MAGIC WHICH MAKES BOXERS.

THE MUMMERY THAT PLUNGED CHINA INTO WAR.

A Clergyman Who Studied the Development of the Boxer Movement in Its Home Says That It Is an Old Friend in a New Guise—The Form of Initiation

The Rev. John Ross of Shanghai, who has made a careful study of the Boxer movement in China, says that he has nowhere seen in English a description of the evolution and development of a Boxer. Mr. Ross has spent many years in Manchuria and it was there that the observations were made whose result he gives in a recent number of the *North China Herald*.

The clergyman does not pretend to say to what extent the rising was justified by the action of foreign missionaries; that, he says, has already been fully discussed by others. He concerns himself only with the phase of the subject which is interesting because presenting a curious example of the vagaries of human nature. Mr. Ross begins with the initiation of the person who wishes to become a Boxer.

"No man," he says, "intellectually the inferior could initiate his superior. I have not heard of a junior initiating his senior. A man could initiate others who was himself incapable of initiation. The initiation was largely by teachers of scholars, of apprentices by masters, of juniors by seniors. By far the larger number of initiated were boys and girls. The frenzy was universal. Every evening and night magical work went on in city and country, except in those few places where parents and headmen set their faces sternly against it.

"Of two men meeting casually on the street one would say to the other: 'Let me give you the exaltation.' If the party addressed were agreeable he was made to stand facing the southeast, the direction in which Kuan Yin is worshipped. Kuan Yin is the special deity of the ubiquitous Tsaili secret sect. The feet of the novice are set each on a sign of the cross. The tips of the forefingers and thumbs are brought together to form a circle. The other fingers are folded backward on each other toward the forefinger.

"Through this circle or through a glass the youth is to look, a circle against each eye. But the eyes were closed. His hands are thus held and his eyes kept closed during the whole process. The performer goes on the side of the youth and speaks close to his ear: 'Ta t'ien t'ien men kai. Strike heaven, heaven's door opens; strike earth, earth's door comes. If you wish to attain spirit-fist ability, only invite the teacher to come.'

"In Chinese these four lines of five syllables each rhyme pleasantly. After the words are said the teacher breathes gently into the ear. He goes to the other side and repeats the ceremony. From side to side he goes till at length the spell is upon the youth. He falls backward in a trance and lies on the ground.

"While thus lying, eyes still closed, he is asked what his name is. The question is to ascertain which of the numerous shen or inferior deities of China has made the youth its medium. He replies, giving a name—it may be of the god of war, it may be of the spirit of the fox or stoat. The youth is thenceforth known as the medium or incarnation of that spirit. He then stands erect and yells in an unearthly voice, terrifying to the onlooker, '*sha, sha; shao, shao*' 'kill, kill, burn, burn.' It is usually, '*sha kueitze*,' 'slay the foreigner.'

"*At the same time he flings his arms wildly about him, striking* with an unnatural force whatever comes into contact with his hands—for he is still blind. Yelling his unearthly cries and madly flinging his arms, striking brick walls or men's heads, he does not seem to know exhaustion. He heeds not cut hands or bleeding knuckles.

"At length when the bystanders believe he has taxed sufficiently his powers of physical endurance, one goes toward him and with the open palm administers a smart slap on the forehead, saying, 'Depart.' This is addressing the spirit possessing the youth. Then for the first time the youth opens his eyes and is himself again. He is asked what his experiences were and answers, 'I do not know.' He is now in his ordinary mind and continues so till the ceremony is repeated. The process is continued until he is able to go through it all with his eyes open. Then he is fully developed into a real Boxer.

"At first a cloth girdle is put into his hands, which he swings about in the most extraordinary fashion. Then a millet stalk follows, which he uses as a sword; and when his eyes are opened and he has attained to the Boxer state, he receives a huge and sharp sword with which he performs the most wonderful antics, not without danger to himself and to others. Once such a sword came down upon the performer's nose and cut it open. This is the sword with which he is to drive the foreigners into the sea, as his sacred fire is to consume everything belonging to the hated foreigner.

"Some youths readily succumbed to the magical influence of the above words, others required a great deal more repetition, and yet others succumbed not at all.

"From all which, it can be at once inferred that the magic which makes Boxers is an old friend in a new guise. It is variously called hypnotism, mesmerism, spiritualism. All the fools who have through many ages been deceived by this 'magic' are not confined to China."

INCIDENTS OF THE STAGE.

Odd or Otherwise Readable Things Done To or by Actors.

The audiences at a theatre in Portland, Ore., became habitually impertinent between acts and frequently hissed when they thought the delays were needlessly long. At length the manager hit upon a way to pacify them. Once in each performance, during the most elaborate change of scenery, he kept the curtain up to let the people see that the stage hands worked as fast as possible. That part of the show has become popular.

The varying duties of the leading actress in a stock company become dangerous when she has to ride a horse up a cliff in "Under Two Flags." In Nashville the beast threw its rider and broke her head.

A play was advertised in Boston by sending up a hundred balloons bearing its name and a ticket of admission.

Mrs. T. P. O'Connor, wife of the member of Parliament, is from Texas, and has written a play called "A Lady from Texas," in which she is acting on a tour of England.

The Burgomaster of Lueckenwalde in Germany has prohibited a drama because he thought it so emotional that it would "disturb the equilibrium of the villagers" as harshly performed by actors so poor as to accept about 80 cents a day each as salary and ride in fourth-class railway cars.

Jules Deroyde, an opera singer of some note, fell dead on the stage during a Moscow performance of "Rigoletto." He had been ill, but being so needy that his family lacked food, he literally killed himself by singing for bread.

