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NEXT WEEK--GREAT DOUBLE SUPPLEMENT

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RICHARD K. FOX, Editor and Proprietor. | NEW YORK, SATURDAY, SEPTEMBER 16, 1899. | VOLUME LXXV.—No. 1152. Price 10 Cents.

FREE SUPPLEMENT--WILL CURLEY, OF NEWCASTLE

THEY WENT ON A RACKET.

TWO GIRLS OF ATLANTA, GA., WITH CHAMPAGNE TASTES HAVE A HIGH OLD TIME.

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SCIENTIFIC AMERICAN

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A WEEKLY JOURNAL OF PRACTICAL INFORMATION, ART, SCIENCE, MECHANICS, CHEMISTRY, AND MANUFACTURES.

Vol. LVII.—No. 27. [NEW SERIES.] NEW YORK, DECEMBER 31, 1887. [$3.00 per Year.

THE NEW PHONOGRAPH.

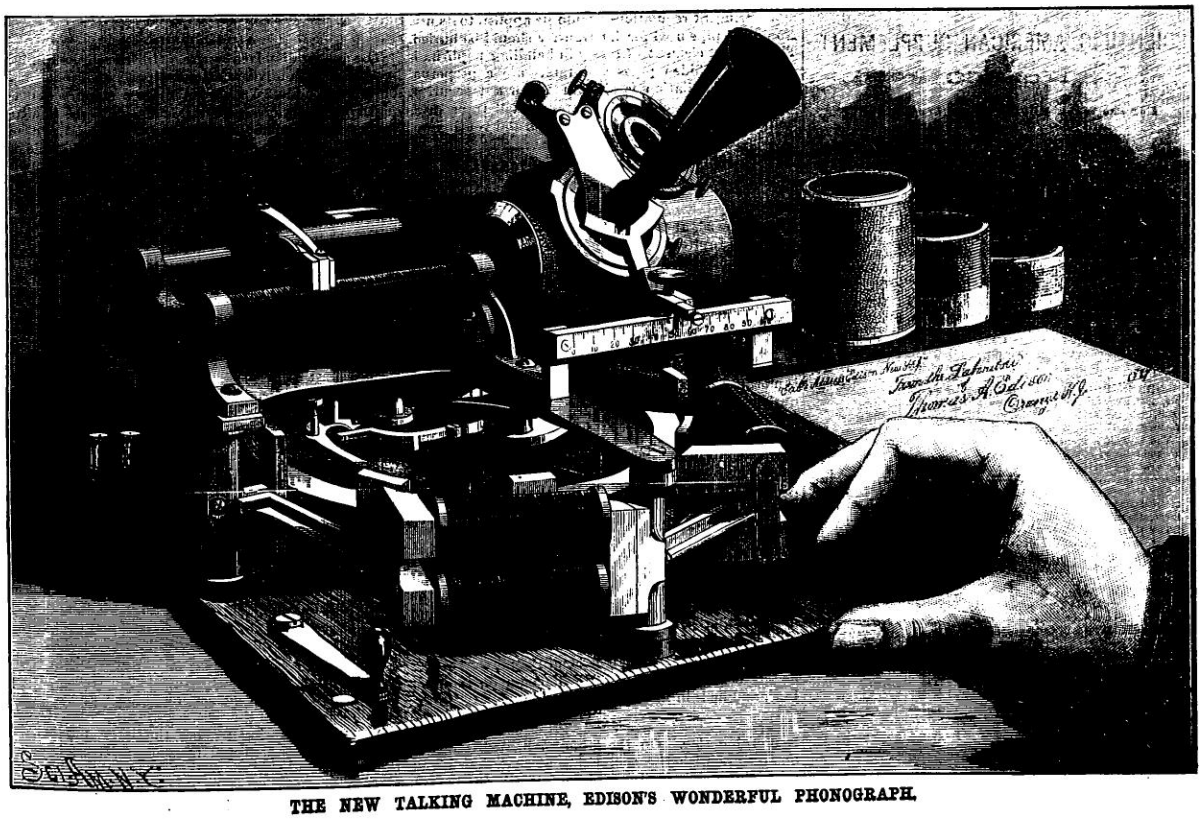
Ten years ago a young man came into the office of the SCIENTIFIC AMERICAN, and placed before the editors a small, very simple machine about which very few preliminary remarks were offered. Our visitor without any ceremony whatever turned the crank, and to the astonishment of all present the machine said: "Good morning. How do you do? How do you like the phonograph?" The machine thus spoke for itself, and made known the fact that it was the phonograph, an instrument about which much was said and written, although little was known.

