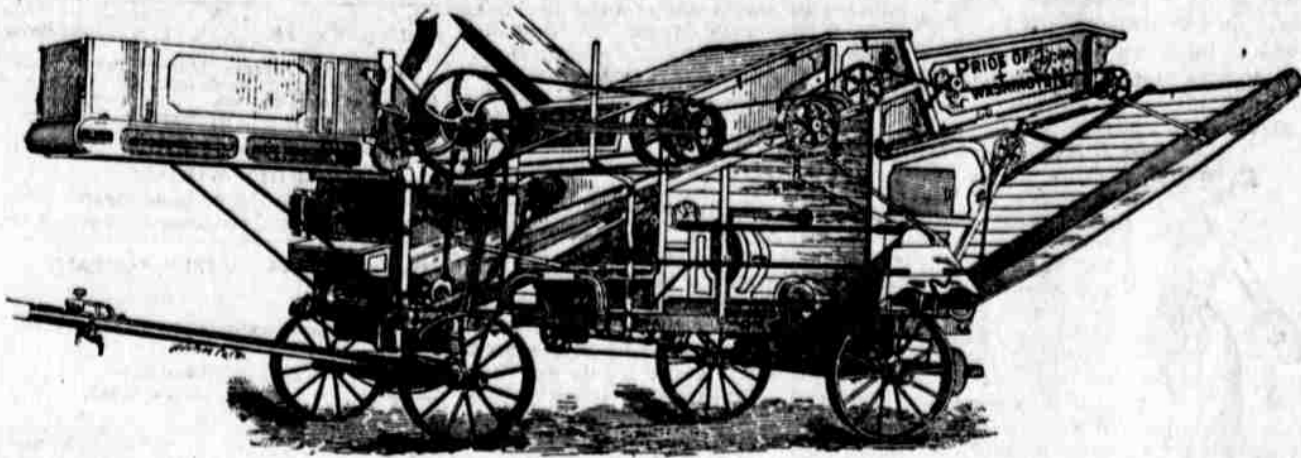


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BURYING THE DEAD AT MANILA.



HOW THE DEAD ARE BURIED AT MANILA.

The Manila cemetery consists of two circular walls, about seven feet thick pierced with holes, in which the coffins are placed. After a coffin has been deposited the hole is bricked up and faced with a memorial tablet. These graves are leased for five years, at the end of which time, unless the lease is renewed, the coffins are taken out and the bones thrown into a pile just outside the wall. The walls of the cemetery are constructed of earth and rubble faced with stone, and the tropical rains soak through and rot the coffins. This method of burial dates back to the days of the domination of the Spanish friars. All sorts of designs are placed on the memorial tablet which seals the tomb and sometimes after a lease expires and another body has been placed in the grave the same tablet is replaced. The women of Manila are ever faithful in their mourning for their dead and fresh wreaths adorn the tombs of the departed ones constantly.

CHICAGO TO HAVE A HOME FOR DESITUTE DOGS.

Destitute dogs that have not the comforts of home will no longer be given the short shrift of the city pound in Chicago, owing to the ministrations of the exclusive set of society women, who have interested themselves in the cause of the lone lorn canine.

Led in the movement by Mrs. C. A. White, of Michigan avenue, 100 women will found a retreat for canines, called the Home for Destitute Dogs. Mrs. White is a lover of animals, and the sufferings of vagabond canines appeal especially to her. She has herself a large assortment of dogs of high



MRS. C. A. WHITE.

degree, and has entertained many a "blue ribbon" in her kennels. She possesses the finest Japanese spaniels in the country, and is Vice President of the Chicago Kennel Club.

When Mrs. White invited a number of her friends to her home to see if something could not be done for the four-footed friendless, she found enthusiastic support in her philanthropic plans from the women assembled. She argued that while there was a cat hospital in the city, homeless dogs were unprovided for, and she proposed that a retreat for them be built. She offered to give up her intended visit to the seashore to perfect the scheme. The site for the home has been selected and the work of putting up the home will soon be started.