One of Sarah Bernhardt's often careless announcements is that she will impersonate Francesca da Rimini in a play written in English by F. Marion Crawford and translated into French by Marcel Swob. Mr. Crawford says he has gone back to the true story and not followed any of the many fictions.

Katie Seymour took back to London, where she is very popular, from her New York engagement, in which she was unsuccessful, the Weberfields idea of pretty girls in a pantomimic chorus for negro songs. She is to utilize it spectacularly at the Alhambra. Others who are to reappear at London music halls after American employment, though both have since made two-years trips around the world, are Lottie Collins and Billie Barlow.

HAVERLY'S HAPPY DAYS.

When He Laughed, Whittled and Cried, as a Habitue of Bohemia.

There was one time in Jack Haverly's managerial life when he didn't shake the bones with Destiny. But he had fun more than he ever had in any venture to which his name was linked. It was when he followed Len Grover—"Old Fel"—after the latter in his meteoric career as manager had failed to make the Adelphi Theatre of Chicago a go. The Adelphi was the first big variety house in Chicago after the fire. It was the only amusement house in the town where patrons could have their beer and cigars served during the performance.

One night in the week was "ladies' night," and the attendance on that night was a singular composite of the town. Prairie avenue and Wabash avenue—the latter was a residence thoroughfare at that time—occupied boxes or seats along with the questionable characters of the "levee," and "Biler avenue," and Canal street. It was the only night in the week when the ushers were required to make that appearance which indicated that they were at peace with the Chinese laundrymen. On that night the Board of Trade speculator touched elbows with the drover up from the stock yards. But Len Grover failed to fix himself. Not from lack of patronage; not because he did not always have a good show; but because—well, because Mike McDonald's place, where fortunes were won or lost on the turn of a card, was too convenient to the Adelphi.

The Adelphi was the reconstructed ruins of the Chicago Post Office. The big fire had tackled it and left only gray stone walls. After Len Grover, came Col. Jack Haverly. Not immediately, however. The house had been closed when John Allen, long, angular, reckless, versatile John Allen, tragedian, dialectician, organizer, manager; he who had followed Sherman's army with a lot of strolling players into the South until Sherman turned him back—came in as manager of the Adelphi. He hadn't a dollar. Peace to his ashes and his big heart, he never had a cent laid by. He lived and went beyond every dime he ever made. There was another associated with him—Frank Clynes. You can get into a fight on any corner in Chicago to-day by intimating to any of the old crowd that Frank Clynes was not created to show to the world that he was the best fellow on the footstool. Always hard up, he could command whatever money he wanted for a scheme. And his whole career, from the time he turned out from the public school to the day the hearse called for him at the county hospital, when he was buried by contribution was marked by wrecks of schemes.

Frank Clynes became the associate manager of John Allen. People laughed at the combination, while they gave freely to help the new management, and doubled and trebled when a "grand testimonial benefit" was announced. This announcement got to be so frequent that the printers kept the line standing.

The Adelphi had a bar. It was under the sidewalk, and reached by easy steps from the lobby. Frank Clynes was in the box office to take in cash and write out passes until the house crowded the orchestra. Then he shut the window and went below to the Adelphi bar, where he entertained and held the crowd while he dispensed drinks. Here the Chicago Press Club was started. Jack Haverly was present at its birth under the Adelphi sidewalk. Stan Huntley, later of Spoopendyke fame, was the chairman. It was Saturday night—or Sunday morning. Huntley called upon Jack Haverly to make a speech. Haverly had never made a speech at a gathering in his life. This is what he said, however, when they got him up out of a corner where he had been whittling—an inveterate habit:

"I was just thinking that if I was in Pennsylvania to-night with my little Dutch wife I wouldn't care what you boys do, or what happened in the world."

He sat down and resumed his whittling. When, how or where, it cannot be recalled, but Jack Haverly became an associate with John Allen and Frank Clynes in the Adelphi. The name was changed to Haverly's Adelphi. He was manager, John Allen was stage manager, Frank Clynes was under the sidewalk; Will J. Davis, since one of Chicago's successful managers, was in the box. He came from the Chicago, Rock Island and Pacific Railroad offices.

Soon after all nights were "ladies nights." Haverly's Adelphi was a real theatre. To it, and under Jack Haverly's management, came old Col. Mapleson's Grand Opera. The splendor of Chicago mixed in with the other elements which packed the house. Rice's "Evangeline" and Jules Verne's "Round the World in Eighty Days" and similar productions followed. But it was just before the splurge toward the legitimate that Jack Haverly, associated with John Allen and Frank Clynes, "had fun." John Allen was an epicure. He lived in an apartment near the theatre with his wife, mother and stepfather. The latter was a colporteur. Around the table of John Allen gathered, informally, several times a week, the dramatic and musical critics, others of the press and frequently some singer of note.

To these dinners often went Jack Haverly. He didn't smoke; his glass was always turned down; he was never a gourmet. But these Bohemian dinners at John Allen's took him, as he said, "away from the world." Afterward he told a friend in confidence that the only time he forgot about gambling was when he was with his "little Dutch wife," as he always called Mrs. Haverly, or at John Allen's dinners. Few men ever saw Jack Haverly laugh, but at the dinners of his stage manager he guffawed. This was more noticeable when John Allen and his stepfather engaged in theological discussions.

Frank Clynes had luxurious apartments. He occupied them because he was the "best fellow in town." There Jack Haverly used to go to rest. Clynes would smuggle him away as a woman does a baby, and tell him to go to sleep. Later, usually when the day was breaking, Clynes returned, entered quietly so as not to disturb the "Colonel," to find him either pacing the floor or sitting on the bedside whittling.