It was the latest invention of Edison, and the editors and employes of the SCIENTIFIC AMERICAN formed the first public audience to which it addressed itself. The young man was Mr. Thomas A. Edison, even then a well known and successful inventor. The invention was novel, original, and apparently destined to find immediate application to hundreds of uses. Every one wanted to hear the wonderful talking machine, and at once a modified form of the original phonograph was brought out and shown everywhere, amusing thousands upon thousands; but it did not by any means fulfill the requirements of the inventor. It was scarcely more than a scientific curiosity or an amusing toy. Edison, however, recognized the fact that it contained the elements of a successful talking machine, and thoroughly believed it was destined to become far more useful than curious or amusing. He contended that it would be a faithful stenographer, reproducing not only the words of the speaker, but the quality and inflections of his voice; and that letters instead of being written would be talked. He believed that the words of great statesmen and divines would be handed down to future generations; that the voices of the world's prima donnas would be stored and preserved, so that, long after their decease, their songs could be heard. These and many other things were expected of the phonograph. It was, however, doomed to a period of silence. It remained a toy and nothing more until a few months since, when it was made known to the public that the ideal phonograph had been constructed; that it was unmistakably a good talker; and that the machine which most people believed to have reached its growth had after all been refined and improved until it was capable of faithfully reproducing every word, syllable, vowel, consonant, aspirate, and sounds of every kind.

During the dormancy of the phonograph its inventor secured both world-wide fame and a colossal fortune by means of his electric light and

(*Continued on p. 422.*)

PHONOGRAPH WITH MULTIPLE EARPIECE.



THE NEW TALKING MACHINE, EDISON'S WONDERFUL PHONOGRAPH.

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HER SPINNING-WHEEL.

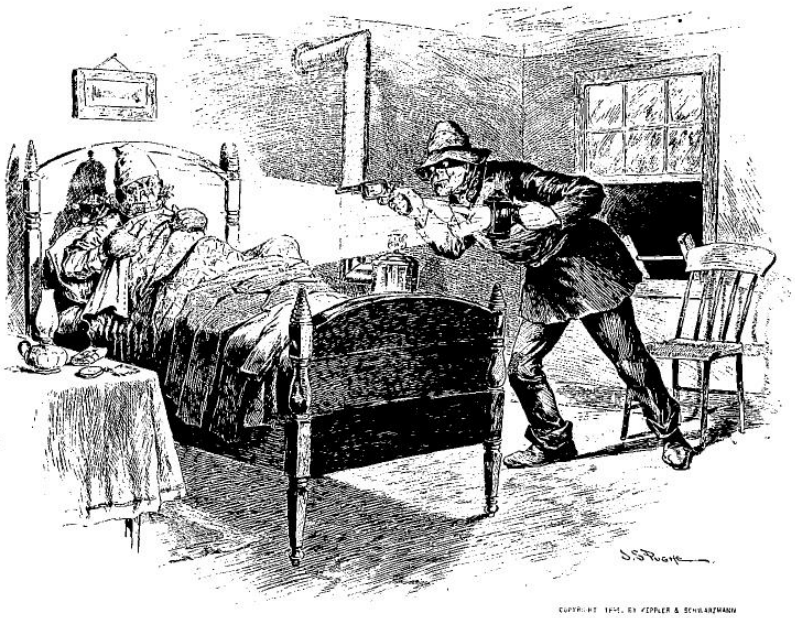
HER SPINNING-WHEEL she deftly guides,
As by the homely hearth she bides;
Within a quaint, old, straight-backed chair,
A damsel with a modest air,
Over the treadle swift, presides.

