CONCERNING SUDDEN DEATH.

Its Growing Frequency Attributed to the Excitement of Modern Life.

Perhaps sudden death may be one of the penalties which we have to pay for a highly advanced civilization. The feverish excitement, the incessant effort necessary to support existence, which is to many men a sea that has no haven, a struggle that knows no lull, must inevitably tell, one may reasonably suppose, on the heart's action, if a man escapes the ordinary forms of nervous derangement.

Sudden death, whether the result of morbid agencies so subtle that they evade diagnosis, or so insidious that they anticipate prognosis by suddenly and unexpectedly terminating life, is becoming so common that it forms one of the distinctive features of modern pathology. The form in which it commonly appears now may be said to be the result of obscure cardiac affections, and it was comparatively more rare, both in ancient times and among our forefathers, compared with its present frequency.

During the earlier and even the mediæval centuries of the Christian era, sudden death was regarded with especial horror, and in the litany of the Anglican church is represented as heading the list of the most terrible calamities incident to humanity. In pagan antiquity, on the other hand, a sudden death was held to be the crown of the blessings that heaven could bestow on man. The Greeks represented Death as a pleasing, gentle being, while their conceptions of an after life were gloomy.

Socrates regarded death as "an indifferent accident." Much depends on the circumstances under which death presents itself, as well as the state of man's conscience and the condition of his worldly affairs. As years roll on death becomes less and less dreaded. Aged people generally leave life without regret. Julius Cæsar is said to have wished for sudden death, but he said so just before he was slain, and when the mission of his life had been accomplished. Charles II could apologize to his courtiers for being such an "unconscionable time in dying." Voltaire, and Hume, and Rousseau weighed pros and cons for sudden death, and affected to sum up in its favor, but such a subject is sorry matter either for epigram or rhetoric.

In nine cases out of ten death is a great calamity. It finds men unprepared; it deprives them of the alleviations which rob the summons of many of its terrors; it often entails embarrassment and misery by cutting off all opportunity of making testatory arrangements, thereby bequeathing a direful legacy of feud and estrangement to families who might have lived in harmony.

The moral, and a very practical one it is, is that the increasing frequency of sudden deaths is to be regarded with alarm, softened by a hope that medical science may be able to arrest its progress, and that a proper regard for their domestic responsibilities will induce sensible men not to continue to defer the proper arrangement of their affairs which ten seconds may make too late.

The three men whose lives, temperaments and habits were peculiarly typical of the times in which we live were undoubtedly Lord Macaulay, William Make peace Thackeray and Charles Dickens. These three men, renowned writers, and each a master of his art, all died comparatively young, and all died suddenly, and the first two of heart disease. Death came upon them, not with slow and measured steps, but without note of warning. Apparently there was a painless passing from time into eternity.

Look at the work these men did. Macaulay had already won high reputation for prose and poetry at the age of 23, and the famous article on Milton, which at once won him a reputation as a essayist, that his subsequent performances in that line merely confirmed, was published before he was 25 years old.

Macaulay for over thirty years had three lives, as it were. He was a politician, he was a man of letters, he was a man of society; a great debater and a good working official; a distinguished and voluminous author; a diner out whose company was sought for his conversation by all who could obtain it. Hard brain work in parliament and in a man's library is scarcely compatible with grand dinners and breakfasts which, with delicacies of food and wine, were almost as bad as the dinners.

Thackeray and Dickens suffered greatly from the same cause. They were free livers; they loved society. These two did an immense quantity of literary work. Thackeray scarcely fell off in point of execution, hardly in construction, to the last. "Denis Duval," a story which he left incomplete, promised to be as good as any of its predecessors except "Vanity Fair," which is its author's best work. Dickens was far more successful in his latter work. "Our Mutual Friend" is a performance more ambitious than able, with a heavy, involved plot; and the half of "Edwin Drood" that has been published is not good enough to make any reader wish for more of it. Dickens overworked himself until paralysis gave him warning, unhappily not heeded, and the end came suddenly.

