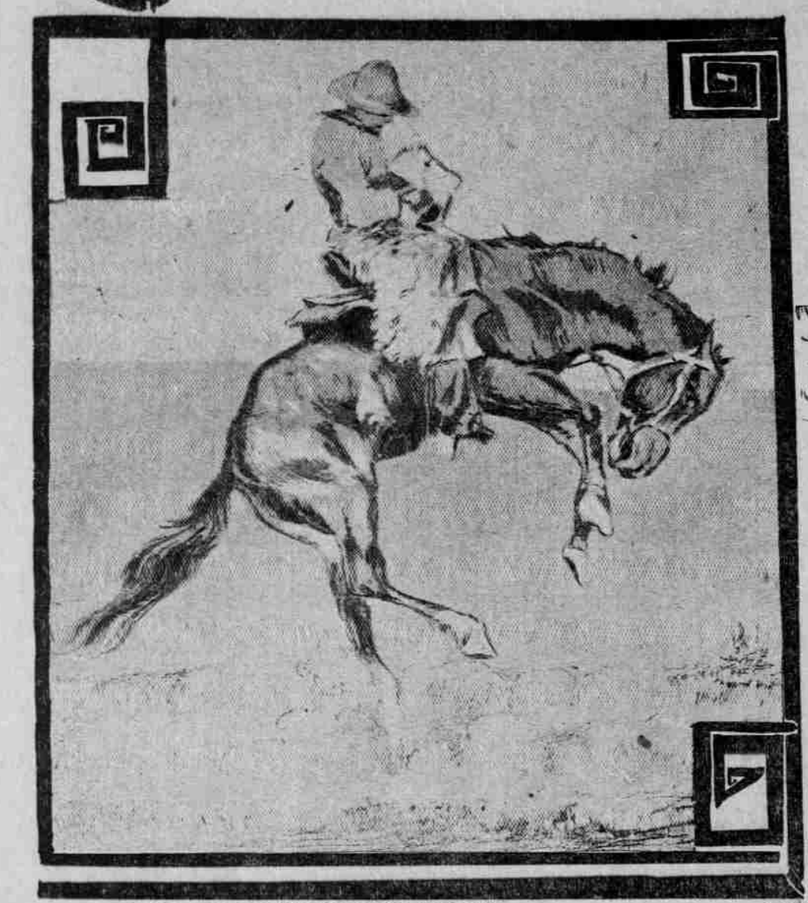
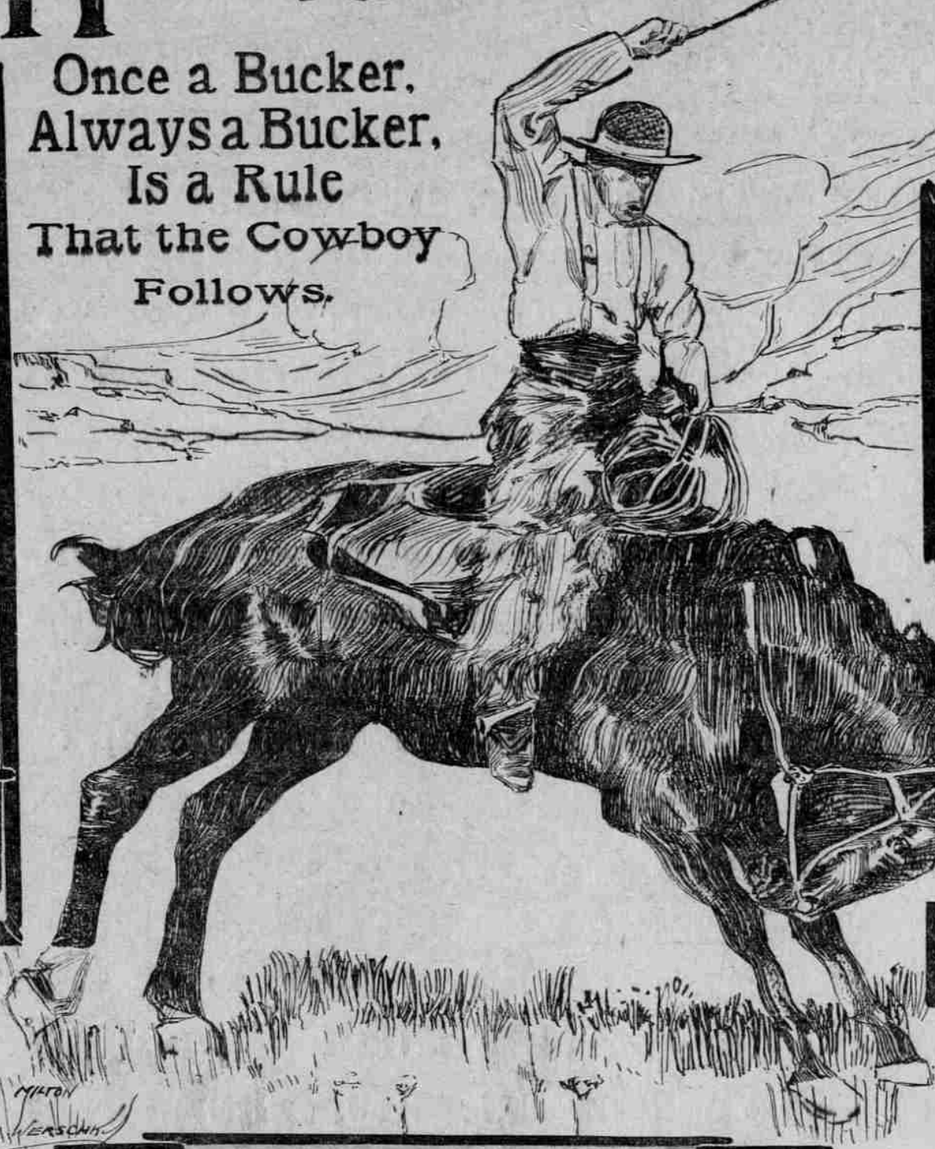
OUTLAW HORSES THAT CAN NEVER BE TRAINED

