

POWERS ASKED TO AID CHINA THRONE

Great Britain and Japan Propose Intervention in Behalf of Monarchy

Continued From Page 1

monarchy is probable. The recent agreement between Great Britain and Japan, which ostensibly was only to expand friendly offices at Shanghai, also provided that the allies should co-operate to promote a settlement of the rebellion on the basis of a constitutional monarchy.

The Chinese government has been advised by its ministers abroad that Great Britain and Japan have made overtures to other powers with the view of obtaining co-operative action along these lines.

While only friendly mediation is proposed, this is construed to imply active intervention in support of the existing government, unless the revolutionists manifest some spirit of compromise. Without doubt there are many moderates in the south who look favorably upon a monarchy, but they are not permitted to show their sympathies for the extremists, to give an expression of their views.

Word comes from Peking, one of the important centers, that the hospitals there are making preparations to care for many wounded, expected to be brought there soon.

This, along with other signs, is taken to indicate that the imperial government intends to renew hostilities. It is believed that Premier Yuan Shi Kai has the hopelessness of the peace conference at Shanghai and evidently desires to repeat the moral effect of the capture of Hanyang by retaking Wu-chang, which under present conditions should fall easily to the imperialists.

An edict issued in the dignified terms that have characterized such documents since Yuan Shi Kai assumed the presidency confers posthumous honors on the imperialist commander who committed suicide when the city of Saichow was captured by the rebels. This is one of many such honors recently bestowed by Premier Yuan, which the former regent did not dare to bestow, and it means that Yuan Shi Kai has not been intimidated.

Thirty-four rebel prisoners have reached Paoanfu. This has aroused comment because prisoners are seldom taken in China. The Chinese have difficulty in understanding the western idea of capturing and caring for prisoners.

A reliable Chinese report has been received from Chungking that Yuan Fang's head is being taken to Huping for ransom. Yuan Fang formerly was director general of the Hukwang railroad. He had recently been appointed viceroy of Szechuen province and, according to reports, was attempting to bribe the officers, tried to escape in company with his brother. But the soldiers hacked them to pieces.

Mongol Royalists Plotting HARBIN, Dec. 24.—The amban, or Chinese representative, who was driven out of Urga, the capital of Mongolia, when autonomy was granted there several weeks ago, has reached Manchuria. He will be conducted to Peking.

The amban is accompanied by the prince, and it is understood is being used by the Manchus in their efforts to nullify the intrigues of the exiled Dalai Lama of Tibet and of foreigners in Mongolia and to bring about the restoration of the Mongol royalty.

There is belief here that Japan is interested along with the imperial government at Peking in the suggestion of revolution in Manchuria. General Chao Ehr-Hsun, viceroy of Manchuria, ordered the secret execution of 60 suspected revolutionists last Saturday at Nirkolsk.

Sun Yat Sen Expected LONDON, Dec. 24.—A Shanghai dispatch to the Daily Telegraph says it is expected that the peace conference will be resumed Tuesday. Dr. Sun Yat Sen, the reform leader, will arrive at Shanghai Monday. Premier Yuan Shi Kai has made no reply yet as to whether he will accept a republic.

Refuge for Emperor According to advice brought here by the officers of the British bark Calcutta, which arrived in the harbor yesterday from Tsingtau, China, there was a well circulated rumor among the northern Chinese cities that the "baby" emperor and several members of the royal household of China were attempting to flee the country on a Japanese steamer.

The rumor was due to the fact that a small suspicious looking steamer flying the Japanese flag was lying off the harbor of Tsingtau.

The city of Tsingtau is a German possession, and, according to the residents of the city, would be an ideal place for the emperor to begin his flight, as he would be under German protection while within its limits.

While the Calcutta was at Tsingtau a high official of the Chinese government took refuge within one of the hotels. He was guarded night and day by nearly a dozen guards, as it was feared that he would be assassinated.

FRENCH RECRUITS ARE NOT WELL INFORMED We hear from time to time of the shortcomings of our educational system, but things in France are, it seems, a little worse. Some 50 recruits were recently examined. Eight of them were ignorant of Joan of Arc, 14 of Henry IV, 31 of Napoleon, a dozen of Alsace Lorraine, 17 of Bismarck and 10 of Morocco. Some of the answers were entertaining.