The time came for a parting of the ways and the combination of Haverly, Allen and Clynes ended—collapsed! The Chicago Church Choir Pinafore Company and other ventures dazzled the theatrical horizon of Haverly. He invited Allen and Clynes and a few of "the gang" to a dinner. "You get it up," said Haverly to John Allen. Some years after, when John Allen and Frank Clynes were under the sod, Haverly said in speaking of that dinner, "I never knew what it cost. For a year afterward I got bills of things ordered by John Allen for Jack Haverly's dinner."

Only two who were at that dinner are alive. Talking it over the other day, one of them said: "It was the only time I ever saw Haverly cry. But when he said good-by to Allen and Clynes he boo-hooed." After Jack Haverly had been under a cloud for awhile Eugene Field wrote that poem beginning:

> Jack Haverly, Jack Haverly,
> I wonder where you are.

A few days later a friend met Haverly in the old Tremont House and asked him if he had seen the poem. Haverly had not, and the informant repeated it. The face of the old showman lighted up and he said: "That's better than a monument. I must send it to the little Dutch wife."

When old man Carson of Quincy, backed his son Jimmy to build a theatre in Chicago, afterward known as the Columbia, Jack Haverly was the first lessee. It was christened Haverly's Theatre. After it was finished Jimmy Carson found Jack Haverly sitting on a door step whittling. "What will we open it with?" asked Carson.

"Blest if I've thought about that," replied Haverly. It was characteristic.

A few days later Jimmy Carson met Haverly and said, "I have it. We'll open with Robson and Crane in 'The Comedy of Errors.'"

"All right," said Haverly, "you open it and I'll close it."

And he did in less than twelve months.

All Intelligent Women should read the Knickerbocker Girl published Wednesdays and Saturdays in THE EVENING SUN. Society and fashion are leading features.—Ads

GEOGRAPHERS COMING IN 1904.

The Eighth International Geographical Congress Will Be Held in Washington.

Baron von Richthofen, the famous professor of geography in the University of Berlin, has just informed President Graham Bell of the National Geographic Society of Washington, that the Executive Committee of the Seventh International Geographical Congress, which was authorized to make arrangements for holding the next meeting, has accepted the invitation of the Washington society to meet under its auspices at our national capital. The Congress will not be held till 1904 and there will therefore be plenty of time in which to arrange a programme of great interest and value. It will be the first meeting of the International Congress in the Western world and undoubtedly a large number of the foremost geographers of Europe will be present.

The society under whose auspices each congress is held has charge of the arrangements. The National Geographic Society, accordingly, will have nearly everything to do with the selecting of topics that will be most prominent in the deliberations of the congress. It will select men who are authorities in their special lines of geographic study to read papers and lead in the discussions.

Before the congress meets, the large and handsome home of the National Geographic Society will have been completed in Washington. The building is named in honor of the late Gardiner G. Hubbard, the founder and first President of the society, who lived to see many hundreds of persons, interested in geographic science in all parts of the country, enrolled among the members.

Baron von Richthofen, in his letter accepting the invitation of the Washington society, says: "There is, indeed, no place better fitted for geographers to assemble than Washington, which is the great centre of scientific geographical exploration in America and the distinguished workshop of a considerable number of eminent men."

A conspicuous feature of most of these congresses has been a geographical exhibition containing a great variety of objects illustrating the world's progress in topographic and geodetic surveying, map, globe and relief-map making, the production of text books and other school appliances, and so on. This feature was omitted in the last congress, held in Berlin, but it will be an important additional attraction if such an exhibition is held in connection with the Washington meeting. It would certainly be helpful to the geographical interest of this country if such a collection should be formed in Washington and permanently maintained there under the auspices of the National Geographic Society.

The society has had the assurance from the other geographical societies of the country of their hearty coöperation in making the meeting of the congress a success. The geographers of Washington express the hope that it may be found practicable to hold sessions of the congress in a few other cities in conjunction with their geographical societies. Such a meeting should certainly be held, if possible, in this city, where the American Geographical Society is about to open its new building on West Eighty-first street. The edifice which this society has just completed is believed to be the most commodious and attractive structure occupied by any geographical society. It is a fitting home for the fine library which represents a half century of book collecting; and it offers facilities for reading and work that were not available in the smaller house so long occupied on West Twenty-ninth street. Boston is the home of the Appalachian Club, Philadelphia of the Philadelphia Geographical Society, and Chicago, San Francisco and Seattle also have their geographical societies.

Excursions are always a prominent feature of these congresses. The Washington society expects to offer its guests an attractive series of excursions to points of geographic interest. Washington is centrally situated in respect of natural features that appeal to geographic students. Niagara Falls, the Natural Bridge of Virginia, Luray and Mammoth caves are within easy reach. It is probable that one of the excursions will be to the Pacific Coast.

The preparation for one of these international congresses involves an enormous amount of labor, but since the first congress was held in Antwerp in 1869 they have been found to be worth all they cost in the geographic results attained and the opportunities they have afforded for social intercourse among the foremost workers in this field of knowledge. The National Geographic Society will certainly spare no effort to make the coming Congress a success; we may look for a very large convocation of geographers here in 1904.

Sea Serpent in Chinese Waters.

