



A HINDOO MENDICANT PILGRIM.

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Nor far eastward of the city of Allahabad lies the "Plain of Almsgiving," at the confluence of the Jumna and the Ganges, which from remote ages has been regarded by the Hindoos as a most sacred spot. Thither, in ancient times, kings and princes repaired to distribute alms, and to this day it is visited by thousands of pilgrims from all parts of India, to bathe in the sacred waters. These pilgrims generally wear a uniform costume, made of coarse linen, to prevent the rich from

being distinguished from the poor. The latter are more numerous than the first, as many of the wealthy pay to have the pilgrimage performed for them, as the richer class of Mahomedans make the long and tedious journey to Mecca by proxy. One class of pilgrims visit Allahabad to obtain the sacred water of the Ganges, which they sell in remote villages. This water, in small vials marked with the seal of the Brahmins of Prayaga, is sold at a very high price, to be used for the lustrations recommended at certain periods by the sacred writings.

## CHARLOTTE CUSHMAN.

This eminent dramatic artist, whose fame was equally great on both sides of the Atlantic, died in Boston, Massachusetts, on the morning of February 18. She was born in that city on the 23d of July, 1816, and became, while yet hardly more than a child, an important help to her mother, who had been obliged to take upon herself the task of maintaining her young family. The Woods, who forty years ago were the reigning stars of opera, met with Miss CUSHMAN, who was

just then making a brave fight for education and position as a singer. Coming one morning to sing at Mrs. Wood's rooms, she chose some simple ballad, which she sang without conscious effort.

At its close the artist listener testified to the power of the songstress by streaming tears. She hastened to call her husband to hear this strangely moving voice, and his eyes also filled at the deep melody, the intense feeling, of CHARLOTTE'S artless singing. At the desire of the Woods, she strove for a long and dreary season to train her voice, under the misfortune of utterly false and





CHARLOTTE CUSHMAN.—[FROM A PHOTOGRAPH BY GUTEKUNST, PHILADELPHIA.]

useless direction, which at last resulted in the entire destruction (for opera at least) of the grand organ by overstraining it in absurd and unnatural efforts. An irreparable calamity surely, thought the heart-broken young singer and her friends, and yet we undoubtedly owe our great actress to this circumstance.

In New Orleans, where her great disappointment had met her, she, advised by a good friend, himself an actor, made her first studies for the stage, and her first appearance on it, as Lady Macbeth. Her daring was rewarded by a great success. She repeated the play for many nights, and returned to New York with high hopes of fame and independence. Here her real struggles began. In their process her love and affinity for SHAKESPEARE and the great dramatists unfolded. Through hardships, disappointments, sickness of heart and of body, she toiled on, never losing faith in herself, never bating one jot of her high aim and purpose, never taking one backward step in her brave career. When at last the reward came, recognition and appreciation to her heart's content, it left her unspoiled, unaffected, and still aspiring to greater excellence in her art.

Of the great dramatic impersonations of CHARLOTTE CUSHMAN it is hardly necessary now to speak. In Queen Katharine, in SHAKESPEARE'S *Henry the Eighth*, she could exhibit her grand queenliness, her womanly sweetness and dignity; Lady Macbeth, awful in her daring crime and her remorse, in the broken-hearted despair of the wife who had done all and lost all for the husband whose

ruin was the only result; the Wife, in MILMAN'S tragedy; Julia, in *The Hunchback*; Lady Teazle, and very many of the more modern dramatic heroines, proved her great versatility; and these impersonations must live in the memories of too many lovers of the drama to need more than a passing allusion to bring them freshly to mind.

Her great vigor of mind and power of adaptation were best displayed in the male characters of Cardinal Wolsey and Romeo; and her Meg Merrilies, in the musical drama of *Guy Mannering*, was an entirely fresh and original conception. Her first trial of it was made without study, without rehearsal, or suggestions from any source. While the great English tenor, BRAHAM, was starring in New York as Bertram in *Guy Mannering*, the lady who had the rôle of Meg Merrilies took suddenly ill. The manager appealed to Miss CUSHMAN to take the part at a moment's notice. Then, as always, her own pleasure and convenience were waived when she was called on to do a generous or helpful act: she went early to the theatre on the evening of the play, hastily selected or contrived some suitable "rags," and, finding a deserted quarter behind the scenes, began a rapid study of Meg. The thought suddenly came to her, "If Bertram, the nursing of the old gypsy, is now a grown man, surely Meg will not be the hale, erect woman they all make her out to be. I must certainly put more truth into my Meg."