But through the years, Time onward glides,
Careless if good or ill betides;
Nor will his ruthless changes spare
Her spinning-wheel.

Another cycle he provides,
Right readily she mounts and rides;
The modern maid, fearless and fair,
Daintily gay and debonair;
Trimly equipped, she deftly guides
Her spinning-wheel.

Carolyn Wells.

WHEN A MAN is his own enemy he can't help winning the fight.



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THE SUBURBANITE'S PRAYER.

SUBBUBS.—Take everything—watch, chain, rings, and money, but leave—

BURGLAR.—What?

SUBBUBS.—The stove.

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UNNECESSARY CAUTION.

YOUTH.—Don't put any of that *brillantine* on my moustache!

BARBER.—No; it is n't good for the skin.

AN ARGUMENT.

MR. CRUSTY.—No, sir; I think you 're a fraud. I don't believe you 're blind at all.

THE MENDICANT.—If I was n't blind, do you think I 'd ever ask such a miserly-lookin' cuss as you for anything?

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THE DEADLY PARALLEL.

VAN BIBBER.—Deah me! This papah says that the feud between the two bwanches of the Astorbilt family has broken out again.

BEAUREGARDE FYRSTFAMLY *(of Tennessee)*.—Why, I did n't think yoah No'thern families had such institutions. I suppose on sight they 'll shoot to kill, sah?

VAN BIBBER.—Bless me! No. But they 'll cut each othah dead.

NOT RIPE FOR AN OPERATION.

SHE.—The roof is leaking again. We ought to send for the man to fix it.

HE.—It *might* be better to wait until it gets so that he can't possibly make it any worse.

A HYPOCRITE IS like a tack;—he can do the most mischief when pointing to heaven.

SCIENCE *VERSUS* ART.

SHE.—Why is it that electric lights are so unbecoming to a woman's complexion?

HE *(her scientific brother)*.—Why, that 's perfectly plain! You can *see* it by them—that 's all.

A SNAP.

JACK.—It is going to take Ada a long time to learn to play the banjo.

HELEN.—Has n't she any talent?

JACK.—Oh, she has talent enough; but I 'm teaching her.

MANAGER OF THE BUFFE.—I suppose you have n't any high kickers in your company?

MANAGER OF THE GRAND.—Have n't I? I don't pay any of my prima donnas less than five hundred dollars a week.

UNDER COVER.

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DENTIST.—I dislike very much to pull these three front teeth. It will spoil your entire appearance.

MR. NOSENHEIMER *(after the teeth are out)*.—Dot vos all right, Toctor; dey vill neffer be noticed.