From the Hong Kong Daily Press

We have received the following "official report" on a sea serpent seen last week in local waters:

"On Sunday, the 18th of August, 1901, at 11:20 A. M., as the Chinese Customs cruising launch Lungtsing was steaming at half speed heading for Boddam Cove, Tungho Island, in latitude north 22 degrees 8 minutes 30 seconds and longitude east 113 degrees 48 minutes 40 seconds, at about ten cables' length from the Chuk Choa Island, I sighted a dark object on the surface of the water, one point on the starboard bow, and which looked to me like a rock. I at once gave the order 'full speed astern,' and the vessel passed about thirty feet clear of the object, which, to my surprise, was a large serpent lying in a round coil with its head raised two or three feet and slightly moving. Stopping engines and lowering starboard gig, I despatched Mr. Kuster, second officer, in gig with orders to kill the monster, if possible. Mr. Kuster stood in bow of gig with a boat hook, ready to strike. The serpent had now lowered its head again, but on approach of the gig suddenly struck out, hitting blade of one of the oars, turning the sailor turtle-back. It then raised its head to the level of the launch's davit—about fifteen feet—at a distance of not more than ten feet from the gig, and thirty feet from the launch, where I stood. The crew of gig were scared and prepared to jump overboard. Mr. Kuster, still standing in bow of gig prepared to strike with the boat hook, but before he could do so the monster suddenly dived and made off. Its action in swimming was like that of an ordinary water snake. The water being clear, the reptile could be plainly seen a few feet down. It dived very quickly and made considerable disturbance of the water.

"We judged the serpent to be from forty to fifty feet long and about a foot in diameter. It had a kind of crest on its head and two fins high up on the neck, just behind the jaws. The thickest part of its body appeared to be about fifteen feet from the head, tapering both ways. Its head was as big as a Rugby football, with large eyes and mouth opened wide when striking. It was of a very dark color on the back—striped and mottled, but lighter on the belly.

"As soon as the serpent disappeared and we on the launch had recovered from our first surprise, I ordered the ten-barrelled Nordenfeldt to be loaded, and the launch moved slowly around for fifteen or twenty minutes in hopes that the reptile would reappear, but, not doing so, vessel proceeded on her way to Boddam Cove.

"(Signed) "F. WOLFE,
"Officer in Charge Cruising Launch Lungtsing.
"21st August, 1901."

The document is also signed by Mr. V. Kuster, second officer, the first engineer, first and second pilots and fourteen seamen.

Looked Worse Than She Felt.

From the Boston Herald

She was richly but inconspicuously dressed, and would have attracted no particular attention as she stood on the corner of Tremont and Winter streets yesterday noon, had not her face, under a white veil, been writhing in a series of remarkable contortions. Several persons paused to watch her "make faces," and then came a feminine acquaintance.

"Why!" exclaimed the newcomer, "what upon earth is the matter?"

The facial contortions ceased and were replaced by a smile.

"With me? Nothing."

"But you looked as if you were suffering terribly."

"Never felt better."

"But your face—you were twisting it into all sorts of shapes."

The lady standing at the corner laughed and held out her hands, in each of which was a parcel.

"I was only trying," she said, "to work the edge of my veil down under my chin."

THE LAST AMERICAN CAMEL.

HE IS BELIEVED TO HAVE DIED RECENTLY IN ARIZONA.

Attempt Made in the '50s to Introduce the Camel Into the Southwest—Causes of the Experiment's Failure—Wild Camels Seen at Intervals.

PHOENIX, Ariz., Oct. 1.—It is believed that the last American camel died in the Castle Dome Mountains in southwestern Arizona a few days ago, and word has reached here from Fort Huachuca that a Greek, known as Hi Jolly, who had charge of the first and only importation of camels ever made by the United States Government, is on his deathbed there.

It was in 1853 that the idea of employing camels for transporting army supplies and equipment over the deserts was conceived. At that time freight could be carried over the waterless wastes only at a heavy expense in horses, oxen and mules. At that time, too, the heavy traffic to the California goldfields was in progress and the bones of thirst-killed animals strewed the trail from Texas well into California. Under these conditions Lieut. Edward F. Beale, who was later Minister to Austria, but was then stationed at old Fort Yuma, conceived the idea that the use of camels would do away with the sufferings of emigrants and give the army a quick and certain method of transportation. He believed that the Government should make the experiment and suggested the matter to Jefferson Davis the Secretary of War.

The War Department approved the suggestion and a commission was sent out to ascertain the military uses to which camels could be put in the Southwest. It reported favorably and an appropriation was secured for $30,000 for the purchase and importation of camels.

In December of the following year Major Charles Wayne was sent by the Department to the Orient, commissioned to buy seventy-five camels. In Egypt he bought half that number and secured the others in Smyrna, paying about $200 for each. The naval transport Supply brought the camels, in charge of Hi Jolly, to the United States in 1857. Three died on the voyage. They were landed on the Texas coast and under the care of Capt. J. N. Palmer half of the herd were driven to Camp Verde, Ariz., and the others were left at Indianola, Tex.

Months were devoted to a series of tests of the physical strength and endurance of the animals. Their employment met with great opposition from the army hostlers and teamsters. The camels were neglected and a number of them died, despite the efforts of the officers to give them a fair trial. It was frequently reported that one or two had broken away and escaped during the night, and it was suspected that unusual zeal was not used to recapture the animals.

Until 1861 about thirty of them were at Forts Verde, El Paso and Yuma. The troopers and teamsters, however, could not be induced to use the beasts instead of horses and mules, partly because of the clumsiness of the camel harness and the labor necessary in preparing a camel for a trip, but largely because of an antipathy for the beasts. For the last year or two of their stay at the forts the camels were pensioners.

