Miss Ada Deaves has made a tremendous hit in "Two Old Cronies." Her song, "I am a Chestnut," and a very clever skit dance, has made her immensely popular.

"Mme. Angot" is in its second month at the New York Casino, and Rudolph Aronson is more convinced than ever of the wisdom of reviving the old French operas, for they contain much that is good.

Mr. and Mrs. Kendal are now playing "The Squire" in the English provinces. The scenery for the production in America is now in preparation by Mr. Miner's artist at the Fifth Avenue Theater, New York.

Nat. Goodwin is in New York, looking the picture of health. He begins his season in the Northwest October 6th, and will produce Leander Richardson's play, "The Nominee," at Hooley's Theater, October 20th.

E. G. Gilmore and Eugene Tompkins control and own the most valuable theatrical properties in America. They are joint owners of the big Academy in New York; Mr. Tompkins is the owner of the Boston Theater in Boston, and Mr. Gilmore owns and controls Niblo's Garden, New York.

The season of the Howard Athenæum Star Specialty Company of Messrs. Rich and Harris has just been inaugurated. The company is rich in taking specialties brought from the other side. Among the mirth producers of the organization, however, our own whimsically humorous Bob Slavin is easily the central figure.

"A High Roller" is the fetching title of the spectacular farce comedy which Clay M. Green is now constructing for Barney Fagan and Bob Slavin, who are to discard minstrelsy next season and enter the legitimate field of amusement under the guidance of Managers E. G. Gilmore and Alex. Comstock of the Academy of Music, New York.

Adelaide Moore begins her tour October 26th in New England. Her repertory will include "Romeo and Juliet" and one or two other plays. She is also negotiating for the American rights to a comedy now making a successful run in London. Moore will have the support of an excellent company, and all the plays in her repertory will be handsomely staged.

Of R. E. Graham's performance of Bamboula, in "The Sea King," the Cincinnati *Commercial Gazette* says: "* * * * but Mr. Graham, as Bamboula had the book all to himself, and a better-amused audience never sat in a theater. In 'make-up,' voice and action he was excellent, and never before were we so moved to laughter by his humor, and never again will the remembrance of his Bamboula fade from our minds." Mr. Graham has made a big hit in the part.

Miss Lulu Klein, who takes the part of Alberta Packer, in "One Error" at the Fifth-avenue Theater, New York, studied for the stage in Berlin, and was for a season one of the prominent members of a German stock company in San Francisco. She was the original Hertha in the German version of "A Drop of Poison," and played the part of the actress in "Ein Toller Einfall" (All the Comforts of Home) with Frederich Mitterwurzer, the well-known German actor.

The Hanlon Brothers will produce their scenic and dramatic spectacle pantomime entitled "Superba," on September 29th, in New York. It is the result of two years' labor, and the mechanical effects, countless and original stage tricks are likely to prove a revelation to the theater-goer. One hundred people will be employed in this production, which will include pantomimists, acrobats and grotesque dancers. The scenery will prove a delightful surprise and the whole production promises to surpass all the Hanlon former ventures.

Since its first presentation, the "Old Homestead," which returns to the Academy, New York, October 6th, for another year, has been produced over 1,000 times; the books show a total attendance during that period of over two million souls, an average of 2,700 persons daily. The total receipts to date amount to considerably over a million dollars. Divide the net receipts of the play to date among the few persons interested and each has a fortune. It surpasses the record of any play that has ever been presented, not only in this country, but the whole world.

The importance of the drama in the daily existence of New Yorkers is well illustrated in the number of columns devoted to things theatrical by all of the metropolitan dailies. Each paper makes a special feature of theatrical gossip and the sayings and doings in and about the play-houses are eagerly sought for and printed and as eagerly read. Inasmuch as the average New Yorker finds the most of his recreation within the walls of the theater the prominence given theatrical items by the press of the great city is not at all surprising.

An idea of the magnitude of the production which Messrs. Locke & Davis are to give their spectacular drama, "Claudius Nero," at Niblo's, in October, may be gleaned from the fact that the stages of three city theaters are now being used in preparing for the presentation; one for rehearsing the 400 auxiliaries, another for the rehearsal of the cast proper, and a third for the use of carpenters, scene painters and property men. In addition to this the projectors of "Nero" have secured a building to be given over to the manufacture of costumes and other incidental accessories to the elaborate production.

IN RELIGION'S REALM.

MATTERS OF INTEREST TO MINISTERS AND LAYMEN.

Expressions of Opinion by Newspapers Representing the Various Denominations, on Many Subjects.

The *Watchman* (Bapt.) says: "There are now more than 10,000 pastorless Baptist churches in these United States alone, representing not far from one-third in all of our more than 30,000 Baptist churches."

The *Sunday School Times* says: "It requires a certain amount of virtue to make one capable of a certain kind of vice. In other words, a man's faults may be a true indication of the nature of his attainments. But the higher one gets in the standard of his attainments, the less excusable are the faults and failings which pre-suppose those attainments."

The New York *Independent* says: "Of the priests of the Catholic Church in this country, numbering in all 8,332, only 2,217, or about one-fourth, according to a recent report, are members of religious orders. Of this number 637 are Jesuits, 323 Benedictines, 231 Franciscans, 193 Redemptorists, 96 Dominicans, 82 Capuchins, the remainder being divided among nineteen other religious orders."

A conference is to be held in Winnipeg, Manitoba, shortly, to consider the question of forming a union of the Anglican Church in British North America. At present the church is divided into two ecclesiastical provinces, that of Canada and that of Rupert's Land. There are, besides, four independent dioceses under the jurisdiction of the Archbishop of Canterbury. There are, in all, nineteen dioceses north of the United States. Out of a population of nearly 5,000,000, 650,000 are said to be members of the Church of England, which has twenty bishops and 1,200 clergy.

The *Illustrated American* says: "A severe and humiliating penalty has just been imposed by their caste upon three young Hindoos for the offense of having polluted themselves by dining with Christians. It has been resolved that they must change their sacred thread, go through various purgations, bathe in a sacred tank or river, and perform other ceremonies before they can be restored to their former standing. What makes the punishment the more noteworthy is the fact that the English and vernacular papers had referred to this very dinner as an indication that the unreasonable class-restrictions were gradually dying out."

The Hartford *Religious Herald* says: "The Reformed Episcopal Church is composed chiefly of what was formerly known as the 'low-church' element of the Protestant Episcopal Church. It uses the same book of common prayer, but purged of its priestly and sacramental teachings. It has the same historic succession in its ministry, but acknowledges the validity of other churches than the Episcopal, proving its sincerity by a free exchange of pulpits, and by the reception of their members and ministers by letter, without either confirmation in the one case or reordination in the other."

The *Interior* (Pres.) says; "A contemporary suggests that, when prayer-meetings an hour long cannot be sustained, a half-hour meeting might succeed. The idea at the bottom of this appears to be that the season of silence in a prayer-meeting is so much time wasted or lost. It is not necessarily so. A few minutes might be spent profitably in meditation by a company of people as well as by one person alone. Then let the time be filled with singing. We would all be happier and heartier Christians, if we exercised our lungs and voices oftener in sacred song. The women are in the majority in most prayer-meetings, and singing is their way of worship in public. Give them a larger opportunity. If the prayer-meeting is also a praise-meeting it will be doubly interesting, and there will be little time that any one will dare call 'wasted.' It will drive out