

OLD SHIP CARVERS

Their Occupation Gone, Theirs Is Now a Lost Art.

FIGUREHEADS OUT OF DATE.

These Famous Old Fanciful Figures, Elaborately Fashioned in Wood, Find No Place in the Decorative Scheme of a Modern Windjammer.

While there is a revival of wooden shipbuilding in Maine, giving employment to the carpenter, rigger and sail-maker, there is not on the whole length of the coast any job for the carver—the sculptor in wood who used to make the figureheads. That is an occupation now entirely gone, for the figurehead is out of date and its carving a lost art.

One of the most famous of the ship carvers was the late William L. Seavey of Bangor, who fashioned figureheads for the best square riggers that ever left Maine. He learned his trade in a Bangor shipyard when the banks of the Penobscot bristled with new vessel frames, piled his chisel and gouge through all the years of America's greatest maritime glory.

He used the decline of our ocean commerce and lived to see his occupation entirely gone.

Forty years or more did Seavey carve angels and cherubs, kings and mermaids and dolphins, statesmen and warriors, not to mention an equal lion and numerous eagles, an adornment of "down east" vessels every craft of any considerable size carried a figurehead, some sort of ornament under the bowsprit regarded as necessary to complete the ship. But now all that is gone, no one can see no sense in spending money on such gewgaws as a blue eyed ruffian robed queen wearing a yellow crown. When they build a vessel square riggers are no longer built or they whittle her off for a billet head and let her go at maybe a gilt scrollwork tops her but nothing more.

It is that Bangor knows the sculptor no more, the sole reason of Seavey's art being a broken and aged specimen of his work, once used by a big ship, but for many mounted as a sign over his shop in Exchange street. In the days of youth this statuesque lady, led and chiseled from a pine log, golden trimmings on her Grecian and in one dainty hand held aloft a goblet. Now she is weathered and grimy, and the goblet hand is gone, but she is the most striking relic of Seavey, all his other paintings being scattered to the winds under foreign flags or gone to a port of dead ships.

One of the finest figureheads in its class was that of the clipper ship West-belle. It was the full sized figure of a woman, with her left arm outstretched, carrying a few spears of it. Her right hand gathered the drape of her skirt, the drapery of which, during that the material was admirably executed.

In the general outline no less from the careless curl lying along her breast it is suspected that the carver worked in marble or was a real genius. His name was Sampson. He neglected to cut his first ship on his masterpieces. He lived in Bath, the home of American shipbuilding, where the Western Belle was built in 1876.

His handiwork was carried by Bath ships to the most remote parts of the world, and it is related that a ship's island chief was so impressed with the Yankee carver's skill that he sent him a commission by a friend-shipper to make a set of idols to fit the theological needs of the island's heathen subjects.

The Western Belle is spending the end of her days as a coal barge, the lady who graced her prow was red from the sea and now occupies a place in a garden. One of her peculiarities was a detachable arm, the one which she held the wheat. During a gale it was unscrewed so that the ship might not break it, being replaced on the ship was about to make a run. This was not known in the more remote of the old wooden figureheads, especially of men-of-war, where the danger of shattering was greatest.

Some figureheads were illustrative of the vessel's name, others were those of the owners or the captains and still others symbolic of events occurring at the time the vessels were built. The schooner War Eagle, for instance, was built in wartime, and she carried for her figurehead a fierce looking eagle, perched on a heap of cannon balls and with arrows clasped in its talons. The War Eagle was destroyed some years ago at Boston by an explosion of naphtha in her cargo. The schooner American Eagle was decorated with a gorgeous bird of freedom, and the brig American Union was liberally ornamented, stern and bow, with symbols of this nation.

The old steamer Exponent had a figure of John Marshall holding the constitution outspread, and the steamer Daniel Webster carried on either side a box a medallion head of the great orator, while in her saloon was hung a life sized portrait of him, presented by the citizens of Boston.—Boston Globe.

Great men begin enterprises because they think them great and fools because they think them easy.—Vauvenargues.

DANCING IN ROUMANIA.

Peasants Make Merry on Sunday to Oil Their Joints For Monday.

The Roumanian peasants have a saying that they must dance on Sunday to keep the creak out of their bones on Monday. Most of the dances are at the public houses—dance halls under the blue sky, as it were—and young and old gather there. The old folk spend the day with the tippie, while the young ones dance. There is very little drinking on any other day of the week, and a tipsy man except on Sunday is seldom seen.

The dances are organized by the boys of the community. They arrange for the music, provide the refreshments and preside as masters of ceremony. When the girls reach a marriageable age and have been sufficiently instructed in the household arts they are allowed to attend these dances as participants. "She dances at the dance" is the peasant way of saying that a girl has made her debut and is eligible for matrimonial attentions.

The national dance of Roumania is a sort of cross between a jig and the game of ring-around-the-rose. All the dancers clasp hands and form a ring. They then begin a stepping, swaying motion that never moves them out of their original tracks, and to the music of the gypsy band they keep it up for hours.—St. Louis Post-Dispatch.