Then the Civil War came, and in the excitement of the times, the camels were forgotten. The forts were abandoned when the troops were sent east, and the camels were allowed to wander away on the deserts, sometimes in pairs and sometimes in herds. They scattered through the deserts and mountains of Arizona, Texas and New Mexico, and even wandered into northern Mexico, where several of them were seen years afterward in the Sierra Madre Mountains.

In some instances they multiplied rapidly and numbers of them were caught by white settlers, Mexicans and Indians, who tried, usually in vain, to domesticate them. Some cases are known in which descendants of the original herd were tamed and used as pack animals, and several of them were captured and sold to circus people. P. T. Barnum at one time secured four of them and added them to his exhibition herd.

Reports have frequently been brought in by prospectors, that stray camels were seen in the foothills and among the cacti and sagebrush of the desert. They had become as wild as deer, and life in the rocky hills had brought about a change in their appearance. Their hides had lost their hair, and their hoofs their cushions, becoming hard and horny.

Then for several years, none of them was seen, and the failure of offers of large sums of money by circus people to secure some of them led to the belief that the last of the camels had disappeared. More than a year ago a pair of them aged and feeble, were captured in the Castle Dome Mountains and kept on a small ranch owned by the Howison brothers. A few months later the female died, apparently of old age and since then her mate has been pining away, until he, too, died a few days ago.

Several efforts have been made to secure a pension for Hi Jolly on account of his care of the camels, and his later service as a scout under Crook, and during the war with Spain in the transport service, but all have been futile.

JUSTICE THAT DOESN'T GALL.

Lenity Toward Topers in the Prohibition State of Maine.

BANGOR, Oct. 12.—The temper of justice varies widely in different sections of Maine, at least in the matter of fitting punishments to petty offenders, the views of the municipal Judges and the trial Justices corresponding closely to the public sentiment and prevailing customs of their respective localities. Over in the western part of Maine, for example, a man arrested for drunkenness gets no mercy. But in the eastern part, where the people have more liberal ideas, justice is easy-going, and some of the police court doings are positively comical. In Bangor it has long been the custom to "give a man a chance" when he is brought before the court for drunkenness.

A large proportion of this class of offenders are men who work in the lumber woods, and they are generally of a good-natured sort, whose one weakness is drink. When a batch of them is brought into court all sorts of accommodating arrangements are made to let them off lightly. A sentence frequently passed is ten days, "mittimus suspended," the prisoner being allowed to go free, with the admonition that should he be arrested again soon the sentence will be enforced, and he will thereby get a double dose.

In the fall of the year almost any man whose record is not too bad can get his freedom by promising to "go in the woods," and it is a good arrangement, for when he goes up river that will be the last heard of him until the following spring. He is better in the woods than he would be cooped up in jail and the county saves considerable expense. In the spring the dissipated lumberman agrees to go on the log drives.

Up in the little city of Oldtown the Police Judge and the City Marshal constitute a sort of advisory board, sitting in conference upon the cases of the bibulous lumbermen, and usually the advice of the Marshal, who knows every one of the loggers, is accepted by the honorable court.

"There's Joe Tarrio," the Marshal will say, scanning the list of "drunks," he's "a pretty good feller. Ain't been up but once this year. Better give him a show, and he'll go up for Ross" (to Ross's lumber camp). And Joe gets a "show."

The Judge and the Marshal keep a regular set of books, in which is a list of all the men who have been arrested for drunkenness within a year or two, with notes as to their character, earning capacity, and so on. Many of these men, who are trustworthy, receive "credit" from the court, and when they have not the money to pay a fine are allowed to go free on their promise to settle when they come out of the woods or return from the drive. It is to be noted that the court contracts few if any bad debts.

Sometimes the Judge of the Oldtown court goes fishing or hunting, and then business is suspended until he comes back—often for a week at a time. "How's business?" asked a reporter of the City Marshal the other day, and the Marshal replied with a yawn, "Oh, nothin' doin'—no use pullin' any one in, the Judge's gone fishin'."

PRINTS AT THE LENOX LIBRARY

SECOND NOTICE.

The Rembrandt prints from the collection of Mr. J. Pierpont Morgan which have been put on exhibition in the Lenox Library are arranged according to their order in the German catalogue of Bartsch, compiled in 1797. This admits 375 plates as wholly or mainly executed by Rembrandt, a number which has been variously reduced by subsequent cataloguers; the Englishman Middleton in 1878 bringing the number down by elimination to 329, while the latest work by the Frenchman Dutuit in 1883 raises it again to 363 plates. Bartsch's arrangement does not follow the chronological order of the prints even so far as that is ascertainable, nor does it adhere strictly to a grouping by subjects. But as it has been adopted in this exhibition it will be convenient to consider the examples in the same order.

The first etchings signed by Rembrandt date from 1628 and, "as if," says Michael, "he had wished to consecrate to the person who was dearest to him the first prints of his new talent, it is by the portrait of his mother that he makes his debut in engraving." But here the first exhibit (No. 2 of Bartsch's catalogue) is the exquisite little head "Rembrandt with Moustache and Small Beard," dated 1630; firmly modeled, full of spirit and already showing the skill in transparent shading on the darker side of the face. Then to be noticed is the "Rembrandt With Broad Hat and Embroidered Mantle," highly finished, rich in texture, with a keen regard for light especially in the treatment of the hair. But it lacks the vigorous character displayed in the face of "Rambrandt With a Drawn Sabre, Held Upright," and in precision of balanced dignity falls far behind the superb plate of "Rembrandt Leaning on a Sill," which one sees again and again with heightened sense of the complete adjustment of every detail to a noble ensemble. Then let us contrast the slight consciousness of importance in the "Rembrandt and his Wife"—in the days of his prosperity and happiness, with the brave humility and lovable simplicity of "Rembrandt Drawing." He has lost his Saskia, has made enemies by his picture of the "Ronde de Nuit," is overwhelmed with debt; he himself is in shadow and the light is from outside his home, from the open window through which the landscape is visible. Yet there is also an inward light, for see how it beams from the honest, courageous eyes.