Once a Bucker, Always a Bucker, Is a Rule That the Cowboy Follows.

Biography of "Steamboat" the Meanest of All Mean Horses in America



AT THE TOP OF THE JUMP



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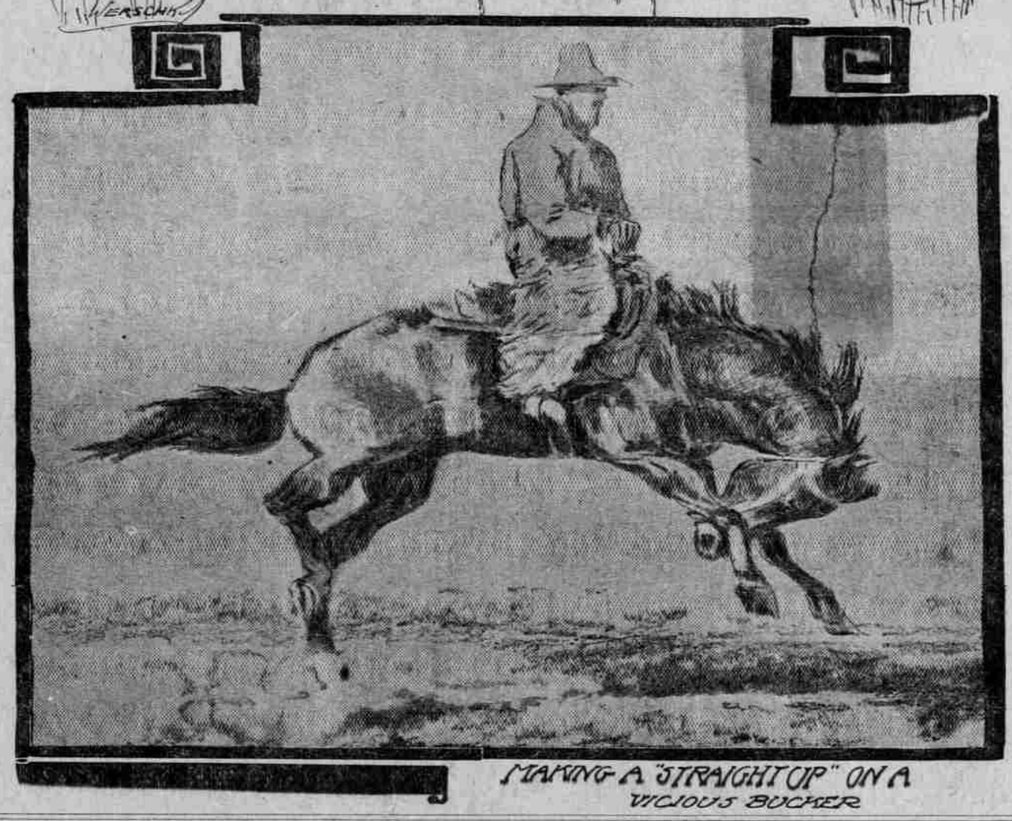