A very elegant writer, in a beautifully written essay entitled "Erroneous Notions of Death Reproved," observes: "In particular it is thought that this final event passes with some dreadful visitation of unknown agony over the departing sufferer. It is imagined that there is some strange and mysterious reluctance in the spirit to leave the body; that it struggles long to retain its hold, and is at last torn with violence from its mortal tenement, and, in fine, that this conflict between the soul and the body greatly adds to the pangs of the dissolution. But it may be justly presumed from what usually appears that there is no particular nor acute suffering, not more than is often experienced during life, nay, rather that there is less, because the very powers of suffering are enfeebled, the very capacities of pain are nearly exhausted."

Death is to be regarded rather as a sleep than a conflict of our faculties; it is repose—the body's repose after the busy and toilsome day of life.—Cor. Troy Times.

Bogus Old Masters.

It is estimated that at least 500 counterfeits of the old masters, each of which has been purchased at a big price, are hanging in the galleries of the United States.

CAUGHT BY SUN FLASHES.

Use of the Heliograph in Gen. Miles' Apache Campaign.

At this stage of the campaign Gen. Miles decided to make use of the signal service, and to this end requested the chief signal officer to provide him with a detail of men from the corps to report to the commanding general of the department of Arizona for military signal duty in the field Signal stations were located on the highest peaks along the line of communication. Each station was equipped with from two to four operators, according to the amount of business which passed through it. In addition to these operators there were lookout men who swept the surrounding country and neighboring peaks with powerful field glasses. While on duty operators and lookout men were guarded by a detachment of infantry, the numerical strength of which depended upon the location of the station, having reference to its liability to attack by hostiles.

Messages were transmitted from peak to peak and down into the valleys by what is known as the heliographic system of signals. The heliograph, or sun writer, consists of an arrangement of mirrors mounted on a tripod, and so adjusted as to enable the operator to throw a flash of reflected sunlight on a distant point with mathematical exactness. In making signals long and short sun flashes take the place of the "dots" and "dashes" of the magnetic sounder, the same call being used for both instruments. In a clear atmosphere signals made by this instrument can be easily read by the naked eye at a distance of eighty miles, and by an expert operator at the rate of fifteen words per minute.

To and fro across the valleys and lower mountain ranges flitted the messages which told of the recent whereabouts of the hostiles, and close upon the heels of those messages came others ordering the troops in pursuit.

I presume it would be a difficult task to try to imagine the surprise that the Indians felt when they suddenly saw that they could not move without finding that almost immediately their trail would be cut by scouting cavalry. They saw the light of the heliograph flashing across the valleys, but they did not at first comprehend its true significance. At last they began to associate those flashes with the fact that they were constantly being pressed and harassed, and within two weeks from the date of the establishment of the heliograph they fled southward across the Sonora border, there to remain until chased back again by Capt. Lawton to the place of surrender.

For nearly two months following the flight of the hostiles into Mexico not a sound came back from the shadows of the Sierra Madres, into whose depths pursued and pursuers had disappeared. At last, on a scorching hot morning near the close of August, a Mexican courier galloped into Bisbee—a mining town near the border—with the intelligence that Geronimo and band were in the mountains about twelve miles from Fronteras, Mex., wishing to treat with the authorities of Sonora.

There was a heliograph station at Bisbee, and the information furnished by the "Greaser" was flashed promptly to Fort Bowie, seventy-five miles away. Within two hours from the time of the arrival of the Mexican courier at Bisbee five troops of cavalry were making forced marches on Fronteras. When Geronimo had escaped from the net that the United States troops sought to weave around him at Fronteras, and was flying eastward, pursued by all the cavalry in the field, a whisper passed along the line that negotiations had been opened looking to the surrender of the hostiles. Consequently all signal men were on the tiptoe of expectancy.