STORY OF A SONG.

"Ben Bolt" and Its Author, Dr. Thomas Dunn English.

Of all the American songs none is so hauntingly sweet as that beginning: Don't you remember sweet Alice, Ben Bolt?

Sweet Alice, whose hair was so brown, Who wept with delight when you gave her a smile And trembled with fear at your frown?

Dr. Thomas Dunn English, its author, contributed his poem to the New York Mirror in 1843. It was a work of love, written without compensation, to oblige the editor, N. P. Willis, who had recently undertaken to put the paper on its feet.

The poem had a pathetic lilt that attracted no little attention, but its fame did not come until later years. In 1848 Nelson Kneass, an actor, adapted the poem to an old German melody, and the air captivated the American people. Then the song crossed the water, achieved an equally great success in England and literally ran round the world.

It remained for George Du Maurier to immortalize "Ben Bolt" in the play "Tribby," where the gentle victim of Svengali sings the air so sweetly.

Taffy the Laird and Little Billee.—New York World.

The Doctor's Prescription.

Of historical interest is the emblem found on every prescription written by a physician, consisting of the letter R with a thin line across the tail at an acute angle. According to historians, it had its origin in the ancient custom of allowing the stars to dominate everyday incidents of life. The R thus marked is said to have been the emblem used by the ancients to designate the supremacy of Jupiter. Therefore it seems probable that some chemist of ancient days gave a prescription or a recipe to some patient and wrote upon it the emblem of the planet then in the ascendency, which happened to be Jupiter.

This emblem has come down to the present time and is always used. In a more modern sense it stands for a recipe, or an order or instruction to take something. Literally construed, recipe means "take" or "take thou."

How to Learn to Write.

Putting words together is not writing; making fine sentences is not writing; elaborating striking plots is not writing. Of all the arts literature is the most exacting mistress. To write you must have lived, you must have suffered and know joy, you must be able to analyze people, to understand their motives, to love them.

Granted that you have learned something of the motives, the passions, the sorrows that rack us humans, then you must also have your medium in control. Words are like little creatures that march and fight and sing. They are like extra hands and brains. All the passions wait on them. Until you get this sense of the choiceness, the fragility, the power of words, you are not ready to transcribe your thoughts.—American Magazine.

Tolstoy's Intensity.

Everything in Tolstoy's character, says a Russian writer, attains titanic proportions. "As a drinker he absorbed fantastic quantities of liquor. As a gambler he terrified his partners by the boldness of his play. As a soldier he advanced gayly to bastion four, the bastion of death at Sevastopol, and there he made dying men laugh at his witty sayings. He surpassed every one by his prodigious activity in sport as well as in literature."

Dogwood Dye.

Dogwood was the source of the famous "Indian red" with which the vain warriors dyed their eagle feathers and buckskin clothes. They procured the dye from the roots of the tree. This is probably the most brilliant dye to be procured from American trees.

No Wonder.

Mrs. Crabshaw—Don't cry, Willie. I'm not going to punish you this time, for you hurried when I called you. Willie—Boo-hoo, mamma! I fell downstairs!—New York Times.

Death expecteth thee everywhere. Be wise, therefore, and expect death everywhere.—Quarles.

SOME BASEBALL RECORDS.

Big Shutout Scores in the Modern History of the Game.

In the early days of baseball white-washing a team was one of the most sensational episodes of the game. The ball was so lively, with plenty of rubber between the covers, the pitcher's delivery so restricted and the fielding, owing to the inevitable tremendous batting, so loose that to prevent a team from scoring was considered almost a miracle. Big scores were the rule, sometimes going into 100 runs. When the Mutuals in 1870 shut out the Chicago, the score being 9 to 0, it created an excitement all over the country, the memory of which lasted for more than a score of years. Occasionally even now we hear of a team being "Chicoed."

Because of the radical changes in the rules of the game it would be rather misleading to measure present standards with the models set up in "ancient" days. "Modern" baseball history begins in 1890.

In the major leagues (National league and American association) big shutout scores had been registered in the ancient days—28-0 in 1883, 24-0 in 1885 and 1887 and 23-0 in 1883. But the record in modern history is 19-0 in the National league and 21-0 in the American.

Three times in the National league a score of 19-0 was turned in. The first was made on July 15, 1893, in a game in Pittsburgh, the Pirates shutting out the Washingtons by these figures. Three years later, nearly to the day (July 8, 1896), the feat was repeated, the Pirates again shutting out the Washingtons, 19-0.

The third 19-0 game was played at New York on June 7, 1906, Chicago defeating the Giants.

In the American league Detroit shut out Cleveland, 21-0, on Sept. 15, 1901, and on Aug. 31, 1907, New York shut out Washington, 20-0.—Philadelphia Ledger.

CAPTURED THE AUDIENCE.

Ned Harrigan's Plea at the Critical Point in a Play.