MAKING A "STRAIGHT UP" ON A VICIOUS BUCKER

CLAYTON DANKS, one of the best cowboys that ever threw leg over saddle in Wyoming, had just finished a ride on the great outlaw horse, Steamboat, the worst horse in the world. The big black horse had fought with every trick at his command and had pitched, sunfished, sidestepped and changed ends, winding up his performance with a series of hard, crashing descents that had unseated many a champion. The cowboy was panting heavily as he leaned against the corral gate.

"If it hadn't been for the sandy soil out there, he'd got me," admitted the cowpuncher. "I've been on all the bad horses in the West, I guess, but old Steamboat sure has a right to his title. He is the worst outlaw that ever happened, and that black hide of his'll be full of cussedness until he dies."

"What makes Steamboat harder to ride than any other horse?" was asked.

"It's the way he comes down to the ground. There are other outlaws that do more fancy steps when they're bucking, but they don't jar a man like old Steamboat. You see Steamboat is a big, heavy horse. He is about 12 years old, and he has been bucking just the same for eight years, or ever since they first put a saddle on him. He fought just the same way when he was brought in off the range and they tried to break him. He gives sort of peculiar, side-twisting jumps, and when he hits the ground you think you've fell off one of those 20-story terraces down in New York. He looks easier to ride than lots of other horses, but he isn't. He's the worst horse in the world, all right, when it comes to making a fight.

When You Try to "Scratch" Him.

"There's no cowboy wants to try to scratch Steamboat," went on Danks, as he peered through at the big horse who was walking calmly about within the corral, looking like anything but an equine desperado. "You'll know it's customary for bronco-busters to scratch the shoulders of a horse with their spurs, just to get the buck out of 'em quicker. Well, lots of cowboys may be able to stay on Steamboat, just the way I have done, by not stirrin' him up very much. But you get him on hard ground, where he can get out the full effect of his jumps, and then try to scratch him, and the best rider in the world'll go over on his head.

Otto Ploeger, one of the finest riders in Wyoming, made a bet he could scratch Steamboat. Well, he rode him fine for a few jumps and might have stayed on right through, but the first time he gave a little rake with his spur old Steamboat woke up. The hoss had been kind of loafin' along, like he was sayin' to himself: 'Well, Otto is a nice boy and I don't want to hurt him.' But when he felt that spur rake down his shoulder he give a jump that made Otto's bones squeak. Then he give another a little worse, and Otto fell off so jarred that he didn't dare speak for ten minutes for fear his teeth'd fall out."

Genesis of the Bucking Horse.