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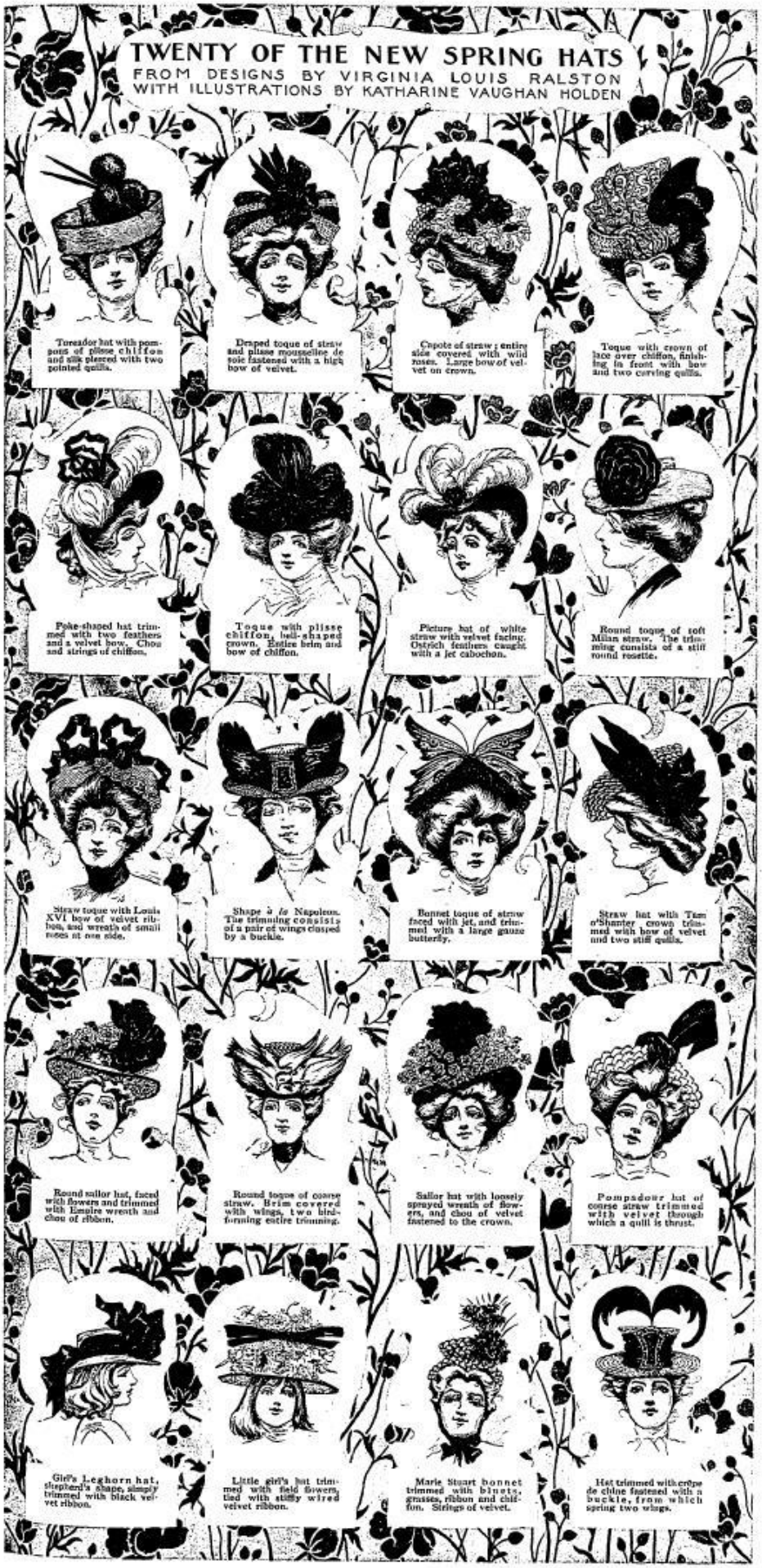
TWENTY OF THE NEW SPRING HATS

FROM DESIGNS BY VIRGINIA LOUIS RALSTON
WITH ILLUSTRATIONS BY KATHARINE VAUGHAN HOLDEN



Toreador hat with pompons of plisse chiffon and silk pleated with two pointed quills.

Draped toque of straw and plisse mousseline de soie fastened with a high bow of velvet.

Capote of straw; entire side covered with wild roses. Large bow of velvet on crown.

Toque with crown of lace over chiffon, finishing in front with bow and two curving quills.

Poke-shaped hat trimmed with two feathers and a velvet bow. Chou and strings of chiffon.

Toque with plisse chiffon, bell-shaped crown. Entire brim and bow of chiffon.

Picture hat of white straw with velvet facing. Ostrich feathers caught with a jet cabochon.

Round toque of soft Milan straw. The trimming consists of a stiff round rosette.

Straw toque with Louis XVI bow of velvet ribbon, and wreath of small roses at one side.