Edward Harrigan once said that the most trying moment in his theatrical career occurred in New Orleans soon after the war between the states. He had gone south with his company and, yielding somewhat to popular request, put on "The Blue and the Gray."

The play had been a success up north, but down south, with the air still full of the bitterness of the war, it was a dangerous experiment. Tony Hart was to represent the Confederate gray, so he hunted up a uniform of the Louisiana Tigers, and when he came marching on, young, stalwart, handsome, the typical soldier boy in the beloved uniform, the house, men and women, cheered and shouted and cried for all their heroes embodied in this boy.

Harrigan, standing in the wings in his northern blue, waiting to go on, had just one thought—"They'll kill me!" Then he stepped out, the embodiment of the enemy, and a cold, dead silence fell upon the house. Not a hand moved for him. The audience was tense with emotion, and there was only an instant to act if the play was to be saved.

Harrigan, big, kindly, good looking, came swiftly down to the front and stepped over the footlight gutter, leaning down to them. "For the love of heaven, won't you give the Yankee a hand?" he exclaimed.

At once the house was caught and all the pent-up feeling turned the right way. There was a yell of applause and the audience was won.

Coughed Fifteen Years.

Coughs that hang on and grow worse in the night are relieved by Foley's Honey and Tar. R. F. Hall, Mabe, Va., writes: "For 15 years I was afflicted with a troublesome

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bronchial cough and irritation of the throat. Foley's Honey and Tar relieved me; and after taking one bottle the cough ceased." Sold everywhere.—Adv.

For sign painting see Edwards.—Adv.

LEGAL NOTICES

NOTICE FOR PUBLICATION
Department of the Interior, U. S. Land Office at The Dalles, Oregon, November 20, 1916.

Notice is hereby given that Jacob Scherer, of Bend, Oregon, who, on May 19, 1913, made Homestead Entry No. 011704, for SE 1/4 SE 1/4, Section 25, Township 19 South, Range 14 East, Willamette Meridian, has filed notice of intention to make final three-year proof, to establish claim to the land above described, before H. C. Ellis, U. S. Commissioner, at Bend, Oregon, on the 5th day of January, 1917.

Claimant names as witnesses: Howard F. Dyer, of Millican, Oregon; Aaron D. Norton, of Millican, Oregon; Martha E. Forgey, of Bend, Oregon; Clifton L. Evans, of Bend, Oregon.

H. FRANK WOODCOCK, Register.
35-42c

NOTICE FOR PUBLICATION
Department of the Interior, United States Land Office, at The Dalles, Oregon, November 10, 1916.

Notice is hereby given that Augustine Werner, of Bend, Oregon, who, on September 5, 1910, made Homestead Entry No. 07407, for the E 1/2 SW 1/4, lots 3 and 4, Section 30, Township 20, South of Range 11, East of Willamette Meridian, has filed notice of intention to make Final Five Year Proof to establish claim to the land above described, before H. C. Ellis, United States Commissioner, at Bend, Oregon, on the 20th day of December, 1916.

Claimant names as witnesses: George W. Triplett, Thomas W. Triplett, Martin J. Main and Fred L. Huey, all of Bend, Oregon.

H. FRANK WOODCOCK, Register.
37-42p

NOTICE FOR PUBLICATION
Department of the Interior, United States Land Office, at The Dalles, Oregon, November 10, 1916.

Notice is hereby given that Lavona E. Rogers, of Bend, Oregon, who, on April 12, 1910, made Desert Land Entry No. 06466, for the W 1/2 NW 1/4, Section 5, Township 17, South of Range 12, East of Willamette Meridian, has filed notice of intention to make Final Desert Land Proof, to establish claim to the land above described, before H. C. Ellis, United States Commissioner, at Bend, Oregon, on the 20th day of December, 1916.

Claimant names as witnesses: Albert Harryman, August Hall-

WOOD

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H. FRANK WOODCOCK, Register.
37-42p

NOTICE FOR PUBLICATION
Department of the Interior, United States Land Office, at The Dalles, Oregon, October 31, 1916.

Notice is hereby given that Samuel R. Hogan, whose postoffice address is Bend, Oregon, did, on the 18th day of April, 1916, file in this office sworn statement and application No. 015968, to purchase the SW 1/4 SW 1/4, Section 28, Township 16, South of Range 11, East of Willamette Meridian, and the timber thereon, under the provisions of the act of June 3, 1878, and acts amendatory, known as the "Timber and

Stone Law," at such value as might be fixed by appraisal, and that, pursuant to such application, the land and timber thereon have been appraised: One hundred dollars, the timber estimated 1,200 fence posts at 5 cents each and the land \$40.00; that said applicant will offer final proof in support of his application and sworn statement on the 15th day of January, 1917, before H. C. Ellis, United States Commissioner, at Bend, Oregon.

Any person is at liberty to protest this purchase before entry, or initiate a contest at any time before patent issues, by filing a corroborated affidavit in this office, alleging facts which would defeat the entry.

H. FRANK WOODCOCK, Register.
36-40c

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