When the moment of her entrance came, BRAHAM stood expecting the usual conventional Meg Merrilies; but the first words of the old gypsy

caused him to start in veritable, unacted surprise. He turned to see a weird being, wrinkled, bent, hollow-eyed, a staff clutched in her skeleton hand, a wonderful costume of tatters and faded colors, yet withal a presence of power and grandeur, a dignity and command in speech and voice.

After the curtain had fallen on the first act, Miss CUSHMAN hurried to her dressing-room to con the remainder of the part. A knock came to her door, and her maid announced Mr. BRAHAM. "O Heaven!" thought the daring yet timid actress, "has he come to overwhelm me with his anger at what I have done?" But a kind hand pressed hers, and warm thanks from the great singer for having given him the most delighted surprise, the most pleasurable sensation, were a sweet reward to the new and henceforth the only Meg Merrilies of the stage. "Oh!" said BRAHAM, "had you done to-night's work on a London stage, your fortune would be made!"

Quite as hearty, if rather malapropos, was the approval which she received one night in Dublin while playing Romeo. When in the banishment scene she fell prone on the floor, taking "the measure of an unmade grave," she waited there for the great burst of applause to subside. When the house was quite still a voice from the gallery, in a fine Irish brogue, accompanied by a ringing smack of the hands, called out, "Bra-vo, CHARLOTTE!" to the prostrate Romeo's intense amusement.

A long chapter would be needed for the story of Miss CUSHMAN'S life in England—the tedious waiting for a fitting début, the coldness of rival

actors, the reluctance and exactions of managers. But at last she found the desired opportunity. Her first appearance in London was in *The Wife*, and her success so splendid that her engagement of eight nights was changed into eighty, and her position as the first actress on the stage forever secured in England. Returning to America, she played to enthusiastic audiences. Then followed a long period of retirement, caused at first by severe illness. Some years were spent in Rome, where she made one of the most brilliant of the distinguished literary and artistic circle there.

At the same play in Liverpool, while Romeo, parting from Juliet, answers her pleading, "It was the nightingale, and not the lark," by,

"It was the lark, the herald of the morn,  
No nightingale: look, love, what envious streaks  
Do lace the severing clouds in yonder east,"

and while Romeo, with Juliet's head reclining on his breast, and hand and eyes upraised, held the house breathlessly still in sympathy with the unhappy lovers, a cry from above, agonized and guttural, but oh! so fearfully distinct, utters, "Oh, my stummick! oh, my stummick!" Romeo, the tender words choked by a spasm of mirth, shielding as best she could the laughter which shook her sister (the Juliet), looking in the direction of that dismal cry, saw a red and puffy lad, who, leaning on the hard railing of the upper gallery, had been so borne and pressed upon by the weight of boys from the back rows that viscera, chest, and throat became one and undivided, and another moment's silent endurance utterly impossible. Romeo and Juliet's



leave-taking was over before the house had recovered from the uproar of laughter caused by the outcry of the sorely put-upon boy.

Our readers still remember her brilliant series of farewell performances which less than two years ago signalized the retirement from the stage of the great actress, who for more than a third of a century had nobly elevated her profession, and made the name of CHARLOTTE CUSHMAN illustrious for her grand genius, her generous heart, and her brave and pure life.

HOME AND FOREIGN GOSSIP.

The Normal College of this city recently celebrated its sixth anniversary—an occasion full of interest to all who have followed the history of this institution. The exercises were varied, that part of the programme rendered by the young ladies consisting of music, the reading of compositions, and the recitation of an original poem by one of the pupils. The popularity of the Normal College has steadily increased, as is shown by the constant application for admission. Notwithstanding the great size of the building, it has already reached the limits of its capacity. The average attendance since last September has been about 1255 a day. There are also over 500 teachers attending the Saturday session of the college, and about 800 children attending the training department. There is a three years' course, and students are obliged to pursue such studies as will make them efficient teachers. In addition, lectures are given on such natural sciences as are thought desirable for good, intelligent teachers. No pupil is expected to be excused from the regular studies of her class without sufficient cause, and there is systematic instruction given in physical exercise, and regular practice. The general good effect of such an institution as the Normal College will be felt as an increasingly valuable power in education from year to year.

Works for the fifty-first annual exhibition of the National Academy of Design will be received at the Academy from March 6 to March 11, inclusive. The public exhibition will commence on March 28, and close on May 31. The works of living artists only are eligible—original paintings, sketches, sculptures, architectural designs, or models and engravings which have never before been exhibited in the city of New York or in Brooklyn.