Nobody has ever solved the problem of the outlaw horse. The motives that actuate the human outlaw are easily accounted for, but the bad horse of the plains offers a deeper problem. A horse born and bred in the surroundings of civilization will manifest bad temper perhaps, but only by bitting, kicking and squealing. But as a rule this horse can be made a fairly respectable member of equine society. The range horse, with his added accomplishment of bucking, is rarely tamed when once he has shown the disposition of an outlaw. There is no evidence that the first horses brought into this country by the Spaniards knew how to buck when they were turned loose on the plains, forming the nucleus of the wild horse bands of today. No doubt bucking was learned when some mountain lion made a deadly leap to the back of one of the horses. Kicking would not dislodged the lion, so the horses began to buck. The mountain lion endeavored in vain to maintain his position. Teeth and claws would not avail against those peculiar twisting jumps and jarring descents, and soon Mr. Lion tumbled ignominiously in the dust, while the horse, scratched and bleeding, made mental note of the best way to shake off an enemy.

At any rate, no matter how it was learned, the bucking instinct is strong in the Western range horse. Bishop Ethelbert Talbot, in his recent book, "My People of the Plains," tells of a time when he was compelled to ride horseback from a ranch to the church where he was to speak. The ranchman offered him the choice of two saddle horses, one of which "bucked a little and the other a good deal." Naturally the bishop chose the one that "bucked a little" and managed to make the journey without disaster. Today, in spite of restricted range, the same evil is manifest in the Western bronco. It would seem that the bucking instinct has become hereditary. On any big ranch in the West there are always plenty of outlaws that are the despair of their owners, and even the gentlest tempered saddle horse sometimes gets the fever and does a few bucking steps just to show he has not forgotten the trick.

Riders Who "Take the Top Off."

Fortunately the West has bred a race of riders to compete with his horses. Since the earliest days of the cattle business the feats of the bronco-busters have challenged admiration. Not all cowboys have been bronco-busters. In fact, the busters have formed but a small percentage of the cowboy element in the West. In the old days the cattlemen hired two or three bronco-busters to break the horses of the outfit. There might be 100 cowboys with an outfit and only one or two bronco-busters. The busters did nothing else but ride wild horses. In fact they earned their pay at that alone. They might be called upon to "take the top off" a dozen or more bad horses in a day. Once in a while an outlaw of the Steamboat type would be struck. The "top" would never be taken off him, for he would buck as hard as if the bronco-buster had neved been on his back. Such horses were simply turned out on the range again, as they were of no use, save for purposes of exhibition.

"Among the old-time busters in Wyoming, Arthur Norton was the finest," said John M. Kuykendall, of Denver, who was a ranch-owner and rough-rider in the days of the cattle-kings. "Among the riders of today I should say that Harry Brennan, of Sheridan, Wyo., is the nearest to Norton. In fact, Brennan rides with just as much ease and grace as Norton showed, but I should say he is hardly as expert in handling wild horses and judging wild horse nature."

Where to See Genuine Riding.

Today, if one wants to see the greatest feats of rough riding, he should go out with some horse outfit. There are only a few of these horse outfits left, and they will not be in existence many years.

A typical outfit is the Flying-U, that has hundreds of horses out on the range between the Yellowstone and Big Horn Rivers. When there is a roundup of these horses one can see rough riding that merits the term. It is not for exhibition purposes, but is strict business. The crack bronco-busters in the outfit are called upon to saddle and ride dozens of wild, shaggy horses that may have felt the touch of a rope but once in their lives, that being when they were branded as colts. Such horses will plunge, rear, fall backward and execute the most marvelous and unheard-of bucking steps. But most of them have the "top taken off" at the first ride, for the bronco-buster will stick at his work all day if necessary.

Among the worst horses in the West today are Sybile, Mile High, O Hell, Two Step, Young Steamboat, Poison and Gray Eagle. These horses are typical outlaws. They bucked to the limit the first time they had a saddle thrown on their backs, and they buck just the same today. There is no taming them, and they are of no use to anybody except when some bronco-busting exhibition is held and daring cowboys risk life and limb for the sake of the applause of the crowd. One cannot but admire the spirit of these outlaw horses. As a Western poet has written of the equine outlaw:

Until he dies, and dies with unbroken pride,
Each day he'll fight, and welcome man-made scars;
And every night will pause, with quivering side,
And gaze with longing through the corral bars.

