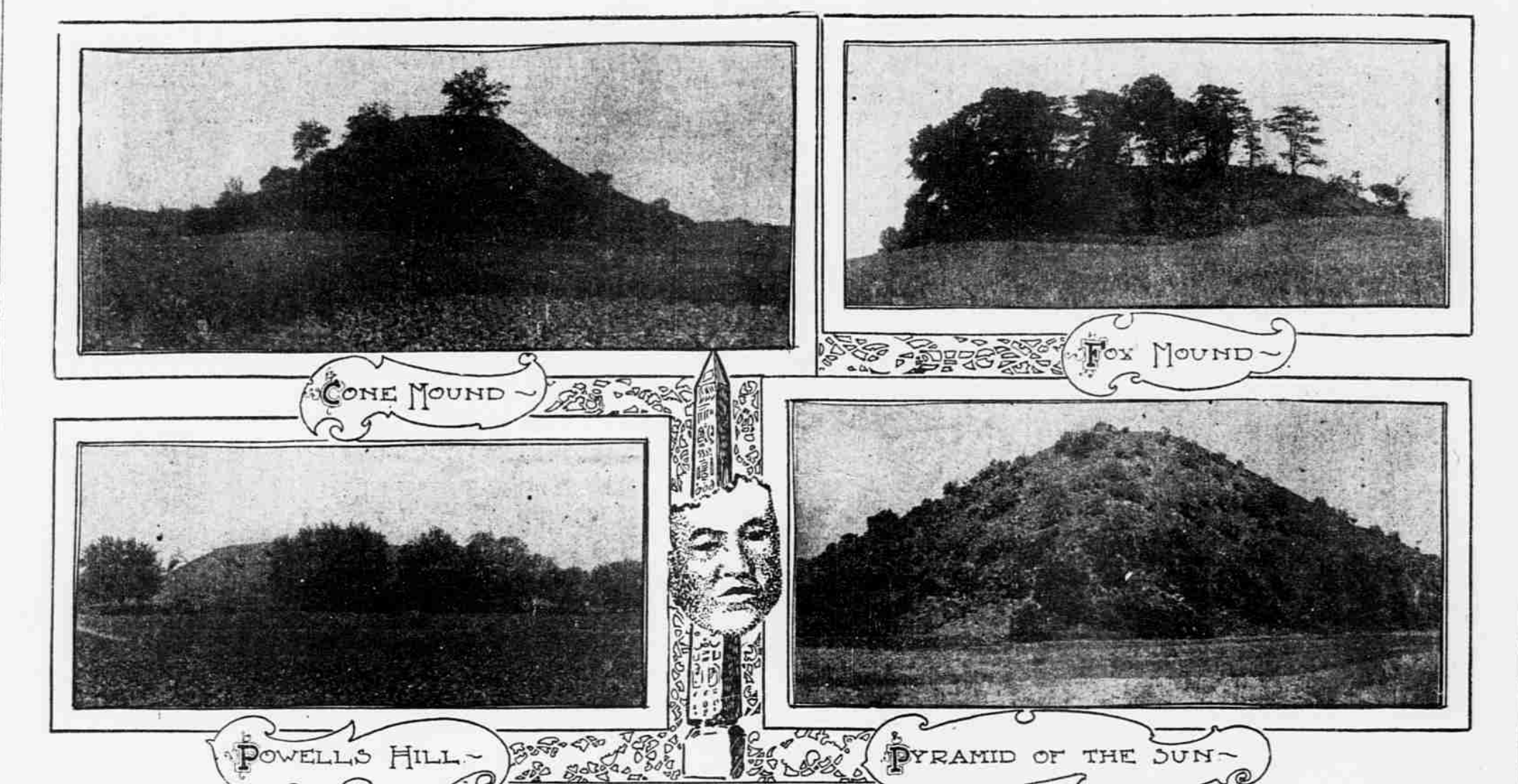


EVIDENCES OF ANTIQUITY IN THE REGION OF CAHOKIA PYRAMID.

