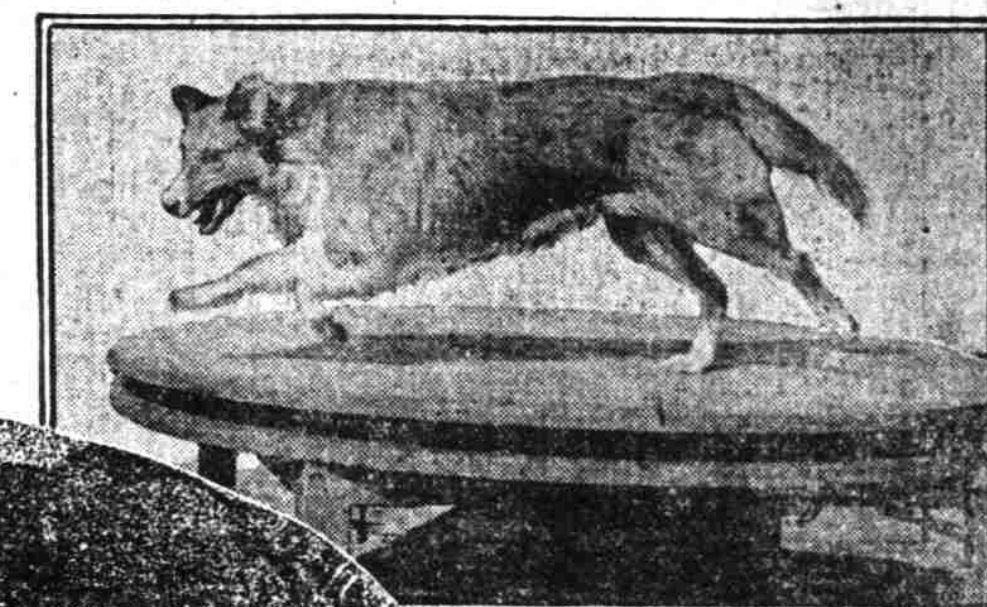


# WHEN THE CIRCUS CHRYSALIS BECOMES A BUTTERFLY

After Hibernating All Winter, There Is Much to be Done Before the Big Organization Is Ready to Dazzle the Country with Its Splendor.



Training a Dog on a Revolving Platform.

for two tons of hay per week and a wagon load of carrots, potatoes and cabbages.

### Pampered Monkeys

The colony of monkeys requires the most diversified menu of all the animals in the entire circus. Their dietary includes potatoes, rice, bread, apples, bananas, and sweetened coffee. One monkey, little as he is, will get away with an apple, a couple of bananas, a boiled potato, a couple of slices of bread and a little rice every 24 hours.

And now for the prosaic side of the winter quarters, the aide that means humdrum, work-a-day toil. The circus blacksmith shop employs 21 men; its wagon shop, 13 men; its painting mill, 15 men and its paint shop 40 men. During the lay-over in Bridgeport, these men are employed repairing and painting the 87 railroad cars that are used during the season in transporting the show about the country.

### They Even Build Cars!

But that is not the only field of the paint squad's multicolor activity; there are 62 chariots, band wagons and floats and 142 mounted cabs that must be made to look as fresh and polychromatic as a tropic dawn.

It should be said here that repairing and repainting the cars is not the only work that the maintenance of the railroad equipment entails. Circus life is hard on cars. On account of the value of the loads they carry, as soon as one shows any sign of weakness it is discarded and a new one put in its place. This past winter 15 new cars were constructed at the winter quarters.

Then there are the harness men, four of them, who are kept busy all winter repairing and refurbishing. Among the busy people in the winter quarters, Domschke and his men must not be overlooked. This squad is employed overhauling the extensive lighting outfit with which the show illuminates itself when it is on the road. The size of this illumination outfit may be estimated from the fact that it takes 150,000-candle power to light up "the big top" alone.