Denver, Colo., January 5.

The Most Widely Read of All Authors

They Are the Builders of Headlines in the Daily Newspapers of the United States.

New York Sun.

THE authors whose writings are read by the greatest number of persons are the headline writers for the daily newspapers. The writers of the best sellers among books do not compare with them.

For advertising purposes it is customary to assume that every copy of a newspaper is seen by five readers. If this assumption is correct every copy of a newspaper of a quarter of a million daily circulation is seen by a million and a quarter of readers. If anything in a newspaper is read it is the headlines.

Writers of books, of magazine articles, of much of the matter in the weekly and daily papers write at their leisure. The news reports for the daily press are, part of them, written hurriedly. The news headlines are put on with little time for thought.

Nearly every newspaper has its own style of headlines, permitting the use of only a certain number of letters, or within a few letters of that number, in a line. This requirement engages the attention of the headline writer and occupies part of the brief time in which he has to do his work.

Yet much depends upon the ready skill and ability of the headline man. No matter how newsy and bright a paper may be, it can be made to appear uninteresting and dull if the headlines do not come up to the level of the text.

And, too, the conscientious headline writer does not make heads that the text does not bear out. In the brief time at his disposal, in the limited space at his command and within the restrictions imposed by the headline style and typography of his paper, he must make the most of the material which he is to introduce.

Within the memory of newspaper workers and readers not yet old there have been great changes in headline methods. A style of headline that was so common half a century ago as to be almost universal may be characterized as the wooden head, for example: "COMMON COUNCIL PROCEEDINGS; Resolutions Adopted, Motions Carried and Ordinances Passed."

A radical departure from this was the catch word title, a heading that was intended to catch the attention of the reader by setting forth in a word, usually in large black letters followed by one or more scare marks, the nub of the story beneath it, as, for instance, "SMASHUP!" followed by lines in smaller type explaining that there had been a collision of railway trains somewhere. This style of head is still used by some newspapers in an aggravated form and sometimes with colored inks.

Another sort of headline that was in use some 20 years ago much more than now may, for want of a more accurately descriptive word, be termed the ingenious head. The making of it requires some ingenuity in combining words, so that by sight or sound or by both they would attract attention to the text, and a little wit in the head of the writer was a help to him.

An example of this sort of headline which will fairly illustrate the meaning was written over a story from a New Jersey town telling of a ghost scare that proved to be the work of some mischievous individuals. The top line was: "Hocuspocus in Hohokus."

The latest scheme of newspaper headlines which has been generally adopted is to set forth the most interesting feature of the story in the top line, and in the subsequent lines to tell the story as fully as the space devoted to the headline will permit. This gives the pith of the news to the reader who only glances at the headlines.

With this style of head usually goes a summary of the story in the opening paragraph. With the headlines and this paragraph the reader gets the story in brief from beginning to end, and in what follows he gets the details, if he is sufficiently interested to read on.

There is a form of newspaper heading known as the display head which breaks away from the newspaper's style of headlines and is used only for matter of a very startling or important character. In these headlines the writer, with few restrictions as to the paper's customary style, endeavors to set forth the news as strikingly as possible. A few newspapers use display heads every day in every edition on every page and in almost every column so indiscriminately that when they have news really worth a display head they are powerless to indicate its importance.

The force of the newspaper headline has often been exemplified. A headline brought the word mugwump into common use in this country, not, however, at first as a word of political significance. Referring to some act of the former autocrat of Asbury Park, a headline writer wrote "Mugwump Bradley" did so and so. Then arose a newspaper discussion as to the meaning of the word, and it was threshed out of the chaff of Indian lore.

Later, when Theodore Roosevelt, as a representative of his district at the State capital, was active in an oleomargarine investigation in New York City, a reporter mentioned him as "the stalwart young mugwump of reform." Still later the word turned up in its well understood political significance.