One lad, who had been six years at school, asserted that the Pucelle delivered France from the Gauls. Another, after seven years' instruction, stated that Napoleon reigned at Orleans. Victor Hugo, a lad, after pursuing knowledge for six years, said was a French general. The war of 1870-71 was between France and England, was the answer of a youth who had attended school for five years. Morocco, another lad whose school attendance was five years, hazarded the answer, is a foreign power in Italy. Of the revolution of 1789-95 may be said to have just heard of it. The others were ignorant of the event, and one had to his credit (or rather discredit) nine years at school.

The foregoing instances of the ignorance of French recruits are as deplorable but less amusing than the instance given by Dean Ramsay of the young plowman who desired to be admitted to membership in the church. He went to the minister, who, knowing theology was not the lad's strong point, asked him what he thought was a very easy question: "How many commandments are there?" "Abilains a summer" (pechance a hundred) was the reply. Of course the lad had to go back for further instruction.

Leaving the manse he met a friend who was on his way to see the minister on a similar errand. The rejected one said: "Suppose the minister speak (ask) ye about the commandments, hoo money will ye tell him?" "Ten, of course," was the reply. "Oh," said the interlocutor, "I tried him w' a hunner, and that did not satisfy him."

RUSSIANS BUTCHER WOMEN IN PERSIA

Tabriz Governor Says Overtures for Cessation of Hostilities Are Ignored

Continued From Page 1

We intend to give long will be remembered."

Recent dispatches from Tabriz reported serious fighting between the Persian constitutionalists and Russian troops. There has been fighting also between the Russian and Persians at Enzell, on the Caspian sea and at Enzell, 18 miles north of Enzell.

CASUALTIES ON BOTH SIDES At Tabriz the governor's palace is said to have been bombarded and there were casualties on both sides. The cause of the clash is not known, but reports from Tabriz said that a number of Russian soldiers had been killed.

At Resht and Enzell the fighting was between Russian soldiers and the police.

FACE PATCHES AS FAD LIVED LONG

Weird Designs Were Liberally Used in the Seventeenth Century

The fashion of patching was common with the women of the Roman empire during its latter days, but the first mention of its being adopted by the fair sex in this country occurs in Bayly's "Artificial Changeling," written about the middle of the seventeenth century. Prior to this the Elizabethan fops had adopted the habit of adorning their faces with stars, crescents and lozenges of black material, a practice to which reference is made in the lines: "To draw an arant top from top to toe, Whose very looks at first dash show him so."

Give him a mean, proud garb, a dapper grace, A pert full grin, a black patch cross his face."

The custom was apparently adopted to show off more effectively a person's coloring, and impart a brilliancy to the complexion. Bulwer speaks of it thus: "Our ladies have lately entertained a vain custom of spotting their faces, out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable for some fill their visages full of them, varied into all manner of shapes." He gives a wood cut of a lady adorned in the prevailing fashion, when partying in a single round patch, upon her cheek a star; close to her eye a half moon, and last, but by no means least, across her temple a patch made to represent a coach drawn by horses with outriders. This latter patch was held in especial favor at that time. Curiously enough, it was decreed by Lady Castlemaine—whose wrongs were the face of the patches were not correct when a person was in mourning. The indefatigable Pepps makes record of his having given his wife leave to wear a patch, and declares a little later that she looked extremely attractive with them, and prettier than the Princess Henrietta.

The Puritans, of course, inveighed against patches, but fashion naturally did not turn a hair beneath the assault. The Spectator records that in the time of Queen Anne, when party feeling in politics was extremely tense, the whigs patched on the right side, the Tories on the left and the neutrals on both sides. In 1754 patches were used so freely that the face of the wearer was covered with them almost entirely, and a writer in the World implores the fair sex to wear as many patches as they choose, only not where they can be seen! The falling off in the use of patches seems to date from the beginning of the nineteenth century, and we do not find any mention of them in the fashion books of the period, albeit the custom was not utterly extinct, as is proven by a writer in 1828, who, when speaking of the toilet table of a Roman lady, says: "It looks nearly like that of our modern belles, all loaded with jewels, bodkins, false hair, fillets, ribbons, washes and patch boxes."