In the sail loft there are eight men busy all through the winter, making canvas covers for the wagons and chariots and blankets for the horses. Repairing the tents is another of the tasks of the sail loft men.

Mrs. Wallace and her 28 dressmakers must be busy during the winter months in Bridgeport she supervises the making of the dresses for the circus performers, both two-footed and four-footed.

Then there are jeweled elephant robes and giddy camel trappings that must be turned out by this room of circus dressmakers. Just one figure—the cutting table in this room is 15 feet square and four-footed.

And then there is the cook house, where more than 200 men are fed three times a day. Every day a large number of big show is big appetites included. If you don't believe it, ask Chef Burns or his assistant, Charley Heather. They will tell you of a gargantuan ladder supply that daily meets a Waterloo.

### Dosing a Sick Camel.

Those who go to the circus seldom stop to think of the huge amount of labor involved in getting the great show ready for the "road" and keeping it up to the mark during its long peregrinations through the country. When it leaves its winter quarters it has been made spick-and-span in every detail by a vast army of workers. The following description, written at Bridgeport, Conn., just before the circus started on its wanderings, makes it quite clear that there is little rest for circus folk during the months before the show is off the ground and the signal to start is given.

**A** LION roaring, buzz-saws humming, a couple of hyenas barking, anvils clanging, an elephant trumpeting, a planing mill singing, camels grunting, hammers pounding, a man whistling "Too Much Mustard" while he greases the axles of a Roman chariot, the engine of an express train shrieking for clear tracks as it files through a city of 115,000 inhabitants—

There is one place on earth where you can hear this strange chorus—a blend of primitive, wild life notes with those of busy, twentieth century civilization; and that place is the winter quarters of the Barnum & Bailey greatest show on earth at Bridgeport, Conn.

That there should be roaring of lions and barking of hyenas and trumpeting of elephants and grunting of camels does not surprise you.

The whistling man, "Too Much Mustard," and the Roman chariot cause no surprise, cheerful men, popular tunes and Roman chariots being familiar features in any circus tout ensemble wherever the same be located.

### A Busy Army

But how about the humming buzz-saws, the clanging anvils, the singing planing mill, and the pounding hammers? What are these evidences of prosaic, everyday toil doing in the winter home of our old, boisterous, apparently care-free friend—the big three ring circus?

Ask Carl Hathaway, keeper of the circus payroll, also one of the world's champion ticket sellers and quick change makers. He will tell you "that day in and day out there are 200 or more people at work in the winter quarters."

What does this regiment find to do during the hibernation of the circus—a period that stretches from the coming of hard frosts and ripening chestnuts to the first balmy breeze that makes the young commuter's fancy

### A Strenuous Pet.



A Strenuous Pet. (To the Left.) The Elephants Are Useful in Moving. (Centre Picture.)

lightly turn to thoughts of lawn mowers, bulbs, and garden rakes?

As a matter of fact, except that the circus has temporarily quit the road and ceased as a popular show, this four months' lay over in Bridgeport is not a period of hibernation at all; inside the high fence that surrounds the winter quarters, the circus folk are as busy as a hive of honey-making bees.

And here is the reason: The circus is one of the most self-sufficient organizations in the world—no matter whether it be "on the road" jumping in "one day stands" from coast to coast from Maine to Texas, or whether it be in winter quarters, the greatest show on earth is all things unto itself—blacksmith, carpenter, painter, wagon-maker, harness maker, dressmaker, doctor, lawyer, Indian chief. (First stand to the left in the freak room; fresh

importations from the Sioux reservation.) It is to make these and ten thousand and one other repairs that the circus carries with it a trained band of ready workers with brush and paint pot, with hammer and saw, with anvil and forge, with needle and shears.

And it is these obscure circus folk, these blacksmiths, carpenters, painters, wagonmakers, harnessmakers and dressmakers, folk that enjoy none of the bespangled glory of the arena—it is these obscure toilers, together with the head "animal men," who are the only all-year-round circus folk.