Shape à la Napoleon. The trimming consists of a pair of wings closed by a buckle.

Bonnet toque of straw faced with jet, and trimmed with a large gauze butterfly.

Straw hat with Tam o'Shanter crown trimmed with bow of velvet and two stiff quills.

Round sailor hat, faced with flowers and trimmed with Empire wreath and chou of ribbon.

Round toque of coarse straw. Brim covered with wings, two birds forming entire trimming.

Sailor hat with loosely sprayed wreath of flowers, and chou of velvet fastened to the crown.

Pompadour hat of coarse straw trimmed with velvet through which a quill is thrust.

Girl's Leghorn hat, shepherd's shape, simply trimmed with black velvet ribbon.

Little girl's hat trimmed with field flowers, tied with stiffly wired velvet ribbon.

Marie Stuart bonnet trimmed with bluets, grasses, ribbon and chiffon. Strings of velvet.

Hat trimmed with crêpe de chine fastened with a buckle, from which spring two wings.

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ST. NICHOLAS

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MORNING ALONG SHORE

BY L. M. MONTGOMERY

HARK, oh, hark, the elfin laughter
All the little waves along,
As if echoes speeding after
Mocked a merry merman's song!

All the gulls are out, delighting
In a wild uncharted quest—
See the first red sunshine smiting
Silver sheen of wing and breast!

Ho, the sunrise rainbow-hearted
Steals athwart the misty brine,
And the sky where clouds have parted
Is a bowl of amber wine!

Sweet, its cradle lilt partaking,
Sounds that hover o 'er the sea,
But the lyric of its waking
Is a sweeter song to me!

Who would drowse in dull devotion
To his ease when dark is done,
And upon its breast the ocean
Like a jewel wears the sun?

"Up! forsake a lazy pillow!"
Calls the sea from cleft and cave,
Ho, for antic wind and billow
When the morn is on the wave!

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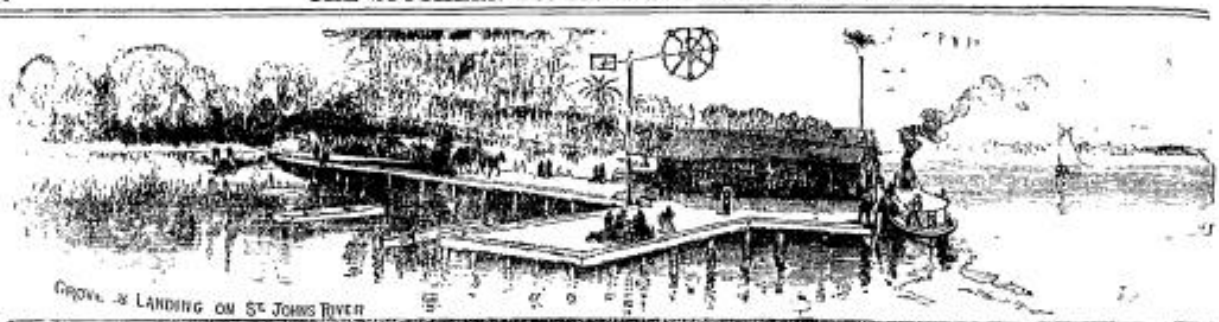

GROVE & LANDING ON ST. JOHNS RIVER

SCENE IN THE GROVE

CLIPPER

IRRIGATION

SHOWERING THE TREES

SIZING THE ORANGES

The Outlook

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SOME FUTURE ARTICLES

A study of the blind by a blind man is contained in an article, "How We Lived at Perkins Institute," by Clarence Hawkes.

"Do Reformatories Reform?" is a keen and public-spirited inquiry into certain important questions relating to this branch of the state's dealing with young criminals. It is written by Mr. Harry Hall, Treasurer of the Berkshire Industrial Farm.

Mr. N. O. Nelson, of St. Louis, well known not only as a large manufacturer but also as a student and writer on industrial topics, has written an article for The Outlook called "Co-operative Stores."