A headline gave to Thomas A. Edison the designation "The Wizard of Menlo Park." When Hayes was President of the United States and Wheeler was Vice-President the latter had little to do with affairs of state and was often reported as being on a fishing trip in Northern New York. A headline spoke of him as "The Lone Fisherman of Malone," and the designation of the Lone Fisherman clung to him with considerable persistence.

When Jerry Simpson, of Kansas, was a figure in Washington as a member of Congress a headline writer called him "The Sockless Socrates of Medicine Lodge," and the appellation, wholly or in part, stuck.

If it were worth while a lot of instances could be recalled of the readiness of headline writers while working under the stress of the moment. One night there came by wire the announcement of the death of an ossified man who had toured the world with circuses. The busy copy editor headed it "He Died Hard."

A headline to be remembered for its striking combination of pathos and matter of fact was printed over a paragraph telling of the burial at sea of a little Russian child of immigrant parents from an incoming steamship. The ship's log told in nautical terms the place where the body was cast into the water and the headline read: "Latitude and Longitude of a Little Fellow's Grave."

A small daily in New England dispensed with the services of headline writers; when the copy came in from the telegrapher it was given out to the compositors and they made the heads, usually setting them up in the composing stick and following along with the text. One night the wire briefly told of the death in Buffalo of Millard Fillmore.

The compositor set up a head for it and in the morning the paper announced the death of the 13th President of the United States under the fullface lowercase caption, "Man Dead."

LIKES TALK OF AMERICANS

English Paper, However, Not Able to Distinguish What Is Slang.

(London Globe.)

Henry Arthur Jones has our support in his eulogy of the American language. "American colloquial language," he says, "is racier than ours, has more bite and sting and swarms with lusty young idioms struck off red hot with vitality."

That is the secret of the beauty of American. It is, to employ it for the moment, a real, live tongue, hitting you where you live, and all wool right through. English sounds insipid and tame after it, though to do us justice, we are gradually assimilating American idioms and working them into the fabric of our speech. It is becoming quite common to hear people say they can not "stand for" a thing, when a few years back they would have said simply "stand." One hears, too, of a thing being a "soft proposition" or a "tough proposition."

It seems to us that there is more humor in American colluquialisms. One somehow feels that the man who invented them must have been a pleasant fellow. The English colloquialism too often suggests the public house. One should distinguish, however, between the colloquialisms of America and its slang. The slang may be a shade too racy for those who like the colloquialisms. We have known men who liked to affect the American idiom in their conversation being as baffled by the works of George Ade as was Andrew Lang when reviewing that writer's "Fables in Slang."

The Making of Silk by a New Method

Artificial Product That Is Said to Rival That Made by the Industrious Worm.

SEVERAL varieties of artificial silk are in the market in France, displayed in some of the stores and offered for sale at figures much below the genuine article. Next to Chardonnet the viscose is the most common. It is one of the valuable forms of dissolved cellulose, which may be precipitated and made to assume almost any form desired; that is to say, it may be precipitated into filaments of thread as fine as a spider's web or in masses that can be made as hard as rubber. It may also be precipitated into skeels or molded into a variety of forms. Viscose was discovered and named by Messrs. Cross and Vovi of London, and it was they who first demonstrated its use. These gentlemen found that when cotton, wood pulp or any other form of cellulose was treated with a solution of caustic soda and the solid residue thus obtained was in turn treated with a bisulphide of carbon and this mass was again treated with water the whole pass into solution and from this solution the cellulose was reprecipitated at will.

To C. H. Steam of Kew Gardens, London, is due the credit of evolving artificial silk from this solution. He accomplished this by forcing the viscose solution through a tube which terminated in a multitude of infinitesimal holes, the end of the tube being at the same time immersed in a trough containing a solution capable of precipitating the cellulose. As the precipitation begins immediately on coming in contact with the precipitatory liquid each film maintains its own integrity and by the first operation quite a number of minute filaments are twisted into a larger but still very small filament adapted to weaving into a fabric. Mr. Steam first applied it to the manufacture of carbon filments for electric lamp bulbs, in the manufacture of which he was then and still is engaged. He soon found that he could make filaments as large as a lead pencil and as fine as a spider's web.