Following on are examples of the Scriptural subjects, so feelingly and eloquently treated. Here is "Abraham Sending Away Hagar and Ishmael." What dignity of mien and gesture in the patriarch—a kind of pitying relentlessness! And mark the sour satisfaction of the withered Sarah. In the "Abraham Caressing Isaac" we find one of the few charming presentments of childhood in the work of Rembrandt; and in the "Joseph Telling His Dream" one of the completest records of varied character study. Individual instances of it reappear in the "Jacob Lamenting the Supposed Death of Joseph;" in the rapt devotion of the "David on his Knees" and in the pathetic forlornness of the "Tobit, Blind with the Dog." Then the dramatic completeness of a comprehended incident is seen again in "Jesus Disputing with the Doctors," while in "Christ's Body Carried to the Tomb" there is an even truer realization of the occasion—a simple peasant funeral, not calculated for effect, but arranging itself in the spontaneous unanimity of blank sorrow, which pervades the whole group. And is it not worth noticing that in his most heartfelt subjects, the method is more direct and simple, seeming to formulate itself with most immediate certainty? One feels this even in the more studied elaboration of the small plate of "The Resurrection of Lazarus," in which the bare paper plays so important a part. In the "Jesus Healing the Sick"—famous as the "Hundred Guilder Plate," not, however, because Rembrandt received that amount for it, but because he exchanged it with a dealer for some impressions by Marc Antonio, valued by the dealer at that price—we seem to find an epitome of Rembrandt's various styles. In the darkened wall and gateway he has introduced a fulness of tonal effect; modifying it in the group of suppliant sick folk, setting the scoffing pharisees in full light and treating them with bold, decisive meagreness, yet sprinkling throughout some passages of more finished delicacy.

Omitting reference to many other sacred subjects that will repay study, we reach the group of beggar subjects and note particularly "The Rat Killer," which, it has been remarked, has all the completeness of a Dutch peasant subject, such as one associates, for example, with Ostade; the "Mountebank," a little gem of achievement and vital characterization, and "The Onion Woman," a very rare print and an example of shadow surrounded by light.

Then follow several nudes, a department of drawing in which Rembrandt did not excel, though "A Woman Seated Before a Dutch Stove," a work in which a very complete tonality has been obtained, is a most satisfactory rendering of the quality of flesh, yet entirely unidealized as to form. After a print of "The Shell," a patient study of decorative pattern, and the extraordinarily truthful representation of "The Little Dog Sleeping," one of the master's rare examples of successful animal studies, we reach the landscapes.

Rembrandt's best landscapes bear dates subsequent to the death of Saskia. Some of them were done while on visits to his friends whom he has commemorated in portraits, such as the "Goldweighter's Field" (Uittenbogalod's) in this collection and the "Six's Bridge," not represented here. The former is mainly a topographical sketch, but usually the minute observation is controlled into such a remarkable synthesis that mere accuracy is ennobled into a profound interpretation of the significance of the scene. It has been observed with what a reverence and humility he approaches nature, but beautiful as this manner of study is, it would not suffice unless the mind that bowed it itself had been intrinsically big in comprehension and sympathy. In "A Large Landscape with a Dutch Haystack," in "A Village with a Square Tower," and in "A Peasant Carrying Milk Pails," to mention only three, what is there that could be omitted or which one feels is wanting? All the pleasant diversity and quiet comfortableness of this simple Dutch landscape is recorded with a wealth of suggestion and with a manual accomplishment that afford perpetual enjoyment to the student. Each stroke, direct from the master's brain, is apparent to his eye, and yet their very apparent simplicity renders the ensemble more mysteriously fascinating.

The maturity of Rembrandt's genius is marked also by some of his greatest portraits. Perhaps the most famous of those shown here is the "Portrait of Jan Six," with its development of full tonality. The Burgomaster was a student and had written a successful play—another print, "The Marriage of Jason and Creusa" is based upon a scene in it—and here he is caught unawares, as it might be, in the serenity of his study. Very likely, however, as portraits, some will prefer the quiet dignity of the painter, "John Asselyn" or the quiet, shrewd, well-earned contentment of old "Johannes Lutma," the goldsmith or the sweet nobility of the "Clement de Jonghe" or, again, the curiously powerful and yet childlike face of the writer "Coppenol;" "ce phénix de toutes les plumes." Several times Rembrandt executed the portrait of this friend and the last plate he ever engraved, dated 1661, was of Coppenol. It is good to know that amid the sorrows of his last years the great artist still had true and tried friends, and the solace of nature and to the last found unfailing companionship in his art.

RIVERS UNDER THE SEA.

Underground Streams That Have an Outlet on the Ocean Bottom.

Along the shallow bottom of the ocean, not very far from the land, a number of openings have been discovered in various parts of the world, through which water, as pure and fresh as that of any bubbling spring, mingles with the salt water of the sea. Another remarkable class of fresh-water springs is those that sink out of sight or perhaps never come to the surface, but follow hidden channels under the land and under the sea until they finally come to the open air on an island. Both of these types of underground rivers are perhaps most remarkably illustrated near and on Bahrein Island, in the Persian Gulf, a place that is also noted as one of the chief sources of pearls.