Sick as well as homeless dogs will be cared for, and the destitute dogs will be offered for adoption to any who will promise to care for them and treat them as a canine pet should be treated. Funds for maintaining the home will be secured by subscriptions. Dogs which cannot be cured will be made away with painlessly.

SAYS LONDON IS SQUALID.

Eminent English Architect Compares It with Cities in America. A candid friend of London appeared recently, says the London Mail, in the person of Mr. Trevall, the new president of the Society of Architects. In his presidential address at St. James hall Mr. Trevall said: "The impression that always falls upon one when returning from either the European or American continents to London is the wretchedly narrow and insignificant looking streets, with the low, mean, small shops and dwellings by contrast with what we have just left behind us. It is of little interest to be told just how many hundreds of miles of the same sort of thing London contains more than does any other metropolis in Christendom or elsewhere. "The fact still remains in your mind in a general sense that London looks squalid and miserable by comparison and that feeling affects one for days, until he once more gets seasoned into the old haunts and relapses into that comfortable frame of mind that, after all, even the Strand and Chancery lane, or Fleet street and Ludgate circus, with all their advertising abominations, look at least familiar and homely.

"Take the city of London. It may have some of the finest commercial palaces in the world, rivaling those of old Venice herself, but look how they are huddled together. There is positively not the space to appreciate their design, their proportions, not their detail. Compare the Champs Elysees, Place de la Concorde, or the boulevards of Paris with our best streets and squares and where are we? "Or, say the Ringstrasses of Vienna, or the Boulevard Androssy at Budapest, or, carrying our thoughts across the Atlantic, to Broadway, Fifth avenue, Riverside and Central Park, New York; the Commonwealth avenue, Boston; Victoria square, Montreal; East avenue, Buffalo; Drexel boulevard, Washington avenue, or State street, Chicago; Pennsylvania avenue, Washington, or dozens of others that might be named. Alongside of these our Strand, our Whitehall, our Victoria street, Regent street, Piccadilly, Park lane, Oxford street, etc., are but wretched apologies for what leading streets and thoroughfares should be.

"If we except the Thames embankment, Shaftesbury avenue and the new thoroughfare that is about to be made between the Strand and Holborn, nothing of an adequate scale to the size and importance of this metropolis has yet been attempted. With the dilapidated, rickety, old ramshackle properties that we see in some of the best and most central parts of London, what is wanted is a general rebuilding and improving scheme fixed after mature deliberation by a competent central authority specially constituted by parliament, after consultation with the chief local authorities and perhaps the representative societies of architecture, sculpture and engineering, with a special regard to its qualifications and fitness for the purpose.

"This would be merely following the example that has been set in such capitals as Paris, Vienna and Washington."

DAMAGED BY VIOLIN-PLAYING. Regular Vibrations of the Instrument Make Trouble with Walls. "What force least expected does the greatest damage to buildings?" is a question which a representative of the Indianapolis News asked a well-known architect. The architect's answer may be a surprise to those who do not understand that it is the regularity of vibration that makes it powerful.

It is difficult to tell, replied the architect, but I will venture to say that you would never expect violin-playing to injure the walls of a building. Yet it certainly does. There have been instances when the walls of stone and brick structures have been seriously damaged by the vibrations from a violin. Of course these cases are unusual, but the facts are established.

The vibrations of a violin are really serious in their unseen, unbounded force, and when they come with regularity they exercise an influence upon structures of brick, stone or iron. Of course it takes continuous playing for many years to loosen masonry or to make iron brittle, but it will do it in time.

I have often thought of what the result might be if a man would stand at the bottom of a nineteen-story light well, on the first floor of the great Masonic Temple in Chicago, and play there continuously. The result could be more easily seen there than almost anywhere else, because the vibration gathers force as it sweeps upward.

A man can feel the vibrations of a violin on an iron-clad ocean vessel, and at the same time be unable to hear the music. It is the regularity which means so much. Like the constant dripping of water which wears away a stone, the incessant vibration of the violin makes its way to the walls, and attacks their solidity.

The husband of a jealous wife nearly always thinks to himself, "Well, there is some reason for it; I am a sweet old thing."

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