

saved by the automatic process can be gained. The accompanying photographs showing the work of making some high fills on the Union Pacific and other railroads are particularly interesting in view of the excellent "snap-shot" effects secured.

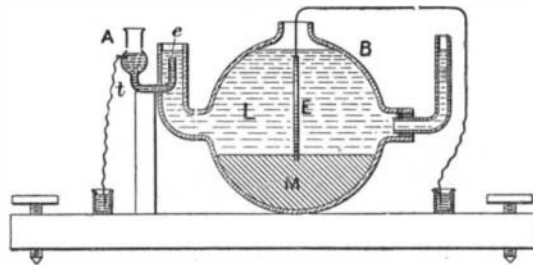
#### NEW FORM OF LIPPMANN ELECTROMETER.

A new form of Lippmann capillary electrometer has been devised by M. Pierre Boley, of Paris. It has the advantage of being easy to construct and is at the same time very sensitive, as it will indicate differences of potential as low as 1-3000th of a volt. As the diagram shows, the mercury is contained in a pipette, A, whose lower tube, *t*, is bent twice at right angles. The tube has a diameter of one millimeter at the open end, *e*, and here the meniscus is formed. The end of the tube is surrounded by the electrolyte, L, contained in a spherical vessel, B, which has a tubulure at each end; that on the left brings the liquid above the meniscus, and enables the latter to be observed by the microscope eyepiece, while the right-hand tube, which turns in the stopper, renders it easy to empty the vessel. The electrode, E, is fixed upright in a base of putty, M; it has a diameter of 4 inches, and on this account it is not easily polarized. The meniscus is lighted from above so as to produce in the microscope two or three black fringes parallel to the image at its summit. The cross wire is brought upon the fringe nearest the mercury, which is the most sharply defined. To measure the electromotive force a Latimer Clark standard cell is used with a compensator which brings the reading back to zero. The image of the meniscus is seen to depress with a change in the electromotive force of only 1-3000th of a volt. For instance with a meniscus of one millimeter diameter, the apparent depression is about  $\frac{1}{2}$  of a millimeter for an image which is magnified 100 diameters. The instrument obeys a simple law for increasing electromotive forces, as up to 1-100th of a volt the depression is exactly proportional to the electromotive force. The zero of the instrument remains always fixed when it is mounted, so as to be free from vibration.

#### EARTHQUAKE RECORDERS IN AMERICA.

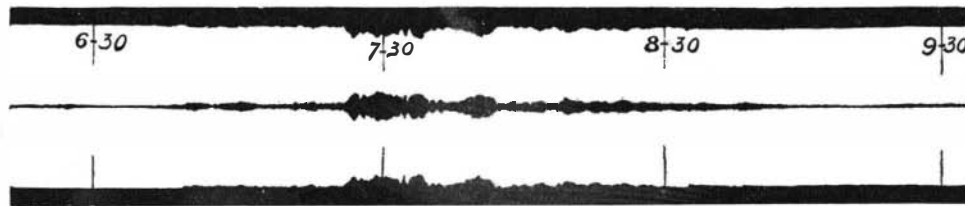
In connection with the recent volcanic eruptions in the West Indies and the disastrous earthquake in Guatemala, it is interesting to know that several instruments for observing and recording earthquakes are in service in various parts of North America. One is located in Baltimore, one at Toronto, three at Bayonne, New Jersey, and one at Victoria, British Columbia. Although the seismograph at Baltimore has been in operation only since April, 1901, it has noted a number of disturbances of the earth, the last being that which so seriously affected Central America. The instrument is of the form designed by Prof. John Milne, the noted geologist, and consists of a so-called horizontal pendulum, that is, a beam supported by a vertical column as a door is hung by its two hinges. The line between the two points of support of the beam is nearly, but not exactly, vertical; the more nearly vertical it is the more sensitive is the beam to slight tremors. A small tilting of the column at right angles to the beam will cause the latter to swing in that direction. The adjustment is usually made so that a tilting of the column of  $\frac{1}{2}$  sec. of arc (i. e., a movement of the top of the column, which is about one foot high, of 1-35,000th of an inch beyond the base) will cause the end of the beam to swing a distance of 1-25th inch. The beam is 37 inches long, and on its end is fastened a plate of thin brass in which is a narrow slit parallel to the length of the beam; this plate moves over a fixed brass plate with a similar slit, but at right angles to the former. A ray of light is reflected through the two slits, which simply serve to narrow it, and moves to and fro as the beam swings. The light falls on a strip of bromide paper which is steadily moved by clock work under the slits at the rate of 1-25th of an inch a minute. When the beam is at rest the movement of the paper causes the light to trace a straight line upon it, but when the beam swings back and forth the straight line is changed into a sinuous curve. The period of vibration of the beam is about fifteen seconds, during which time the paper has only moved about 1-100th of an inch, consequently the curved line is very much compressed, and its back and forth tracing on the paper appears like the widening and paling of an original straight line. The instrument is mounted on a solid brick pier, built about twenty-five years ago, and consequently rests upon