One evening, about the 1st of August, the operators at a station in the Swisshelm mountains were nodding lazily under the shelter of their tent fly, when suddenly from the highest peak in the Chiricahua range came the flash of a heliograph, and the following message was received:

"Send a buckboard to meet me at Scott White's ranch. I shall be in Bowe to-night, and shall bring some Indians with me."

This is the modest manner in which Gen. Miles announced the surrender of Geronimo. That the employment of the heliograph was a most important factor in bringing the campaign to a speedy and successful issue is generally conceded.—Sergt. Whitney in Louisville Courier-Journal.

The King and the Peasant.

A King who Prided Himself on his Wisdom, Honesty and Kindly Rule, got Separated from his Suite one day while Hunting, and after Wandering about for a long time, came upon a Peasant working in the Field. Passing himself off as a Hunter, the King observed:

"You have planted but a small Crop this season. What is the Cause?"

"Because Taxes are so Onerous that I cannot Afford to rent more Land."

"I see that your Cabin is out of Repair?"

"Yes, the King, in his Wisdom, has Decreed that I shall put in all my Spare Hours on the Public Highway."

"Your Cattle look thin."

"Yes; in his kindly Rule the King Permits his Soldiers to Impress them."

"You appear to have been ill?"

"So I have. Our Honest King's Tax Collector threw me into a Dungeon because I could not Pay more Promptly."

"And suppose I should tell you that I am the King himself!" queried the Monarch.

"Alas! sir, that would complete my Misfortunes! You could have come only to Rob me of what Little I have left!"

Moral: The King handed the Peasant his Purse, of course, and rode away with some new Ideas in his head—only he didn't! He sent a Guard out to Arrest and Imprison him, Confiscated his Land, and Issued an Edict that all Kickers were to be treated as Foreign Invaders.—Detroit Free Press.

After His Pocketbook.

Wife—I mended the hole in your trousers pocket last night after you had gone to bed, John, dear. Now, am I not a thoughtful little wife?

Husband (dubiously)—Well-er-yo-es, you are thoughtful enough, my dear, but how the mischief did you discover that there was a hole in my trousers pocket?—New York Sun.

SIGNS OF CHARACTER.

A Study of the Face—Meaning of Physiognomical Indications.

The morals of form and face are apparent as the color of one's hair to those who find men and women worth study. Emerson says "a man finds room in the few square inches of his face for all the traits of his ancestors," which can hardly be gratifying to the manes of most ancestors. "The size of the nose is the measure of power," the writers on physiogomy tell us. "All hollows in the face denote weakness," so that a flat face has something in its favor, being wholesome and strong, denoting steady working power. "The larger the lung and nostril, the greater the size and power of the heart," and the force of the whole nature. Full lower cheeks are signs of good digestive power, the full rolling underlip of a sympathetic nature, easily moved; but the thick, straight lip is cruel and coarse. The full upper lip denotes affection, and the old painters always drew such tender lips for the Madonna and the child. The mouth like a Cupid's bow, beautiful as it is, is given to coquetry and experiments in love.

The long upper lip denotes faithfulness, but beware, above all things, of the woman with the upper lip which hardly moves in speaking. There can scarcely be a worse feature in the face, for it is never found without a coldly false, vindictive nature behind it. Beware of the woman who smiles to one side of the mouth, for she is tricky herself and suspicious of others. No matter how gifted, how lovely her taste in dress or perfect her manners, if you would be safe strike off from your acquaintance the woman who shows either of these signs. They are born mischief makers, in neighborhoods, in church, in society. The large, projecting eye is that of a chatterer and a liar, in man or woman. The full eyes of too many Madonnas are those of arrant hypocrites to those who read features. The eye, long rather than round, but well opened, nobly set under the brow, with some depth and reserve, is that chosen by the Greek sculptors for ideal beauty. Large eyes denote command. In historical collections you will notice the beautiful large eyes of the early queens of England. The deeper set eye is one of reflection and self command, always enlarging with muscular exercise and tonics.