"Irregularities" is the delicate term used by persons of refined sensibilities as a substitute for the blunt, old-fashioned word "forgery." For example, Mr. Lucius W. Pond, before he begins his time of service in the State-prison for heavy forgeries, indignantly makes the following assertion: "I wish to state briefly that neither Mr. Winslow nor any other person or persons had any knowledge or interest in my irregularities; neither did I have any knowledge of or interest in Mr. E. D. Winslow's reported irregularities." Mr. Winslow has now an opportunity to make a corresponding statement.

The loss of the *Harvest Queen* in the Irish Channel on December 31 has been a subject of much discussion in maritime circles and among the public generally. Circumstances indicated that the disaster was the result of a collision between the lost vessel and the steamer *Adriatic*. No one was saved from a crew numbering about thirty men. The English Court of Inquiry has given judgment in regard to the collision that the missing vessel was no doubt the *Harvest Queen*, and that she foundered; but after anxious deliberation the court was of the opinion that the master of the *Adriatic* was not to blame for the collision, and that he did all that could be expected of him by putting out boats and following the vessel to render assistance. The court therefore returned Captain Jennings his certificate, but expressed regret at the want of frankness in the entries in the log-book as to the affair, and also at the reticence evinced by the officers of the *Adriatic* in giving evidence. The master would have done well also to inform the British consul at New York of the collision. At the time of this writing preparations are being made for an inquiry about the disaster in this country.

A mammoth grain elevator is now being erected for the New York Central and Hudson River Railroad Company. The elevator is accessible by water on three sides, and extends from Sixtieth to Sixty-second Street. It is 354 feet in length by 100 feet in width, and is to be 160 feet high. It is to contain 264 bins, each 65 feet high, and having a capacity of 6000 bushels, or an aggregate capacity of over 1,500,000 bushels. The foundation of the building is composed of about seven thousand piles. It is stated that the only grain elevator on the Atlantic sea-board of equal size to this is one in Baltimore. There are several at the West of equal capacity, and one in St. Louis capable of holding a million bushels more. The erection of this capacious elevator, which will not be wholly completed until next fall, will greatly increase the grain freightage to this city.

A learned dignitary of the Church of England, in company of one of the royal family, once visited the grave-yard attached to the City Road Chapel, London. "This is an old grave-yard," remarked the dean, thoughtfully. "Was it ever consecrated?" "Oh yes," answered the old chapel keeper. "By what bishop?" asked the dean. "It was consecrated," replied the old man, with a smile of confidence and satisfaction, "by having in it the remains of that glorious man of God, John Wesley."

There are something like fifty thousand Jews in New York city. They are to a great extent of foreign birth, being mostly Germans. The rabbi of the Temple Emanuel preaches in German, but his assistant officiates in English. In the synagogue in Fifty-fifth Street the services are in Hebrew and German.

No Chinese bank has failed for five hundred years. When the last failure took place, the officers' heads were cut off and flung into a corner with the other assets!

A national prestige has been given the Centennial Exhibition by the passage of a bill in Congress appropriating \$1,500,000 in aid of the undertaking.

Slavery is not by any means extinct. According to statements just published by the British and Foreign Antislavery Society, slaves are now being bought and sold in Egypt, Turkey, Persia, Madagascar, Cuba, and in other countries. To meet the demand for slaves, traders are depopulating whole districts in Central Af-

rica, Abyssinia, etc. The East African slave-trade is now actively carried on both by sea and by land routes. The coolie contract system, as it exists in many countries, is merely a modified form of slavery. It is stated that an attempt was recently made by the British Admiralty to revive the fugitive slave law in the British navy under the national flag.

The gathering of such immense crowds at the Hippodrome during the present series of religious meetings certainly calls for extreme vigilance on the part of those who have the care and management. Doubtless great care is exercised in regard to danger from fire. Every other source of danger or of alarm should be guarded. It would seem as if some way might be devised to prevent the rude, uncomfortable, and often dangerous crowding at the doors. And independent of the discomfort and danger of this outside crowding, it appears to be peculiarly unfitting that religious meetings should be preceded by such rough scenes as have been witnessed not only at the Hippodrome, but in Brooklyn and Philadelphia when similar meetings were held in those places. More good would result if this evil were remedied.

An Omaha poet bursts forth as follows:

"Oh, come, With fife and drum And the big brass-band, From all over the land, And celebrate And dedicate The Great Centennial!"

And he continues in this strain at some length, extending his Centennial invitation for all

"To come from all creation To celebrate And dedicate The great day of the nation."