DOCTOR HENRY MASON BAUM, THE ARCHAEOLOGIST, SPENDS WEEKS OF SCIENTIFIC INVESTIGATION IN THE REMARKABLE REGION OF PREHISTORIC MOUND BUILDERS—A PLAN IS AFOOT TO HAVE THE GOVERNMENT MAKE A NATIONAL PARK OF THE CAHOKIA GROUP OF MOUNDS IN ILLINOIS, FOR THE PRESERVATION OF THESE MIGHTY RECORDS OF A DEAD RACE.



Or those eighteen, upon whom the tower of Babel fell, and slew them, think ye that they were sinners above all men that dwelt in the world? I tell you, Nay; but, except ye repent, ye will all likewise perish.

And he spake also this parable: A certain man had a fig tree planted in his vineyard; and he sought fruit thereon, and found none.

And he said unto him, Behold, these three years I come seeking fruit on this fig tree, and find none: cut it down, cumbereth it the ground.

And he answered and said unto him, Lord, let it alone this year also, till I shall dig about it, and dung it.

And he said unto him, Yea, and if not, then after that thou shalt cut it down.

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It is widely acknowledged in the archaeological world that a notable milestone of the present, the Pyramid of Cahokia and its attendant sisterhood of mounds, sixteen miles from St. Louis, will form the nucleus of a national park. They represent the greatest type of the Mound-Building Age in the United States.

This plan to preserve the mighty records of a dead race is uppermost in the mind of the Reverend Henry Mason Baum, D. D., editor of Records of the Past, whose recent scientific investigations of the mounds of Illinois has added a keen zest to the secret of antiquity looked for centuries in these prehistoric remains.

Doctor Baum's story of the Cahokia Pyramid and its region is fascinating because of the probabilities which seem to be held forth to explorers of the buried greatness of these mysterious aborigines who left the last traces of their spiritual and secular lives in monuments, defying time and plucking the curiosity of this modern day of enlightenment.

This scientist has viewed the mounds. He pronounces them as among the most remarkable in the world. In Mexico, where the evidences of a higher culture are pre-eminently abundant, the mounds of Cahokia where the prehistoric Impingues upon modern civilization has found so many and so closely related groups. The view from the summit of the great central feature of these remains, popularly described as Monk's Mound, is cherished by him as one of the most beautiful rural views in the world.

The great number of these mounds, their extraordinary size, the greatest in the United States, would indicate that the region of the Cahokia Pyramid was the center or capital of the race which built the remarkable remains in the Mississippi Valley, says Doctor Baum. "It is quite apparent that this was the center of the prehistoric work in the United States.

Burials Were Not Confined to Mounds. The whole valley may be read clearly as the burial ground of a lost race. Investigation shows that these burials were not confined to the mounds. Burials may be found between the mounds, out on the plain. Excavations elsewhere have indicated that the great rulers of the Mound-Building nation were buried in the mounds while the masses found more lowly resting

places on the common level of the plain. Kings and Queens were laid away in the pyramids of Egypt. Members of the royal households in the height, but their rank was preserved by the relative proximity of their burials to the tombs of the rulers. This record of rank after death was often marked by the closeness of the dead to the monarch in life.

The same plan was evidently followed in the burials of the Mound Builders and in this respect there is a striking resemblance to the Egyptian tombs which embraced honors to the dead, according to their pomp and circumstance in life. Religion holds a close relative position to death and thus the Cahokia Pyramid was probably the Mecca of worship for the Mound Builders of the Mississippi Valley. It is quite within the range of possibility that on the summit of the mound there stood in the dim ages of the past, a temple from whose high

place the priests proclaimed the decrees of the Omnipotent.

The Cahokia region was undoubtedly the chief center as well as the center of religious worship. These functions were closely associated in the national lives of prehistoric races. It must have been a scene that tempted with the daily intercourse of a densely populated section. Hither undoubtedly came from long distances the tribes of the Mound Builders to offer their sacrifices and to have their rites performed by the priests.

As to what these massive remains contain—that is the secret which most appeals to the worker after the truth in this modern day. This hidden page of an extinct race is what the archaeologist most desires to know, and to know these interesting things, what this mighty people have left us must be preserved until the work of excavation can unfold its wonderful story. Just now it is a matter purely speculative and conjecture.