Now, let us see how these all-year-round circus folk are kept busy during the months that the show is in winter quarters. We'll begin with the work necessitated by the great colony of four-footed circus folk.

First the horses. A census would show that there are about 690 of them in the Barnum & Bailey stables. Over 400 of them are known as "work stock." They are used when the show is on the road, to haul the wagons of many descriptions between railroad yard and circus lot.

But there is nothing mean and scrubby about this stock of humble designation. In addition to the strictly utilitarian task already mentioned, it is used to haul the band wagons and cage wagons and floats in that "glittering pageant," the street parade—a circus feature, and a popular one, too, in every town that the show plays in, New York and Brooklyn excepted. If ever you have seen one of these street parades you do not need to be told that this "work stock," in appearance and spirit, lives up to the glided vehicles it hauls, to the brass-studded harness and trappings it wears. To get this kind of stock means that

the circus company has paid an average of \$700 per team. For some, more than \$1000 was given in exchange.

### "The Ring Stock"

With these figures in mind, look down the long barn—there are four rows of stalls, making two long vistas of sleek haunches and switching tails. Look down this long barn and you get some idea of the responsibility that rests upon the head hostler of the Barnum & Bailey show. And, in addition to this huge stableful, he has under his official wing the "ring stock" which is kept in another barn: 42 special parade animals, 30 Arabian stallions, 40 thoroughbreds and jumpers, 28 trick horses, and 50 ponies.

It takes 40 men to look after these two stables, and ten tons of hay are pitchforked daily into their many mangers.

Now let us move over to a squat brick structure that measures about 100 feet by 70. In the interior is a 42-foot ring, and hobbled around this, with faces to the wall like naughty children, are the 23 charges of Harry Mooney, the boss elephant man.

Mooney himself sleeps at his home in Bridgeport (both home and elephant barn have telephone connection, however). His six helpers sleep in a bunk room overhead, one man always being on duty at night. Sedate as the elephant looks, it is in reality a nervous, high-strung animal. If left to themselves they are apt to get to gossiping—perhaps of the old jungle home and the good old times. Be that as it may, it takes very little of this gossiping to breed a spirit of militancy which, if undiverted by a strenuous application

of the elephant hook, would make a Pankhurst suffragette outbreak look like a lambkins gambol.

Whether or not the elephants gossip of their old jungle home, Mooney has got to keep those days of free exercise and lush eating in mind. Hay, a ton a day; sugar beets, three bushels daily; hot bran mash, 500 pounds every Friday, and carrots, two bushels a week, given as tidbits if tricks are well done—that is the bill of fare in the elephant barn. Add to the foregoing, plenty of fresh air and exercise and you have the regimen for a healthy elephant herd.

Every good day the entire herd is taken out and, as Mooney expresses it, "given a blow." At the same time the barn is thoroughly aired. If the weather isn't propitious, the elephants are exercised in the indoor ring.

Now for the extensive and variegated family of John Patterson, head animal man. It includes lions, tigers, leopards, hyenas, bears, hippopotami, camels, zebras, yaks, kangaroos, and so on down through a long list of other strange beasts, including, of course, a colony of monkeys. The giraffes—four of them, including a baby giraffe only two weeks old—and the rhinoceros are in a separate room and constitute the circus family of Andrew Zingraher. Just a moment's glance at the bill of fare required by the families of Patterson and Zingraher. All the members of the cat family get beef daily, and the lions are given milk. If one of the big cats is off its feed half a dozen eggs beaten up in milk are used to coax it back to health. When it is convalescing, a chickie diet is given until it can get back to the regular heavy beef meals. The 20 camels are fed 35 pounds of hay each day and also four quarts of the gramin. The camels are given 150 pounds of hay per day each, just 15 pounds more than the comparatively light-weight camel. The zebras, sacred cattle, yaks, gnus and other hay-eating animals account

## ALMOST UNRIVALED COLLECTION OF JEWISH MANUSCRIPTS IN AMERICA

WHEN the Bible translation board, which has just completed the first translation of the Hebrew Bible into English under Jewish auspices, held its last session at the Jewish Theological Seminary of America not long ago, its members were invited to view the seminary's collection of Bible manuscripts and ancient prints, which had been set up specially for that exhibition.

