

THE PEACOCK THRONE.

A Brilliant and Costly Affair as Described by Ancient Authors.

Readers often confound the peacock throne of Shah Jehan with the throne of Darins, the latter being mentioned by several ancient authors as being of unusual splendor. Hamelin says: "The famous peacock throne of Indian history is no myth; the Tavernier examined it with care, and has left a description of it so clear that its reality and its value are matters of fact. It was so called from the figures of two peacocks with expanded tails standing behind it as large as life. These figures were constructed of gold and precious stones of all varieties, and so arranged as to represent the natural colors of the birds. The beautiful hues of the feathers were closely imitated by the arrangement of fine rubies, diamonds, sapphires and other gems. The throne was six feet long and four feet wide, and was constructed of solid gold, inlaid with diamonds, emeralds and rubies. Steps of silver were placed in front of it; while a canopy of gold, fringed with pearls, supported by 12 pillars emblazoned with flashing gems, surmounted the whole. Between the peacocks stood a representation of the parrot, carved from emerald or some green stone. On each side of the throne was placed one of the seven muskellias, called chat-tare, made of richly embroidered crimson velvet fringed with pearls. Their handles were of solid gold, about eight feet long, and studded with diamonds. This was the most costly and superb work of art of its kind ever invented. Its rival was the cerulean throne of the house of Ithamene in the Nizam. It was constructed in the seventeenth century, and according to the description of Perishta, the Persian historian, was nine feet long by three feet wide, made of ebony, covered with plates of gold, and inlaid with gems. Its value was estimated at quite \$20,000,000. At the sack of Delhi the peacock throne, with many other precious relics, fell into the hands of Nadir Shah and his ravenous followers, and was carried off by them and broken up."—St. Louis Globe-Democrat.

FRENCH HUMOR.

M. Sarcey Helped to Caricature Himself in Carnival Time. It is often said that Frenchmen lack humor and dread ridicule; but M. Francisque Sarcey has given an example of that humorous good sense which defies mockery. At a carnival time in Paris it is customary to exhibit on the boulevards grotesque effigies of well-known public men. A modest stranger called on M. Sarcey to tell him that his image was to figure in the procession. "Very good," said M. Sarcey. "What can I do for you?" "Well, if you would be so kind as to lend us some of your veritable garments, they would make the likeness all the stronger." "No doubt," responded the critic, blantly. "In that cupboard you will find several hats." "Oh, the veritable hat will not do! You see, your head—the head of the effigy—is enormous." "Tres bien. Take a coat, then." Dressed in the veritable coat, the Sarcey dummy was an immense success. It seemed so strange to literary Paris, however, for a man to aid and abet the caricature of himself that M. Sarcey has volunteered an explanation, which is a delicious bit of humor. "Lamartine," he remarks, "would not have consented to lend his coat for such a purpose. He was a poet with a sensitive soul. So was Victor Hugo. But what would you? We cannot all be Lamartines and Hugos. Why should we poor journalists, who have no feelings to speak of, deny ourselves to the populace when we can contribute to their harmless amusement? Besides, they may not always think it worth their while to notice us. An agreeable trifle came to me the other day and asked my permission for the use of my name in a burlesque. I gave it cheerfully. 'This may be the last time,' said he. 'What do you mean?' I asked. 'Well, you are going out of date, and next year you may not be worth a laugh.'"

DANTE'S INFERNO.

Striking Illustrations Produced by Old Monkish Copyists.

Next to the Bible, no book has passed through as many editions, has been more thought over and worked over, than Dante's "Divine Comedy," says the Kansas City Journal. During the middle ages it stood side by side with the Bible in the libraries of the monks and was copied and recopied by their tireless fingers and illuminated by their artistic skill. It is easy to explain this monastic devotion when we know that Dante wrote his great poems in the faith that the history of the world had been directed from the beginning toward the redemption of the elect. The Roman empire was foreordained and established for this end; it was to prepare the way for the establishment of the Roman church. Is it any wonder, then, that the monks were eager to illustrate his graphic descriptions, especially of the inferno, and hold them up for the delight (?) of the world. A learned German, Prof. Ludwig Volkman, has just made a careful search among the manuscripts moldering in the libraries of Europe, bringing to light many strange and striking illustrations accompanying Dante's works as copied by the old monks. In the library of the vatican Prof. Volkman found a picture accompanying the twelfth canto of the inferno, in which the Centaur Nessus, Virgil, Dante's guide through the lower regions, and Dante himself appear. This is Dante's description: "On with the trusty escort moved we, Along the crimson boiling edge. They held the white shroud along. Under it I saw a man and a woman. And the great Centaur said: 'Tyrant! given to blood and pillage, Here weep thy cruel pleasures. Here Alexander and that cruel Dionysius. Who caused to Sicytus most evil years. Then turned I to the poet. Said he, Let him now be first and I second.'"

"Father along the Centaur stopped, Above some scum to the throat, Out of that boiling stream. Then saw I folk holding above the tide Their heads, even to their chest. Here weep they their cruel pleasures. Till it cooled only the feet." In the national library at Paris was discovered a manuscript written in the fourteenth century, and in it a scene from hell, corresponding only to the general terror of the "Inferno." In it the devils stand on a mountain in the background and draw the sinners to them by rakes and throw them into the pool. In the foreground a devil crowds the souls—among them a king and a bishop—into a kettle with his pitchfork, and near him a monster drives a nail into some sinner's breast. On the other side is a huge kettle in which the damned—among them an emperor and a pope—are boiled. High up sits Lucifer, a six-armed, horned devil, with a trident in one hand. A frightful picture of the serpent's attacking a sinner is found in a manuscript in the royal library at Dresden, having a red tint in the original, giving it a hellish glare. Dante and his guide, Virgil, are up on a rock watching the scene, described in canto XXV. An illustration of Cerberus and the "hell hounds," taken from a unique manuscript in the vatican library, written early in the fifteenth century, is also a remarkable piece of monastic art. The clouds, ice and water are all depicted with infinite care and according to Dante's vision: "When that great worm Cerberus saw us Wide opened his his mouth and showed His fangs. No limb of his had he keep quiet. My leader, opening wide his hands, took us in. And full from thence it into the ravenous throat. As the dog that barking craves is quiet when his food he bites. And a silent and fight only to devour it. Such he was those filthy faces of demon Cerberus." So thundering at the souls. That they would fair be dead."