Remains of Rulers May Be Unearthed. Yet we have a key to what may be unearthed. Judging from excavations which have been made in other mounds in the United States, in Mexico and Asia, this mound burials, and it is not extravagant fancy to expect that at some point in the deep recesses of this pyramid tombs will be found, different and larger than any that have yet been discovered, because of its greater size. It is likely that the remains

of rulers over many generations of mound builders will be unearthed when the time comes to unlock the secret of the Cahokia Pyramid, and with these remains there may be disclosed important records of the prehistoric rulers of the Mississippi Valley.

An absorbing aspect of the mound building age lies in a comparison of the great pyramids of the world. The Pyramid of the Sun in Mexico, the largest one on the American Continent, possesses a peculiarly relative interest when contrasted with the Pyramid of Cahokia. In Mexico every city seems to have had its pyramids crowned with temples. Charnay, the French archaeologist, thinks that the streets of these cities were laid with asphalt, which was treated with the same coloring that was applied to the pyramids. These phases of development, that of paving and decoration in colors, indicate a development that is surprising. But the two pyramids, that of the Sun and Cahokia, show the marvelous energy of their builders worthy of comparison with the builders of the pyramids of Egypt.

In studying the mounds of the Mississippi Valley one must study in connection with them the mounds found in Central Asia, extending in a long chain from a point near the great wall of China at Pekin into Asia Minor. These mounds bear a startling resemblance to those in the Mississippi Valley. What has been found in the mounds of Asia corresponds to a certain extent with what has been found in the mounds of Ohio, notably at Adena, where were unearthed copper ornaments showing a high degree of art, and one of the finest specimens of terra cotta work found in the Americas. With the exception of the bronze implements found in some of the mounds there the discovery has not been approximated elsewhere.

In one of the mounds of Asia Minor where extensive excavations were made, a burial was uncovered in the form of the earliest Babylonian entombment. The burial was in the shape of two encasements like jaws, in which were placed the remains and sealed in the center. Death masks upon the features of remains in these mounds show faces of an astonishing degree of intelligence and physical beauty. These masks are regarded as the most valuable relics in the Museum of Moscow.

My impression is that there was a mound building age common not only to North America, but to Asia and Europe, and that I don't like. How the author of the piece ever conceived lines and situations so close to what I lived actually I cannot imagine. It only goes to show how small the world really is.

Of course, the moment I stopped to think about it I knew that the audience would never know that I was playing a part of my real life, and so that idea didn't bother me.

Whether or not I play the part better because I once lived it, I can't say. I always try to feel my parts, anyway, and to imagine that I am actually living them, and so, while I may get a little more feeling into it than into any other I have ever played, I really don't think it makes much difference to me.

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It made a great deal of difference, however, when I was learning the part. Then as I went over each line I could not help but instinctively compare it to what I myself said in the same relative situation, and it was the same way when I came to the rehearsals and the business of the part. "Did I do this or that?" I kept asking myself, and then, when the stage director would call for a certain gesture or a bit of action, and I did it, he emphasized myself in the same way. But I soon got used to it, and after a few weeks of actual performance I have almost ceased to think that I am playing a part which might be actually called a leaf out of my own life.

By Mrs. Robert Drouet. The most amusing thing to me about Mr. Drouet's being cast for the Prince in "The Last Appeal" and made to play the scenes of our lives before we married is the way in which he makes love to the girl. It is so entirely different from the way he acted when he was making love to me. I don't mean to say he does it poorly on the stage. In fact, I think he plays this part better than anything he has ever before done; but there is a difference between the Robert Drouet lover in real life and Robert Drouet lover on the stage. I can assure you.

Am I ever jealous of him when I see him taking beautiful actresses into his arms and uttering vows of undying devotion to them? Not in the slightest. When Mr. Drouet was engaged for Colonel Burton in "Janet Meredith" and Mary Menninger was Janet, all my friends warned me to look out for the fascinations of the beautiful Mary. But after I saw Mr. Drouet play the part I knew there was no cause for alarm. Why, the way he used to say "I love you" was simply ridiculous. He might just as well have been saying "It's a nice day" as far as having any feeling in it was concerned.