a very solid foundation, as the pier stands on the clays and gravels of the Potomac Formation, which rest on crystalline rocks seventy or eighty feet below the surface. The beam points about S. 30 deg. W. This direction was chosen so that the beam might be parallel to the Appalachian mountain system and to the coast line, and thus be most sensitive to disturbances propagated at right angles to these continental features. It



LIPPMANN'S ELECTROMETER.

is in charge of Prof. Harry Fielding Reid, of the faculty of the Johns Hopkins University, and by a strange coincidence made its first record on the same day it was completed and placed in operation. This was an earthquake which was very perceptibly felt upon the Pacific Coast as well as at various points on the Pacific Ocean, and the record of the instrument shows more or less movement of the earth for a period of nearly four hours. Reproductions of this disturbance upon the photographic paper correspond almost exactly to that noted when the disaster in Guatemala occurred, although the Central American fluctuations were somewhat more violent, as indicated by the wave lines indicating the vibration of the instrument. Although many trains pass through the Baltimore & Ohio Railroad tunnel within 150 feet of the instrument, the vibrations



PHOTOGRAPHIC RECORD OF AN EARTHQUAKE MADE BY SEISMOGRAPH AT JOHNS HOPKINS UNIVERSITY

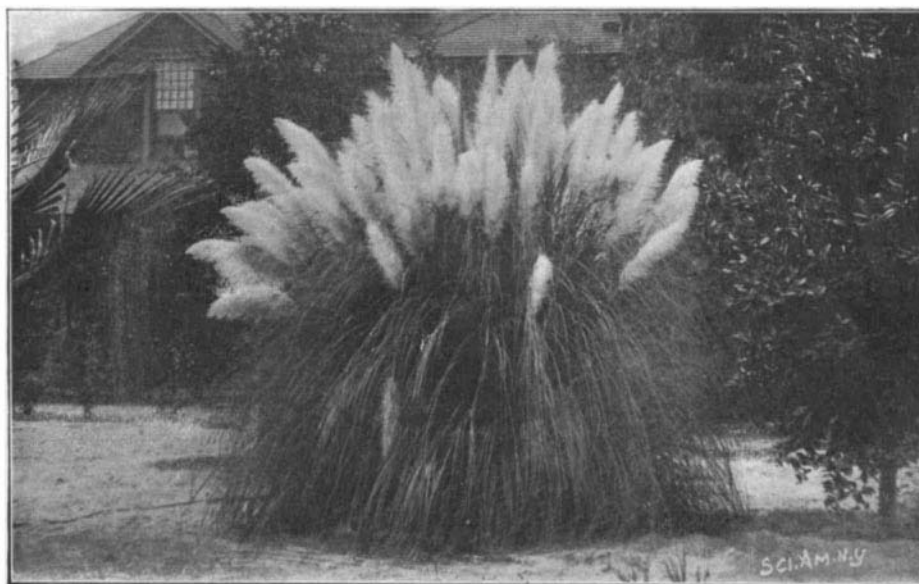
This instrument gave no indication of the West Indian disturbances.

caused by the service are so rapid that the seismograph is not affected. Scientists who have confidence in the construction of the instrument believe that the eruptions at Martinique and St. Vincent have been confined to a small area, as the record at Baltimore has given no trace whatever of disturbance since these eruptions.