Since the time of Jezebel, and no doubt long beforehand, the habit of painting the visage seems to have been fairly common, as it is at the present day. "I have heard of your paintings well enough," quoth Hamlet: "God hath given you one face, and you make yourself another." But prior to Shakespeare, in the fourteenth century, we find English women using "star-fetched, dear bought liquors, unguents and cosmetics." Sir John Harrington bluntly said that he would rather kiss a lady than kiss her cheek or her lips, in that he found her "gloves perfumed," while "her lips and cheeks were painted." During the days of Cromwell no woman of decency dared to put paint upon her cheeks, but a year after the commonwealth was no more the practice came in again, much to the disgust of Evelyn, says the Londoner. In the days of Anne painting flourished most exceedingly, and we find a luckless husband writing to the Spectator asking if he can not obtain a separation from his wife, for he found after they were married that her whole face, neck and arms were artificial, not to speak of her hair!

More than one belle killed herself with painting, like Lady Coventry, who used to be chased around the dining table by her husband in order that he might remove the color from her cheeks with his napkin. Walpole speaks of Lady Mary Wortley Montagu using the very cheapest white paint that she could get, and not only doing this, but leaving it for such a long time upon her face that it had to be scraped off with a knife.

When a man is thirsty he is sure to admire another man who says the right thing at the right time.

Many a woman who starts out to become self-made man makes a mistake in the selection of a pattern.

Instead of hiding his light under a bushel nowadays, the average man mistakes his little one candle flame for an arc light.

Too many "eye openers" will close a man's eyes.

There isn't much hope for the man who has no self-respect.

Some men who marry in haste have plenty of time to pay alimony.

The beauty of being a young widow is that she can act as her own chaperon.

If a man is what his neighbors think he is he ought to be ashamed of himself.

The less a man has to say when courting a widow the more she can say it for him.

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MASKS DELIGHT OF EVERY GIRL AND QUEENS

On Committee for Pageant in Honor of King Charles Were Men That Voted His Death

Continued From Page 1

"These things," said Lord Bacon, speaking of masks, "are but toys," but it is the admitted opinion of the many that they are very pretty toys. Indeed, masks came into vogue in the days of Elizabeth, when the world was young and gay and the seadogs of Devon went a-roving and discovering the joys of the golden west.

Ben Jonson was past master of the construction of masks, but Shakespear, although Warburton averred he scorned such fooleries, introduced a dainty little mask into "The Tempest," a play that, in its very fantasy, partook much of the nature of a mask itself. Fletcher and Campion wrote them, and they reached their apotheosis when Milton gave in the grand and learned young man of 28, produced his "Comus." It was, as everybody knows, produced at Ludlow castle at an entertainment in celebration of Charles I. being created Prince of Wales, says the London Globe.

A mask has been defined as an "acted pageant," but it is more than that. It is an agreeable medium of singing, acting and declaiming against a spectacular background whose transformations gave rise to much mechanical ingenuity. It partook, indeed, more of the nature of the modern pantomime with the comic, and, indeed, the vulgar element left out. All was fantasy and frolic, and written, as many of them were, by the finest poets of the day, their rhymes rose far above the level of the balderdash inflicted on the hapless children of this generation.

Inigo Jones was as much a master of the mechanism of the mask as Ben Jonson was of the poetry and the two worked admirably together for a time, although their partnership ended in enmity. The simple cause of this seems to be that the poet put his own name before that of the architect on the title page of a mask! Alas for Inigo, he had the worst of it for "rare" but choleric Ben wrote two satires on him, and pilloried him in Bartholomew Fair besides.

Marvelous, indeed, were the mechanical wonders of this mask. In one scene was divided into two parts, into two portions, a cave and a thicket whence came Orpheus, accompanied, presumably, by his lute. Above were the heavens—first, clouded with stars that gradually paled, giving way to a vision of the house of Prometheus lit by Prometheus' fire. From this descended eight maskers singing as they came. Accompanied by clouds they reached the wood; behind the cloud the wood was withdrawn, and a charming perspective with porticos and silver statues revealed itself. This also was the house of Prometheus. Women descended from niches and were then, by Jove, retransformed into statues. "I suppose," said the author, "few have ever seen a mask of this kind."

