

LEO DESIGNATES CARDINAL GOTTI AS HIS SUCCESSOR



ROME, Dec. 31.—It is asserted that the Pope after the recent ceremony of opening the holy door at St. Peter's Cathedral addressed his intimate in-charge and said: "I thank Divine Providence for granting me the grace of being able to perform this great function, and I wish for my successor grandeur and a long reign, to the greater glory of God. My successor will be young as compared with my own age, and will have time to see many glories of the papacy and the church."

Later Leo clearly designated Cardinal Girolamo Maria Gotti, prefect of the congregation of indulgences and sacred relics, as his successor.

It is hard to tell how the candidature of Cardinal Gotti sprang into existence. He is a monk of the barefooted Carmelite order, and is as Ligurian as Pope Julius II. But he holds himself apart from the miseries of the world like Sextus V before he threw away his crutches. He displayed diplomatic qualities of the highest order in the mission to Brazil confided to him by Leo XIII.

In that country, in addition to the conflict going on between the civil and religious authorities, the church was in considerable danger on account of the lack of discipline which prevailed among the clergy and the episcopate. To the great astonishment of every one the Pope selected the superior of the barefooted Carmelites, who happened to be Father Gotti, to put an end to disorder and re-establish harmony between the religious and civil powers.

Father Gotti in two or three years triumphed over all difficulties and his success was so complete that on his return the holy father decreed him a Cardinal's hat. Greatness appears to have no temptations for Cardinal Gotti, for, though clothed in purple, he occupies a very modest room at the Forum of Trajan and sleeps on a monk's bed. His political tendencies are unknown and he may be either a conciliatory Pope or a fighting Pope, according to his personal inclination and to the character of the majority which places him in St. Peter's chair.

proclaimed amnesty for all persons convicted of or charged with crimes against the public security and the freedom of labor, as well as political press offenses. This implies a pardon for those punished for participation in the riots that startled Italy during the early part of the year.

OTANI WILL TRAVEL. "Buddhist Pope" Intends to Make a Tour of Europe. TACOMA, Dec. 31.—Oriental advices state that Count Otani, known as the Buddhist Pope of Japan from his position as Chief Prelate of Hongwan Temple, will soon visit Europe and America. Disciples of the great sect he represents have contributed nearly 200,000 yen for expenses of his tour. Some of his followers objected to this large sum, but they have been quieted. Otani will visit the Paris Exposition.

HENRY H. ARNOLD DEAD. Stricken With Pneumonia as He Was Recovering From an Operation. VENTURA, Dec. 31.—Henry H. Arnold, Postmaster of Hueneme, died last night of pneumonia after ten days' illness. In his death by disease the irony of fate is sadly emphasized. Two years ago deceased suffered a broken leg, the result of a runaway accident. Later the amputation was found necessary. After the operation was performed, with a similar result. As a last resort a few months ago the entire leg was removed, the patient recovering speedily and regaining his old-time strength and vigor, only to be cut down by disease just when a new lease of life seemed vouchsafed. He was 63 years of age and a resident of Ventura County for many years.

Humbert Pardons Rioters. ROME, Dec. 31.—King Humbert today

ADVERTISEMENTS

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Complete External and Internal Treatment for Every Humor. Consisting of CUTICURA SOAP (25c.), to cleanse the skin of crusts and scales and soften the thickened cuticle; CUTICURA OINTMENT (60c.), to soothe and heal; CUTICURA RESOLVENT (50c.), to cool and cleanse the blood. A SINGLE SET is often sufficient to cure the most torturing, disfiguring, and humiliating skin, scalp, and blood humors, with loss of hair, when all else fails. POTTER DRUG AND CHEM. CORP., Sole Props., Boston.

THE SET, \$1.25

POPULAR COURSE OF YOLO AND COLUSA

Illicit Shrimp Fishers Resist Arrest. THREATEN THE CONSTABLE DISPLAY OF WEAPONS BRINGS THEM TO TIME. Twenty Members of the King Ow Yung Company Arrested and Their Junks Held as Evidence.

Special Dispatch to The Call. SAN RAFAEL, Dec. 31.—A hand-to-hand fight in a plunging, rolling junk between desperate shrimp fishers and San Rafael officers took place to-day. The men were caught by extended nets and the holds of their craft filled up with small fish and shrimps caught with the aid of the forbidden "set net."

WOODLAND, Dec. 31.—Gossips have found a sweet morsel for conjecture in the engagement of Miss Volstah West and Byron C. Hughes, both of whom are descendants of the oldest, most prominent and influential families of the Sacramento Valley. They will be married to-morrow at the residence of the parents of the bride, Mr. and Mrs. W. H. West, who reside three miles north of Dunsmuir, Yolo county.

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PARIS, Dec. 31.—A stiff campaign against the Franco-American commercial treaty is about to be opened by the Parliament opposition to the Government and by the agriculturists. Despite the favorable report of the citizens' committee a hostile current has become manifest among the Deputies who represent the agricultural constituencies, as well as those who sit for certain industrial centers, against several clauses of the treaty. A majority of the agricultural organizations have protested against granting the United States the minimum tariff while manufacturers of farming implements, bicycles and machine tools are deeply disturbed over the advantages accorded to their American competitors by the treaty. This anxiety is shared by the oilseed industry.

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OTHELLO, THE MOOR OF VENICE. Copyright, 1899, by Seymour Eaton.