#### THE UTILIZATION OF PAMPAS GRASS.

BY CHARLES F. HOLDER.

Thirty years ago the pampas grass was a curiosity. Many New England homes had treasured specimens which were brought across the seas as souvenirs from the vast pampas lands of South America. Now the pampas plume has been introduced into America, and in California forms one of the standard crops. The



PAMPAS GRASS, SHOWING THE HIGHLY DECORATIVE EFFECT OF THE PLUMES.

vast fields of grass in its light gray tints present a beautiful scene, rippling in the wind, the soft colors and graceful shapes being particularly pleasing to the eye, and when seen in long stretches, as on the Rancho del Fuerte near Whittier, a more attractive sight can hardly be imagined. Yet the full beauty of a pampas field in perfection is never or rarely seen in California, as the plumes are gathered before they are perfectly ripe and white.

Santa Barbara county is the region most famous for this grass, and here the first experiments were made with it, the roots having been brought, it is said, in the early sixties, from South America by a Spanish gentleman. It was soon seen that the pampas plume in the United States would be a profitable venture, and when it was found that the plants would live, roots were imported and many acres planted in various parts of California, resulting in the pampas ranches of to-day. One of these is found south of Pasadena, over the Mission Hills, owned by Mrs. Strong, the pioneer of plume raising on a large scale, the first to introduce the plumes as part of the regalia of political clubs. Their use by tens of thousands in the Blaine campaign gave significance and novelty to the ranks of the followers of the Plumed Knight, each of whom bore one of the attractive plumes.

The plumes have no special economic value aside from their use as ornaments. They are dyed all colors of the rainbow, jet black and silver, and bring a good financial return in the large cities and in the localities where they are not known. Thousands of plumes are thus employed all over this country and Europe, Germany especially being an important field for the plume. Of all the enterprises in California, this is one of the most æsthetic. The orange picking and packing is interesting to the average tourist, the great groves with their golden fruit being always a fascinating sight, but the pampas plume is so dainty that it appeals particularly to the artistic.

The ranches or plume orchards are planted from roots often obtained direct from South America to renew the stock in its full vigor, but the roots are easily obtainable in California. These are planted a third farther apart than ordinary fruit trees, as the plants grow to enormous size. Like the tobacco, it is exhausting to the earth, sapping it of its moisture and richness, and taking so firm a hold upon the soil with its mass of roots that only dynamite will blow it out. The pampas plume farmer plants them in hills ten by sixteen feet apart, each hill representing five or six individual plants which appear to the casual observer to be one enormous bunch. The first year a few plumes will be seen; the second and third each hill may be counted on producing from 50 to 200, and the fourth and fifth and sixth years see a fine crop, the plant now being, if the conditions are perfectly

favorable, nineteen or twenty feet high and twelve or more across. The ground is kept weeded, and after the fifth year old stock is weeded out, the best results coming from plants between four and five years of age. In the high lands, where the plants are exposed to the warm rays of the sun and evaporation is rapid, the plants are irrigated once a month. In September the picking begins about the time of the vintage, and on the large pampas plume ranches, troops of Mexicans or white laborers can be seen trimming the grass. As soon as the tips of the grass begin to appear, they are cut and carried to the tables where women pull off the sheaves, skilled hands making \$1.50 per day at the work. Children now take the plumes and lay them in long rows in the sun to dry and bleach. When the industry was in its incipiency, it was doubtful if it could be made a success, as the plumes dropped off and it was impossible to transport the plumes, but someone discovered that if the plume was picked when it was not quite ripe it would hold together, which solved the entire problem.

In sunny localities a day or so suffices to dry the plumes, and at such times the ground appears, from the hills, to be covered with snow. After the drying the plumes are taken to the curing house and then finally sorted into various grades by expert hands. The finest and most beautiful plumes are about thirty-six inches long, and they are packed for shipment either in packages of 2,000 or in large cases, the prices ranging from \$200 to \$50 per thousand, according to the demand.