And then, to the general surprise of most who viewed the exhibits, it was learned that the seminary library, one of the youngest of its kind, had in the last ten years gathered together a remarkable collection of Hebrew manuscripts and prints, far surpassing any collection in this country, and second in size and importance only to the collection of the British Museum and the Bodleian Museum in the Old World.

A theological seminary library has a heavy adjective slapped as a handicap to its name—"theological" is a word suggestive, as a rule, of ponderous volumes and dinky tomes discoursing upon that kind of divinity which once brought upon the Scotch the taunt that they had a theology but no religion. The more surprising, therefore in the case of the Jewish Theological Seminary's collection, is the fact that here there is little or none of merely that—but that through-out its great collection of age-worn and often faded written relics of the past there breathe strange hints and tales of the life of men and women of ages long gone, of their hopes and aspirations, their daily activities and occupations. The ancient writings, in other words, are religious rather than theological.

As Dr. Solomon Schechter, the venerable president of the Jewish Theological Seminary, puts the case: "The Jews were more interested in religion than in theology; they were less concerned with what God is than with what God wants us to be. Man, therefore, in all his activities, aspirations, hopes, and expressions, physical as well as spiritual, becomes the centre of Jewish divinity."

And so there is to be found in the age-stained records in the seminary collection a most wonderful story of

man. The collection now consists of 44,000 printed volumes and 1700 manuscripts.

First comes the Bible. Even a list of the volumes giving the text of the Hebrew Scriptures either in whole or in part would make quite a booklet itself.

The first thing that greets the eye as one enters the manuscript room of the seminary is a glass case containing two scrolls of the law—one from Kaifung, China, where that scroll was practically all that remained of an ancient Judaism of ages ago in that alien land; the other is from the great Sahara desert. One can find, too, volumes finely illuminated, with marginal glosses written in very minute hand on the top and bottom and side margins of the page, around the text itself.

Besides the Bible, there are a vast number of commentaries, starting long before the rise of Christianity, and going down to about 600 A. D. There are commentaries on the Talmud, and many commentaries on these, each commentary in the course of time assuming itself for future generations somewhat of the authority of a text. Yet, though the commentaries change continually, the Bible itself, though revealing itself through them, remains unchanged. Even where the commentaries have not the merit of conveying the meaning of the Bible, they give valuable information concerning the life of our time, and thus make history.

More personal than the printed books, however, are the manuscripts in the seminary collection. Most of them still bear the name of the person for whom they were written, and as the writing or copying of books in those days was a matter of great expense, the names thus left are for the most part of persons of wealth and prominence in their day. Likewise, the writing is frequently very fine, with elaborate and beautiful ornamentation, illuminations, miniature illustrations, and the like. Richest of all, however, is the personal element in the prayer books, in which, in ages dim and now almost unimaginable, human souls sought comfort and solace and relief from anxiety or trouble

### Thanks to Dr. Solomon Schechter and Others, Jewish Theological Seminary of America's Treasures Are Surpassed Only by the British and Bodleian Museums.

through prayer. These, as Dr. Alexander Marx, the librarian, reverently described them, are "spiritual locks left as mementoes of a world long disappeared."

All told there were 110 manuscripts in the seminary collection which figured in the recent Bible exhibition, including 70 very old Bible manuscripts and translation or commentaries on the Bible in Arabic, Aramaic, Spanish, Italian and many other tongues. Some of the manuscripts are age eaten and fragmentary, but the great majority of them are finely preserved specimens with text almost as clear as in the days when the scribe first traced the characters laboriously. Many are finely illuminated, with illustrations of deft and beautiful workmanship in rich and brilliant coloring amid the solemn black type of their religious documents thus brought to the light of a latter day.