I was afraid that the audience would not like his acting, and I used to urge him to try to do better, for as I used to say, "I know how much better you can do it. You must try to think that it's 'on the stage'." But he never would or could do what I consider genuine—remembering on the stage I could always tell he was "faking" if the audience could not. When "The Last Appeal" was put on and I sat night after night, watching Mr. Drouet play over the scenes of our lives it seemed to me very, very strange and unreal, as though I were going over past events in a sort of dream. But I have got over that, and I don't do anything any more about it, except to try to discover points where I know from my own experience Mr. Drouet can play his part better.

SONGS THAT HAVE KILLED

From London Answers. The now popular song of "Dolly Gray" has connected with it two sad and striking tragedies. Not long ago a promising young actress fell dead on the stage of the Lyceum Theater, in Birmingham, just after finishing the refrain, which, as every one knows, begins with the line: From London Answers.

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ROBERT DROUE ACTS HIS OWN LOVE STORY.

Prominent Young Actor Who Was Beseet With Opposition in Wooing a Chicago Girl Is Now Turning the Trouble Into Happiness by Successfully Portraying the Emotions He Has Experienced.

Special Correspondence of The Sunday Republic. New York, May 29.—How does it feel to act on the stage the drama of one's own life? To portray to the multitude who crowd the theater the most intense moments of one's own experience? To expose, as it were, to the public the secrets which ordinarily lie buried in the innermost recesses of one's heart? There are many things in the lives of all men and women which they hesitate to lay before the world, but nothing is so sacred as the wooing of a man's bride. This is so even when the path of true love runs smoothly. When it is beset with troubles and opposition, when parents alternately threaten and plead, when rivals slander and lie, then the time of courtship is indeed a most unhappy one. Yet the truth of the old saying that "nothing succeeds like success" is never better exemplified than when, despite all difficulties and opposition, a man wins the girl of his heart, and the resultant happiness is so great that it changes all his old trouble into a joyful memory of trouble overcome.

So, at least, thinks Robert Drouet, the leading man of "The Last Appeal," and he ought to know, for few men have gone through a more severe trial in winning a wife than did he. He is the son of the late Loring of Chicago to become Mrs. Drouet, and to cap the climax, he is in "The Last Appeal" going through the same experience, almost to the very words, in his fight for a wife that he went through with a short time ago in real life. There is but this difference: In the stage, Mr. Drouet is the Crown Prince who wishes to marry the daughter of a commoner. In the drama of real life the positions were practically reversed, for Miss Loring is the daughter of a millionaire, while Mr. Drouet was a young and comparatively unknown actor. Both Mr. and Mrs. Loring were tremendously opposed to the stage and stage people, and Miss Loring, who is one of the most beautiful women in the United States, was



Womankind. I do not say that Womankind is vanity; nor am I blind to any virtue of her sex. But this I'm certain of—she checks Man's aspiration for the things His loftiest ambition brings. He strives to hold him back when he Inspired by that Divinity Which shapes our ends, is urged to take The dangerous hazard for the sake Of greater gain in wealth and name; Nor does it seem to her a shame When he rejects those things she appeals For her sweet sake; because she feels That she, by some predestined plan, Is truly Heaven's best gift to man.

And when he thinks of her as his, He knows she's all she feels she is. —William J. Lampton.

Fresh Meat From Uruguay.

According to the report of United States Consul Albert W. Swain, at Montevideo, the exports of fresh meat from the River Plate show a steady increase. Nearly two years ago the export of live stock from the River Plate to Europe was embargoed by reason of the foot and mouth disease, and while the disease has disappeared the market remains. This has caused a marked development of the refrigerated beef industry, so that three lines of steamers, including the Royal Mail Packets, have been fitted to carry beef in quarters to the English markets. The beef exports up to October 1, 1901, have amounted to 247,924 quarters, as against 143,800 for the same period of 1900. During the same nine months 1,939,642 frozen sheep were exported to Europe. The River Plate can easily furnish for 4,000,000 to 4,000,000 quarters of beef for export. The cattle used for the trade cost an average of \$23 to \$30 gold per head at the killing market. The best sheep for freezing cost an average of \$1 per head.