POPULAR STUDIES IN SHAKESPEARE. Contributors to this course: Dr. Edward Dowden, Dr. William J. Rolfe, Dr. Hamilton W. Mabie, Dr. Albert S. Cook, Dr. Hiram Corson, Dr. Isaac N. Demmon, Dr. Vida D. Scudder and others.

IX. OTHELLO. Introductory Study. The tragedy of "Othello" is everywhere acknowledged to be one of the greatest triumphs of human genius. In both conception and execution it stands unsurpassed in the literature of ancient or modern times. It fulfills all the conditions of high tragedy. Here if anywhere in art we stand face to face with the solemn mystery of evil, the possibilities of human wickedness, the heights of human devotion. In Iago on the one hand and in the Moor and his gentle lady on the other the extremes of human character meet in mortal conflict, and there is no hand to save. The evil prevails so far as evil can ever prevail. We pity and tremble and are chastened.

Can anything new be said about this stupendous work? For 190 years now learned critics and lovers of Shakespeare, from Schlegel and Coleridge to George Brandes and Sidney Lee, have given us the results of their studies upon the subject in all its phases. As we turn from the survey of the mass of writings that have gathered about the play we are apt to feel as though there were nothing more, either wise or foolish, left to be said. The better we know the piece the more we are likely to feel with Dr. Johnson that "the beauties of this play impress themselves so strongly upon the attention of the reader that they can draw no aid from critical illustration"; and perhaps the most helpful advice one

our desire to think so may blind us to the real truth about wicked men, as the simplicity of Desdemona and Othello closed their eyes to the real nature of their adversary. That cold, calculating, serpentine intellectuality, which consists of truthfulness folly and virtue a fig, is still present in the world in which we live. St. Paul found it in his day. Shakespeare evidently encountered it; the scripture paradox, "Be ye wise as serpents and harmless as doves," points to its existence. Yet, had Iago is, true to human nature even in its most villainous form, he goes seeking for motives to justify his diabolical schemes. "The Moor had passed him by unjustly!" In this connection Coleridge's well-worn phrase, "the most hunting of a motiveless malignity must do duty once more."

Was Othello a blackmoor? We have no means of knowing how Burbage presented the character; but from the elegy written upon him at the time of his death we may infer that this was his greatest triumph. "But let me not forget one chief part. Wherein, beyond the rest, he moved the heart. The griefed Moor, most known by a slave, Who sent his wife to fill a timeless grave, Then shed himself upon the bloody bed."

The language of the play seems to make Othello black, not white. One opening scene especially leaves room for little doubt on this point: "Her name, that was as fresh As Dian's visage, is now black as mine own face." (III, 3, 384-388.) Throughout the eighteenth century from Berton to Kemble, he was uniformly so represented upon the English stage, and generally in the scarlet uniform of a British officer. Garrick so played the part. The elder Keen (1814) was the first to break this tradition. In this case as in the case of Shylock, and acted as a tawny Moor. His example has been followed from that day to this.

In this case as in the case of Shylock, and acted as a tawny Moor. His example has been followed from that day to this. color divides itself into two parts—black and white. What is the peer's intention? and what is most effective on the stage? The second part we may safely assume has been assumed by the first. Or is the only one acceptable to the modern audience? Did Shakespeare himself consider the question? He does not seem to have done so. He does not seem to have done so.

can give us, to read, and to reread, and to read again. For one to attempt to summarize, abridge or interpret piecemeal for another, seems almost an impertinence. In plot structure "Othello" shares with "Coriolanus" the distinction of being the most symmetrical and evenly sustained of the author's works. The explanation of this in the case in hand may be seen in the nature of the theme and in the form of the original story. In Cinthio's tale the plot is simple and the characters are few. Only a few of the persons bear a name ("Desdemona," the ill-starred, Shakespeare selects names for the others, and in place of the wife's "relatives" puts Brabantio. To this small group he adds the dupe, Rodrigo, a creature of his own invention; and to what important use he puts him in bringing out the real nature of Iago is speedily apparent. In their first words together we early discover the "eternal villain" who is busy and insinuating rogue," as he acts out his dastardly plans. Not less clearly appears the noble, unsuspecting, free and open nature of his victim, the Moor. The lines of attack are worked out with precision, and the nature of the struggle is plain from the first. The hero is gradually but securely entangled, and the plot proceeds with steady and relentless movement to the tragic close. The action is not interrupted by a catastrophe in the third act, as in the case of "Hamlet," but is interrupted by a catastrophe in the second act, which is not interrupted by a catastrophe in the first act. Let the student compare the finished play with the Italian original (given in full in Furness's edition), and in how Shakespeare handled his material.

In character development his play is again somewhat exceptional among our dramatic works. The time is too short for growth. Othello, indeed, appears a very different man at the end from what he was at the beginning. But while he is in character, but merely to the rousing of passions already kindled. Let the student compare the finished play with the Italian original (given in full in Furness's edition), and in how Shakespeare handled his material.

He does not welcome distrust; he fights against it. Let his suspicions are finally aroused and confirmed. Othello's generosity of Iago and the co-operation of Iago, and his great heart is fired and torn by the traitor's jealousy. "This he himself realized when it was too late, and perhaps the best answer to our question, at least in the case of Othello, is that he was not a jealous man. He is wholly unsuspecting of Iago's insinuations, surprise and frighten him. "Therefore these steps of mine fright me the more."

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