Seven foreign governments have already intimated their intention of erecting buildings within the grounds of the Centennial Exhibition, or have already done so. These are the British government, the German Empire, the Spanish kingdom, the Brazilian, Swedish, and Japanese countries; and there is to be an Austrian bakery. The British buildings are conspicuous and costly, and present the appearance of having been built for permanent uses. There are three edifices, the largest of which is ninety-three feet in length by sixty-eight in width. This contains a suit of reception-rooms, and numerous offices for the Commissioners; the second in size is for the police force to be employed in guarding the articles on exhibition; and the third is for employes, and for a bakery, kitchen, and laundry.

Explorations of the Great Sahara continue to be made. Largean, the intrepid French traveler, has recently concluded his preparations for a second journey across the great desert. He will be accompanied by three travelers, a merchant with goods, a native guide, and eight native servants and camel drivers. Even by the best-known route, they have in prospect a ten days' journey without water over burning sands. The greatest danger is from the intense heat and sudden changes of temperature.

A woman in the vicinity of Paris has adopted a singular employment. She has established an institution for the propagation of the ant species. She has agents continually scouring the forests of the neighboring rural districts, and capturing large nests of ants. She has inured herself to the stings of her pet insects, and handles them with perfect confidence.

On the banks of the Iowa River, about seventy miles from the Mississippi, is a colony of people known as "Amanes." They number about 1300, and located there nearly twenty years ago. Originally they emigrated from Germany and settled in the vicinity of Buffalo, being known as the "Ebenezers"—a quiet, moral, industrious people, devoting their energies chiefly to agriculture. But about 1856 they moved to Iowa. All property is held in common by them, but each family has its separate dwelling. They appear to have no vices, commit no crimes, have built school-houses and churches, and made many improvements in the villages they have built. German is the language used in business and social life, but English is taught in their schools. Their religion is similar to that of the Quakers.

Among the gifts made by Mr. James Lick for public purposes was one of \$150,000 for the erection of free public baths for the city of San Francisco. According to the plans which have been recently submitted by the architects, the building is to be constructed of iron and glass. The interior will be divided into three compartments—the middle compartment, 160 feet by 50, for the use of men; the south compartment, 80 feet by 50, for boys; and the north one, 80 feet by 30, for women. It is proposed to supply the baths with water from the bay, and to have it warmed by the employment of the heat of the sun's rays. To accomplish this, fine jets will ascend to the roof of the building, and fall in almost imperceptible spray into the tanks, the sun's rays meantime passing through it and warming it before it reaches the basin. This is the plan adopted at the public baths at Liverpool, England.

THE MOLLY MAGUIRES.

HOT shot are about to be poured into the secret society which for the past few years has proved a terror to the law-abiding operatives in the coal mines and the respectable residents of the mining centres. The story of "MOLLY MAGUIRE," which will be begun in No. 17 of the NEW YORK WEEKLY, we have been informed, will contain strange and startling developments concerning the midnight murderers banded together under the above title. THE NEW YORK WEEKLY, containing this highly interesting production, will be ready on Monday, February 28.—[Com.]

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DR. PIERCE.

From the Toledo Blade.

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Molly Maguire,

THE Terror of the Coal Fields.

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A Mine Boss.

A thrilling story of the anthracite mining regions of Pennsylvania, entitled

MOLLY MAGUIRE,

The Terror of the Coal Fields,

will be commenced in No. 17 of the

New York Weekly,

Ready on Monday, February 28th.

The story is from the pen of a PRACTICAL MINER, who assumes the nom de plume "Daniel Doyle," to shield his life from the misguided men who might misinterpret his motives.

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TERRIBLE TYRANNY

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Fierce and Fiendish Deeds

are presented in a graphic and vivid manner, and keep the reader spell-bound from beginning to end.

The writer does not identify honorable Irish societies of any kind with this worse than Communistic combination, which has been repeatedly

Denounced by the Catholic Church, and he draws his heroes from all classes and creeds that play a part in mining pursuits.

Origin of the Molly Maguires.

The MOLLY MAGUIRE SOCIETY is one of the most modern of the several secret organizations that have sprung into existence in Ireland during the past century, and is decidedly the worst. Its origin is owing to the cruel murder of an old woman named Maguire at the hands of an agent who, in company with his minions, seized on the poor woman's property for rent. Her sons and their friends formed a society to which they gave her name. It spread through portions of the North and West of Ireland, and confined its operations to landlords and their agents, whose property, and whose lives, sometimes, paid the penalty of any seeming cruelty on their part toward any of the members of the society of MOLLY MAGUIRE.

Its introduction to Pennsylvania is quite recent, but it has spread throughout the counties of Luzerne and Schuylkill with amazing rapidity, making

A BLOODY TRAIL

wherever it has been. Its objects and aims sink to the level of the meanest animal instinct of wreaking revenge for wrongs, real or fancied, and many a mine boss has paid the penalty of doing his duty with his life.

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