New Process Found.

The last discovery was found by him to be specially interesting and he soon applied it to the manufacture of artificial silk. This viscose silk is now produced in France at Arque la Bataille, near Dieppe; at Taulignan, in the department of the Drome; in Stettin, Germany, and in other places in Italy and Switzerland. Merchants inform me that it responds readily to hues, while it is sold for about two-thirds the price of the genuine silk, which it closely resembles. An allied industry to which viscose is applied is the manufacture of artificial horsehair. The article is now manufactured in England, and the industry is said to be very prosperous.

Viscose and its products contain nothing that is in any way allied to gunccotton, and is no more inflammable than ordinary silk. Another difference between viscose and the Chardonnet silk is that the former requires no alcohol in its manufacture. The viscose silk thus far manufactured in France has found purchasers in that country and but little of it has been exported.

Another variety of artificial silk manufactured from a base of hydrate of copper was patented in 1890 by M. Despeissis. A description of this process, in a small volume written by M. F. Willems and published in 1904 by the Central School of Arts and Manufactures in Paris, states that this product differs from all others in the nature of the corps employed, in the chemical reactions upon which it is based and in the results obtained. A few lines from the description made by the inventor follow:

"I employ, in the first place, not pyroxile, but pure cellulose, which I dissolve in a cupro-ammoniacal liquid (Schweitzer reactive), cuprate of ammoniac, and the solution obtained is stored in a reservoir, from which it is made to emerge through capillary orifices under a pressure.

Rivals Natural Product.

"In emerging from these orifices, the viscose spray of cellulose is dissolved in Schweitzer liquid and passes through a special chemical bath, such as chlorydrique acid, acetic, oxalic, tartaric or citric acid, which coagulates the cellulose and converts it into a solid fiber, while taking from it a part of the copper and the ammoniac which has been drawn into it. Then the fiber is treated with a diluted chloridric acid bath to take from it all the copper and ammoniac by chemical action and by osmose. The chloridric acid converts the Schweitzer liquid into chlorides of copper and chlorate of ammoniac, corps which are soluble and which separate from the filament where the pure cellulose remains.

"To impart to this artificial silk a closer resemblance to real silk, which contains azotic products, the cellulose solution may be treated in a bath of Schweitzer liquid with a certain quantity of animal substance, such as albumen or silk wastes or bourre de soie. The filament may be treated also in a solution of albumen copiously diluted with water."

A process of making artificial silk somewhat similar to that of Despeissis is called the "Pauly process," and was patented in 1897. Other processes are that of Premery and Urban, patented in 1899; the Consortium Mulhousien, also patented in 1899; a process patented by the Parisian Artificial Silk Company in 1900; the Thiele process, patented in 1902; another, also by M. Thiele, patented in 1903; the process of Wynne & Dowell, patented in 1885. This patent was for making silk on a base of chlorure of zinc. In 1883 M. Dodd was granted a patent for manufacturing artificial silk from vegetable substances.

The manufacture of and dealers in silk in Lyon watch the progress of all these inventions with great interest, and many of them believe that a method will yet be found to produce an artificial article that will rival natural silk in beauty and durability. It is an entirely new industry, believed to be susceptible of filling an important place in the field of modern industry. Thus learned chemists are devoting their time to the study of a means of finding new methods or of perfecting those now employed, and it is believed that the efforts now making will result in discovering a means to produce a texture which will nearly, if not entirely, serve all the purposes of the beautiful silks spun from the cocoon.

Not Much Help to Her.

Punch.

Miss Binks (breathless, hurrying to catch London train after week-end trip)—Can you, please, tell me the exact time?

Old Salt—'Alf ebb.