Bahrein Island, the largest of the group of islands bearing that name, is about twenty miles off the coast of Arabia in the Persian Gulf. As the island has almost no rainfall it is a dead level of sandy desert, relieved only by palm groves and patches of vegetation where water springs to the surface from the mysterious underground channels. In many places the water does not reach the surface, but is found by sinking wells, the water being raised to the surface by donkeys and bullocks and poured into the channels from which the date palms and other crops ar irrigated. These springs cannot possibly be derived from the island and it is no more likely that they come from the sandy wastes of neighboring Arabia. The Arabian shore as far as can be seen, is low and devoid of water except at el-Katif where similar springs are found.

Arabs say that these streams come straight from the Euphrates River through an underground channel by which the great river, in part, flows beneath the Persian Gulf. Geologists, however, have dismissed this theory. Though the origin of the springs has not yet been satisfactorily explained the most favored theory is that they come from the well watered slopes of the Persian mountains, far to the north. If this theory is correct, it means that the rainfall sinks into the earth's crust until it reaches impermeable rock strata along which it is carried for a great distance to the south out under the sea until the rock, sloping upward again brings the water near the surface on Bahrein Island. Some of the wells that are thus supplied are enormous and one of them, the Adari, serves for the irrigation of many miles of date palms through a canal of ancient construction. The Adari well is one of the great sights of Bahrein, being a deep basin of water, 22 by 40 yards in size, beautifully clear and full of prismatic colors. The fact that it comes from a far higher source is shown by the force with which it enters the well; divers driven back by the strong current are unable to reach the bottom.

There being no wells within miles of some of the coast towns of Bahrein they obtain water from springs that issue from the bottom of the gulf not far from the shore. These springs, of course, have the same origin as the wells. Divers with goatskins under their arms dive through the salt water and fill the skins with the cold fresh liquid at the bottom. The water obtained in this way usually contains a slight admixture of salt water so that the mixture is just a little brackish. At some of these openings at the sea-bottom the head of water entering the sea is so strong that when hollow bamboos are pushed down into it the water rises through the tubes, delivering the fresh water directly into vessels that are held by men and women who are sitting in the boats that brought them from the land. The force of some of the streams as they come from the earth is so considerable that it pushes back the salt water and the spring is not mixed with the sea water for quite a space around the place of entrance.

It has been practically determined within the past few years that the waters of a small river in West Africa which disappear in a fresh water swamp that has no visible outlet find their way by an underground channel into the Atlantic and mingle with the sea through an opening in the bottom that has been discovered a few miles from Cape Verde. A channel has been found on the sea floor which, apparently, was cut by this fresh water stream. During some soundings that were made in 1895 for the purpose of finding and raising a broken cable the vessel engaged in the work was surrounded by swamp vegetation that was continually rising to the surface. It was evidently brought through the underground channel from the swamp.

The breaking of a cable off the mouth of the Rovuma River in East Africa has been attributed to the destructive action of a strong current of sweet water entering the sea level several miles from the land. Another remarkable example of a submarine river is found to the north of the city of Arica on the Pacific coast of South America. A river from the Andes that is gradually swallowed up in the sand has been found to make its way invisibly into the sea with which it unites some miles from the land.

MUNICIPAL ART AS IT MAY BE.

Plans for the St. Louis Exposition Exhibit and After—An Elaborate Programme.

Plans for a municipal art exhibit at the Louisiana Purchase Exposition in St. Louis have been formulated by the members of the Municipal Art Society of this city and other organizations. A committee of seven, to whom the work was assigned four months ago, made its report last evening to a conference of delegates from the Reform Club, the Scenic Society, the Municipal Art Society, the American Park and Outdoor Art Association, the League of American Municipalities, the American Society of Municipal Improvement, the National Civic Improvement League and the National Municipal League.

The plans were approved by the delegates and a sub-committee of five was appointed to have the plans reported adopted by the Exposition authorities. The committee is made up of John De Witt Warner, Charles C. Haight, William S. Crandall, Charles R. Lamb and Albert Kelsey.

It is proposed that those departments of the Exposition which are similar in their function to the same departments in modern cities be incorporated on working models in the general plan. Some of the departments suggested for such treatment are the Fire, Police, Park, Water, Street Cleaning and Street Building departments.

These might be so grouped, according to the Committee, as to illustrate the administration of a modern city on the best lines and thus form an object lesson for all American and foreign cities. It is also proposed to have model public libraries, schools and a museum and to have an international convention on municipal art held in 1903.

TO RAISE RAILROAD TAXES

OBJECTS OF A SUIT JUST BEGUN IN NORTH CAROLINA

It Seeks to Have the Taxable Value of the Railroads in the State Increased From $42,000,000 to $150,000,000—The Inspiration for the Suit Said to Have Come From the Bench.

RALEIGH, N. C., Oct. 4.—A suit involving an increase of $108,000,000 in the taxable value of railroad property in North Carolina has just been brought in the Superior Court of Wake county. The Corporation Commission, which corresponds to the Railroad Commissions of other States, is the body which values railroad property for taxation in North Carolina. Two years ago suits were brought against it by the several railroad companies to restrain it from putting a certain valuation on the property of the corporations concerned. These suits were compromised last winter with the understanding that the railroad property should not be valued except once in every four years, as is done with all other real property. Notwithstanding this compromise and agreement Sheriff Jackson of Washington county has brought suit against the Corporation Commission to compel it by mandamus to raise the valuation of the property of the several railroad corporations of the State from $42,000,000 to $150,000,000.