"The General Housework Employee" is the title of an article by Isabel K. Whiting which tells how one home-maker solved this problem, and lays emphasis on the fact that domestic employees, instead of being classed as servants, should be regarded and classed with factory and store employees.

"The Kingbirds of Hatch Pond" contains some very remarkable photographs of bird life taken by the author, Professor H. K. Job, who is one of the very best nature students and scientific writers in the country.

"America's Greatest Dairymen," by A. W. Hopkins, tells of some remarkable inventions and practical methods which have been of the very greatest value to dairymen and farmers. It is elaborately illustrated.

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July 16, 1903

The Independent

A WEEKLY MAGAZINE

Survey of the World 1649

The Boyhood of Leo XIII . . . . . SALVATORE CORTESI 1657

A Song of Harvest (Poem) . . . . . ANNIE WELD EDSON MACY 1661

When the Pope Dies . . . . . HENRY C. VEDDER 1662

The Flower (Poem) . . . . . WILLIAM HAMILTON HAYNE 1665

A Summer's Day in the Country . . . . . E. P. POWELL 1666

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Wanted, a New Patriotism . . . . . ERNEST CROSBY 1677

The Story of Two Moonshiners 1680

A Novelty in Fishing Clubs . . . . . WILLIAM E. MEEHAN 1684

Memory (Poem) . . . . . GRACE GOODWIN 1686

Book Reviews 1687

Editorials 1694

Insurance, Financial, Etc. 1705

Ten Cents a Copy — Two Dollars a Year

130 FULTON STREET, NEW YORK

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The native dancers of Teheran are men, as the law does not allow women to perform in public. An occasional performance is given in a harem where women dance, but they are always those of questionable repute. The men dance in the tea-houses and pick up a precarious living by contributions from their patrons. They are brought up to their vocation from their boyhood and invariably wear long hair in imitation of women. They shave their faces smooth, and are such good imitations of the gentle sex that they easily impose upon the ignorant. They dance to the music of tambourines and a one-stringed guitar, keeping time with castanets attached to their thumbs.

The King of Siam enjoys the royal prerogative of keeping bands of dancing- and singing-girls. At five years of age, and sometimes before, the tots are set to work practising in the royal gymnasium, and small wonder is it that their bones seem to be made of gristle and that they are really the most flexible of human creatures. The most astonishing and marvelous thing the dancers do is to pick up bits of straw with their eyelids. Naturally this can be done only by the youngest and most supple. It is one of the exercises in the gymnasium.

The cup-dance is a most graceful and intricate measure, and to the looker-on it seems almost miraculous. It may be called the national dance. A row of young girls, each with a cup on her head, take their places in the center of the great hall. To the accompaniment of the band they kneel down, fold their little hands, and bow their small heads until their foreheads almost touch the polished marble floor, keeping the cups steadily on their heads all the time by a series of skilful jerks of the neck. They also make a series of rapid and intricate circles bringing into play almost every muscle of the body, without in the least disturbing the cups.