One of the manuscripts from Dr. Schechter's find in the Cairo Genizah is a deed of emancipation of a slave from his mistress, which reads: "On this twenty-fifth day of Ijar of the year 1396, according to the era which we always apply (i. e., the Seleucid era, dating from the reign of Alexander the Great, hence the year 1085 of the Christian era) here in Fostat, which is situated in Egypt on the River Nile, I, Mudalliah, the daughter of Solomon, with my free will and without any compulsion, have given you your freedom to you, Makluf, and all that belong to you—you who were my slave before, and now I freed you and released you and made you a free man. Now you belong to yourself and you have the power to make for yourself a name in Israel and to marry a Jewish woman and grow up in the community of Israel like the other free men. And neither I nor my heirs after me or whoever will come

fourteenth-century prayer book, presented to the seminary by Felix Warburg, utilizes the margin of the pages by placing there, around the illuminated writing of the prayers, the text of the Pentateuch.

The ancient writers, before these days of scarcity of white paper, seemed to have had instead a scarcity of parchment, for they insisted on utilizing every bit of available space. Thus the seminary has one of the oldest books, written in tiny characters, with a wide margin, by a French Jew of the thirteenth century; a fifteenth century German Jew, however, promptly utilized the wide marginal waste by placing there a code of the law, a chickie diet is given until it can get back to the regular heavy beef meals. The 20 camels are fed 35 pounds of hay each day and also four quarts of the gramin. The camels are given 150 pounds of hay per day each, just 15 pounds more than the comparatively light-weight camel. The zebras, sacred cattle, yaks, gnus and other hay-eating animals account

in my place shall have any power over you or your soul for as long as I live in any way, and here this shall serve unto you as a deed of manumission and a letter of release and a token of your freedom according to the laws of Moses and Israel."

The deed is signed by the mistress and four witnesses.

The authors of some of the old manuscripts are unknown. Others took care that their names should not remain unknown. Thus, for example, in the famous Mahzor Vitry, a French prayer book and code of laws for the thirteenth century copist Eleazar Bar Samuel, took pains so to form the lines of the text on one page that, by a sort of optical illusion when one stands at a distance from the page, there flashes out in large, plain letters formed by that text the name of Mr. Eleazar Bar Samuel.

Another author whose name has been preserved for an age of whom he little dreamed was a 14-year-old Jewish lad of Italy. In 1475 Samuel of Modena copied in a fine hand a Hebrew grammar by Judah Messer Leon, and added this note over his own name: "I finished this book when I was 14 years old, on Friday, the 24th of Tamuz, of the year 4235."

Of about the same period are several fine Italian Hebrew manuscripts in the seminary collection. One is a commentary on the Bible by Emanuel of Rome, a Jewish poet who was a friend of Dante. Another, a prayer book, was written in Ferrara in 1528 by Ferrisolo, the first Hebrew writer who mentioned Columbus. This manuscript is finely illustrated. There is also an illuminated fourteenth-century Pentateuch, with the Song of Songs written in minute, almost microscopic characters in the curves of a brilliant and elaborate illustration. Another

Many of the scrolls were written under strange circumstances and in strange surroundings. One, for example, a scroll of the Book of Esther, with brilliant color illustrations, tells that it was the work of one Raphael Judah Coloni, otherwise unknown as to his antecedents or deeds. The author's wrote:

Prof. Alexander Marx, the librarian of the seminary, and professor of history on its faculty, is the son of Comte Henrietta Marx, head of a famous banking house of Koenigsberg, and is descended from an old South German family. He is one of the foremost scholars in history research, but has acquired fame also as a bibliographer.