THE WORK OF THE DIVER.

Is an Exceedingly Unhealthy and Dangerous Calling. The diving suit in which men work beneath the surface of the water is probably the most curious looking apparatus that can be devised. It consists of a huge helmet, thick rubber clothing, even to gloves of the same material, and heavy rubber boots with leaden soles. The weight of the boot is necessary to counterbalance the weight of the helmet, otherwise the diver might not be able to maintain a perpendicular position in the water. Air is supplied to the diver by two flexible tubes, which are lined with coils of steel wire to resist the pressure of water at great depths and also to prevent the supply of air being cut off in case the tube should be accidentally jammed between two pieces of woodwork in a sunken ship. Air is forced down the tubes by means of a pump and the diver carries a signal line by which he intimates to his assistants on the surface the proper time for drawing him up. Divers cannot descend to a greater depth than 100 to 200 feet, and even at these depths suffer greatly from the pressure of the water. The work is very unhealthy, exceedingly dangerous, and cannot be followed long without risk of hemorrhage of the lungs or the rupture of blood vessels in the vital organs.—St. Louis Globe-Democrat.

TIGER TEMPLE AT CUTTACK.

A Growsome Sanctuary in India Far from Safe for Europeans.

Imagine walking right into a tiger's jaws every Sunday! Yet that is just what the Hindoos near Cuttack in India used to do—though, of course, they knew nothing of our Sunday—whenever they went to worship. To be sure, the tiger's jaws were of stone, as shown in the accompanying picture; but it was a decidedly sensational proceeding none the less. A tiger's maw is about the last form we should think of giving to a church, but by these people it evidently was regarded as highly appropriate. One does not wonder so much when he begins to investigate their religion, for the gods they worshiped were for the most part no better than fiends according to our ideas. So it may have seemed quite natural to go into the "jaws of hell," or something very similar in appearance, to pay them homage. The tiger temple here represented is hewn out of a great mass of rock projecting from a ledge. Probably nature had given it some resemblance to a tiger's head, but the clever stoneworkers have carved and shaped it until the likeness is something startling. A tiger of the ordinary size is bad enough, but here one as big as ten elephants seems to be pushing his ugly nose out from under the overhanging rocks, crouching and ready to spring. The upper jaw and teeth make a sort of portico; the arch over the doorway suggests the tongue, and the opening itself the aperture of the throat. Through this you apparently pass into the creature's maw, but in fact find yourself in a small, dark chamber, which once contained a hideous idol of some sort. It is only to be hoped that human sacrifices were not offered to appease its wrath in this growsome den. Just as Egypt is full of rock-hewn tombs, so India is full of these cavern sanctuaries; about Jumna alone there are said to be as many as 90 of them. Of course, they are not all patterned after the beasts of the jungle, but they are almost invariably grotesque in the extreme; for it is a curious fact that everything pertaining to these cruel gods is made as monstrous and repulsive as their own nature. The Hindoo Pantheon is like a congress of demons holding high carnival. It was inevitable that such a religion should make those who followed it vindictive and merciless; and it has been observed that the carvings on these strange temples very generally represent somebody ruthlessly treading down somebody else into the mire. Like ancient monuments elsewhere, most of these cave sanctuaries were the accumulations of ages, but a great number of them have been carefully excavated by the English, so that it is easy to examine them. Still, they are evil places, neither safe nor attractive to visit. The fierce sun of the tropics, beating down upon the rocks, renders the interior hot and stifling almost beyond endurance, and deadly fever germs often lie in ambush there. Besides, these dark holes are a favorite lurking place of serpents—and all India is fairly a-wriggle with snakes of the most venomous kinds; the terrible hooded cobra being one of the commonest and worst. Even bears and panthers often make their lair in the gloomy recesses; and after braving the teeth of the stone tiger and entering his maw, you may very possibly run into the jaws of a real tiger that has taken up his abode there. And, really, he may well be excused for concluding that the place which stimulates his aspect was intended for his use. Such, indeed, may be the fact, for tigers are still regarded with superstitious awe by the natives.

Parasites in Meat.

Since certain parasites (Cysticercus cellulosa and C. bovis) are directly transmissible to man through the use of meat, a knowledge of these worms enables inspectors to prevent the spread of their tapeworm stage among human beings by condemning the infested meat or subjecting it to processes which will render it harmless. The rigid system of meat inspection in Germany has resulted in an actual decrease in tapeworm disease (by Taenia solium and probably also by T. saginata) in man and in the frequency of C. cellulosa in the human eye.—Government Bulletin.

Know It All.

"By the way, Tom," said Mr. Manning to his son, fresh from academic groves, "I have been thinking the matter over, and I have come to the conclusion that I had better go to school somewhere and that you had better take the business and run it. It cannot help improving under the eye of one so gifted as yourself."—Boston Transcript.

The British Museum Library.

About 40,000 volumes are every year added to the British museum library. The printed catalogue, which is to be completed at the end of the year 1900, will fill nearly 1,000 volumes.

Bulletin Financier.

Jouidi, 1er septembre 1898.

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