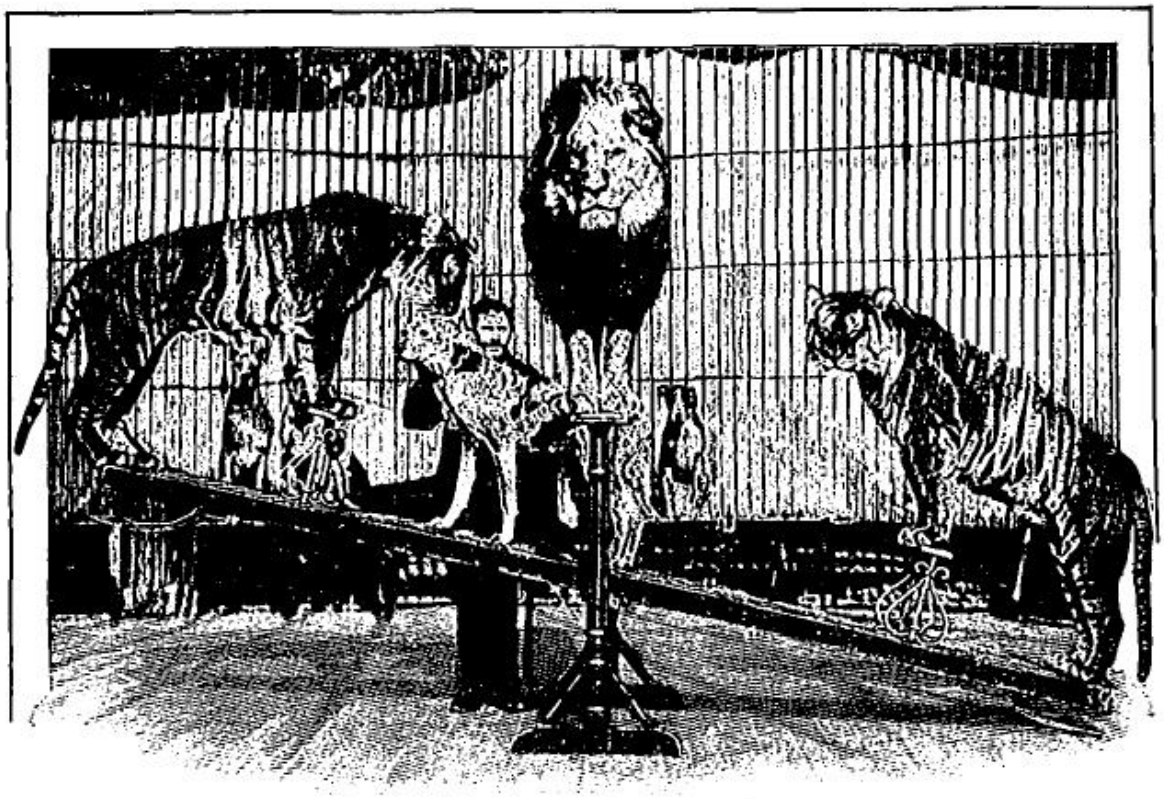
JAPANESE DANCING-GIRLS.

The principal amusement of the Eskimos of St. Michael is dancing, and they indulge in it upon the slightest provocation. In winter they dance within doors. Their halls are dirty and filthy beyond description. When the weather is warm enough they perform on the green, where they

THE COSMOPOLITAN.

From every man according to his ability: to every one according to his needs.

VOL. XXXIV. DECEMBER, 1902. NO. 2.

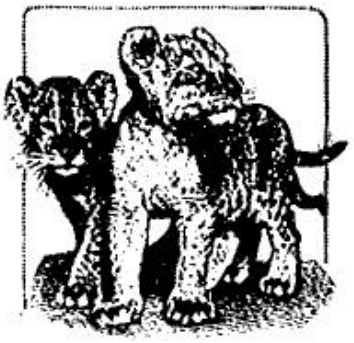


THE RESULT OF LONG TRAINING.

TRAINING WILD ANIMALS.

BY HJALMAR HJORTH BOYESEN, 2d.

THE modern wild-beast show and that of the Roman amphitheater are alike in the respect that in both human beings enter the arena to encounter the beasts. In the Roman show, however, the beasts conquered the man, while in the show of to-day the man conquers the beasts. In these days of rapid progress toward correct methods of thought in every field of activity only the most confirmed pessimist has the courage to point back to "the good old days" and aver that everything was done better then than it is to-day, and that even the circuses and other public amusements afforded more pleasure than do the modern ones. Certainly in few fields has the progress been more rapid than in the care and training of wild beasts for the instruction and entertainment of the public. Of course, it is natural that, with the growth of knowledge and experience in their handling, the treatment has become more humane, and the methods by which they are schooled have undergone the most radical changes. The man who has charge of a modern animal-spectacle calls himself a



FIRST-GRADE PUPILS.

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