Ben Jonson showed in contriving their motions. And, indeed, the above scene must have demanded considerable ingenuity, especially in an age when mechanical appliances were clumsy compared with what they are now. Both Ben Jonson and Jones exercised immense care in the preparation of these masks, the poet himself in one mask turning a globe lest any other should fail to turn it softly enough!

Occasionally disasters did happen, as in one of Campion's masks. In this scene trees were to be gently lowered below the scene, whilst in the act of their being lowered the trees were to expand and the maskers were to spring forth upon the stage. But it didn't work and the feelings of the imprisoned maskers awaiting their cue can not have been enviable. These masks cost from £3,000 to £5,000 to produce, and for those days these sums were immense. They were toys composed for and by the aristocracy. The greatest men of the day were interested in them. The pastime of mask producing went on through the reigns of James I. and Charles I. and on the committee for the last mask presented to Charles I. sat Lord Bacon, Selden and White Locke. They invented many of the devices, but after all their care they nearly quarreled over a question of precedence. For there was to be a procession, and they were reduced to throwing dice to see who should go first. Yet it was Lord Bacon who said, "How can I comprehend great matters that breaketh his mind too much to small observations?"

Curious trifling were introduced into the masks at times. Mince Pie and Bable Cake were characters of one of Ben Jonson's. Much depended also on the music and the dancing. "The music," says Bacon, should be "recitative, and with some strange changes." Dancing he considers "a mean and vulgar thing," but not so everybody. White Locke invented a "coranto," a swift and lively dance, for masks, of which he was vastly proud.

A curious feature of the mask was the anti-mask—a proof of how strong a hold the idea of anti-masks originated by the double choruses of the Greek drama, has had ever since. The anti-mask was a humorous parody of the real mask, and relieved it just as the buffoonery of clown and colombine relieved the more labored foetry of the pantomime. They were courtly plays, the delights of kings. They embraced all the arts—theater, poetry, song, instrumental music, dancing and painting. With these were united the beauties of costume and the dexterity of mechanism.

There is something akin to a mask in "The Blue Bird," only the latter has too much morality in it. The mask was the reaction from the medieval morality and the more serious drama of Elizabeth's days. It expressed the joy and beauty of life, and enabled its spectators to forget, for a space, to worry about the meaning and the use of it. In this, too, analytical age, the mask might help to revive in a measure the almost lost joie de vivre.

Pleasure often turns out to be a stepping stone to misery.

It is an easy matter to economize when you don't have to.

And the man who shaves himself is apt to cut his best friend.

Some men imagine they can get what they want only by fighting for it.

All men desire riches—and a few are even particular how they acquire them.

Horses that furnish the motive power for brewery wagons are driven to drink.

Only a man who is very rich can afford to say all the things he would like to say.

If there is any one we would like to impose upon it is the fellow who forever trying to get something for nothing.

The peckaboo waist has resigned in favor of the porous plaster.

How dearly we pay for the things we get for nothing.

What is more unfair than some specimens of the fair sex?

Every time a woman gets sick she wonders if she will look natural as a corpse.

A woman's idea of an affinity is another woman who has the same grievance as she has.

It isn't difficult to generate patience equal to that of Job—when the boils are on your neighbor.

Some people never appreciate a favor until they need another. It takes a girl with a college education to misspell her front name. If a man thinks before he speaks some woman will beat him to it. The easiest way to acquire a fortune is to inherit it from your father.

No man is expected to shine as a talker when his wife is present. No matter how many aprons a woman has she always needs one more. What a saving it would be if women could wear wrappers that come around soap.

Some women know things by intuition and some others get next by having husbands who talk in their sleep. Treat a man like a dog and it will make him mad—even if he doesn't develop hydrophobia.

Love is an excellent diet—between meals. Laziness inspires many a man to seek a political job. How easy it is to think you would head the list in the anthropologists if you only had the money!

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