Sheriff Jackson asserts, and he brings forward the reports of the various railroad companies as filed in the office of the Corporation Commission to sustain his assertion, that the true and honest cash value of the railroad property in this State is $150,000,000. This valuation includes the franchise in addition to the real and personal property.

The section of the law under which Sheriff Jackson seeks to require the Corporation Commission to make this valuation as of June 1 last without waiting until 1903, provides that annually in the month of June each railroad shall report to the Corporation Commission the amount of capital stock authorized and the number of shares in which such stock is divided; the amount of capital stock paid up, the market value, then the actual value of the stock, the length of line operated in each county and the total in the State, and the total assessed value of all tangible property in the State. The Commission is then required to determine the value of all tangible property and then it is required to assess the value of the franchise, which shall be determined by "due consideration of the gross earnings as compared with the operating expenses, and more particularly by the consideration of the value placed upon the whole property by the public, as evidenced by the market value of all the capital stock, certificates of indebtedness, bonds or other securities, the value of which is based upon the earning capacity of the property." The aggregate value of the physical or tangible property and the franchise, as thus determined, shall be the true value of the property for the purpose of ad valorem taxation.

The chief lawyer in bringing the suit is H. S. Ward, who is State Senator from Washington county, and assisted in framing the law under which he seeks to compel the railroad companies to pay nearly four times the amount they are now paying in taxes. At the meeting of the State Bar Association at Morehead City last July Walter Clarke, Associate Justice of the Supreme Court, made the principal address and in it declared that according to the figures and facts contained in the reports of the several railroad companies of this State then on file in the office of the Corporation Commission, the railroad property of the State was valued at $150,000,000. Senator Ward appears to have taken the marrow of this address and made it the foundation of his suit.

If Senator Ward can succeed in his suit he will add to the taxes of the State and counties $720,000 each year, exclusive of the amount to be paid to the cities and towns. This increase would enable the next Legislature to exempt all real estate from taxation for State and county purposes. The Corporation Commission, through Attorney-General Gilmer, with the approval of Gov. Aycock and his administration, is strenuously opposing the suit. It is admitted that the Corporation Commission has the power to assess the tangible and intangible property of the railroad companies in 1903, and to raise the present assessment of value to $150,000,000, but it is contended that this power is in abeyance until June, 1903.

The term of Associate Justice Clark will expire on Jan. 1, 1903, and his successor must be elected at the November election of next year. He is the senior Justice on the bench and is the only Democrat. The terms of Chief Justice David M. Furches and Associate Justice Cook will expire at the same time. Clark is an avowed candidate for Chief Justice and is making a determined fight to be renominated. Ex-Chief Justice James E. Shepherd is also a candidate for Chief Justice. He was defeated for reelection in 1894, when the coalition of Republicans and Populists carried the State. The Democratic machine and the railroads are said to be supporting Shepherd.

It is openly asserted that Clark gave the inspiration for the Ward suit, and that when the case reaches the Supreme Court for a final decision in February next, he will be found writing an opinion supporting Ward's view of the law. Some of his friends hope that by having this issue injected into the campaign of next year, the real-estate owners will be rallied to his support and that he will be triumphantly renominated. If the law will not permit the Corporation Commission to make the increased valuation before June 1, 1903, Clark's friends will contend that his fight will force it at that time and that after next year owners of real estate will not be required to pay taxes on this class of their property for State and county purposes.

Guideless Trotter Does 10 Miles in 30 Minutes.

From the Manchester Sporting Chronicle.

The chief item on the programme [at Raikes Hall Gardens, Blackpool], organized by Mr. Chadwick was a match wherein John Andrew of Ashton-under-Lyne backed his gray mare, Lady R., to trot ten miles guideless in 30 minutes, the backer of time being Mr. R. Whittaker of Manchester who wagered 125 to 100 against the mare accomplishing the feat. There was never a more popular trotter than this mare, and the Raikes Hall enclosure presented a most animated appearance, the crowd extending from the grand stand to the opposite straight, fully 300 yards.

Beautiful weather prevailed, a nice breeze tempering the sun's rays. Lady R. has accomplished many brilliant performances, but she had never previously been asked to cover so much ground and some doubts existed as to her staying abilities. Andrew had trained the mare to perfection, and he had every confidence that she would establish a wonderful record. Speculation was in favor of Lady R., on whom odds of 7 to 4 were wagered. The course is 110 yards short of half a mile, and to complete the ten miles, twenty two laps and 660 yards had to be traversed. After the preliminary heats of the handicap had been decided Lady R. was sent on her arduous journey, but she started galloping and was checked after going a circuit. Another start proved unsatisfactory, for the mare again broke into a gallop. She was taken off the track and rigged up in "hopples" and this had the desired effect, for Lady R. was despatched at the third attempt to every satisfaction. Taking the outside of the track, she moved along with machine-like action and, never making the least semblance of a break, reeled off the first mile in the excellent time of 2 minutes 40 seconds.

When half the journey had been negotiated Lady R. was trotting as well as ever, and the time, 14 minutes 22 seconds, suggested that bar accident she would certainly succeed in her task. After the completion of the seventh mile George Wiltshire brought a horse on the track to act as pacemaker and whenever the mare was asked a question she responded with any amount of gameness. During the last three miles Lady R. made one slight break, but this made practically no difference, and she covered the ten miles in the remarkable time of 28 minutes 53 2-5 seconds. This was truly a magnificent performance. The mare was accorded a great reception while her owner was warmly congratulated.