The almond eye, praised as it is, belongs to the harem, and is no sign of a straightforward or virtuous nature. Full, white eyelids are beautiful, but the physiognomist does not choose them for the first to trust. They are secretive eyes and watchful of self interest. The eye with drooping lids, slanting ever so slightly to the outer corner, is that of an intriguante. See the earlier portraits of the Empress Eugenie. Sorrow and self communing have made an honester woman of her today, with loss of crown and beauty and ambition. Eyes which slant ever so little to the inner corner are prying, inquisitive and treacherous. Women with such eyes lie without reason, apparently without knowing it. They are bad neighbors in a village or a boarding house. Pity the woman whose lips smile when her eyes do not, for she is the product of an artificial life, and has probably never known a faithful friend or an unselfish person in her life. The face of Patti is such a woman, and the pain of her set, sweet, artist smile and utterly unsmiling eyes is sore to every true woman.

Confused or broken wrinkles on the forehead are signs of a confused understanding, a weak mind, and often a weak body. Deep wrinkles under the chin and around the neck belong to the easy going persons, not inclined to any labor. When found on persons of large brain they indicate characters of great mental vigor, capable of hard and protracted mental labor. Lines down the sides of the nose, which deepen in talking, are evidence of a malicious and dishonest character. Wrinkles across the top of the nose are indications of command, as in those who govern soldiers and sailors, in some teachers and parents of good executive ability and will. Dimples near the corners of the mouth are signs of approbativeness and mirth. Dimpled hands in fair persons show amative disposition. Thick eyelashes show warm passions. Blue eyes with black hair show great ability and control of feelings. Persons of this type carry out their plans secretly while affecting great frankness. Dark eyes with fair hair indicate strength and fineness. Light brown hair with a golden tinge betokens excitability and exaltation, often leading to expression by pen or voice. Let people people with stiff, straight hair be consoled, for such it is easier to be honest and honorable than to be otherwise.—Shirley Dare.

Cases of Smokers' Vertigo.

Dr. Decaisne is reported as having recently investigated a number of cases of vertigo in smokers. Out of 63 patients, 49 were between 50 and 66 years of age. More than half of them suffered, in addition, from digestive troubles, with constipation alternating with diarrhœa, insomnia, palpitations, dyspnœa and diuresis. In a third of the number there was marked intermittence of the pulse, and granular pharyngitis, while others suffered from aphthæ, amblyopia, etc. Thirty-seven were persons who smoked habitually on an empty stomach; and these suffered from vertigo, principally in the morning. The vertigo generally coincided with suppression of perspiration and diminished excretion of the urine. The treatment consisted mainly in regulating or suppressing the cause, but 33 out of 37 patients ceased to suffer on merely refraining from smoking on an empty stomach.—New York Medical Record.

Child Labor in Germany.

The German laws are as near the ideal as any. Children under 12 cannot be employed in factories; those under 14 must not labor beyond six hours a day; those between 14 and 16 may be held to labor ten hours, and no more. They must be allowed all Sundays and all holidays, and regularly one hour at noon, and half an hour in the forenoon and half an hour in the afternoon as resting times. This law is guarded by provisions so rigid that an American employer would denounce them as burdensome. Too much cannot be done to prevent the feeding of child life into our machines.—Globe-Democrat.

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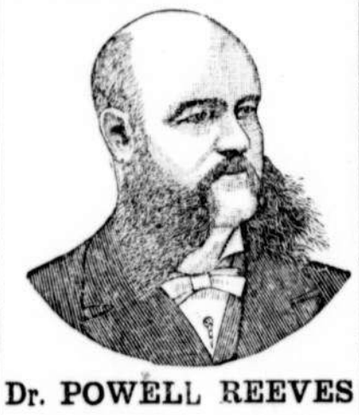

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