There are numerous pampas orchards in California ranging in their productive quality from 5,000 hills, which produce 250,000 plumes, down to small ranches where but a few are raised. In all, California produces

about 2,500,000 plumes per annum, which are sent all over this country and Europe.

The pampas grass is the *Gynerium argenteum* of botanists, and is indigenous to the La Plata region of South America, covering large portions of the pampas and forming a characteristic plant of the country. In Southern California the pampas is a common garden plant, being very effective against the rich green foliage. During the yearly fiestas of Los Angeles, Pasa-

dena and Santa Barbara, many of the vehicles are decorated with the plumes. One which secured the prize at Santa Barbara is shown in the accompanying illustration. It was completely covered with pampas plumes, presenting a beautiful sight as it moved slowly along; even the umbrella over the head of the driver being formed of this attractive grass.

**AN ANTIQUE BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS.**

During the work of excavating for the foundations of the new building of the Opera Pia di San Paolo, the pawnbroking and loan establishment in the Via Monte



**BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS EXCAVATED NEAR TURIN.**

di Pietà in Turin, a well-preserved bronze head of Emperor Tiberius of Roman days was discovered. It was found August 24, 1901. Although oxidized and covered with a faint green deposit, it shows manifest traces of gilding in the sockets of the eyes, in the ears and in the hair. The metal of the head has a thickness of three millimeters. The head measures twenty-six centimeters from ear to ear and twenty-nine from brow to chin. The features are excellently executed, and are of manly beauty, the nose slightly aquiline and the hair curly and short. This valuable find lay at a depth of about six meters below the level of the street, in an ancient well, which had to be removed to make way for the foundations. This, coupled with the fact that the head shows signs of breakage at the neck, led to the conclusion that it belonged to a complete statue and was robbed and thrown into the well. It is possible that the head belonged to an equestrian statue, since the foreleg of a horse and the right leg of the rider were found in 1559, when the Church of the Holy Martyrs was being built near this site. These two objects are now in the Museum of Antiquities in Turin.

Close beside the head of Tiberius, a Cupid of white marble was found, the whiteness of the cleavage having lost none of its original purity. The fracture shows a clean, granular and shining white. It is to be regretted that the statuette has lost its head, the left arm, the right forearm, the left leg and the right foot. Both finds have been temporarily deposited in the Opera Pia di San Paolo, but will doubtless be presented to the Turin Museum of Antiquities, which contains many valuable relics.—For our engraving, as well as the accompanying description, we are indebted to the *Illustrirte Zeitung*.

**AN ANCIENT IROQUOIS RITE.**  
BY EDWARD HALE BRUSH.

If white men of a Christian nation see a great calamity impending, it is customary in public and in private worship to call upon the Almighty for protection. When the so-called "Pagan" Iroquois are apprehensive of trouble of any kind, they, in their simple, child-like faith in the power of a Divine Being or his agents, call upon him or them through their peculiar forms or ceremonies to avert the threatened harm. Iroquois annals are full of incidents of this kind. In the ceremonies of the New Year's festival at the Cattaraugus Reservation in Western New York in February, the Senecas of the "pagan" belief revived many ceremonies which had not been observed before in many years, or had not been executed with such faithfulness and one might say devoutness.

The unusually large attendance of Indians at the dances and other rites of the festival, and the unusual circumspection maintained in connection with the ceremonies, seemed to indicate something akin to that feeling of religious fervor noticeable at a revival meeting among white Christians. The object of this unusual care to carry out the old ceremonies was the pleasing of the Good Creator, Ha-wen-ne-yu, and the subordinate divinities or spirits to whom he is believed to delegate various offices and tasks, such as He-no, who has control of the thunder, the storm and the rain; the Three Sisters, the spirits whose especial care is the cultivation of vegetables which support life, and the spirits whose care produces the herbs used in healing the sick.

Thanks are given in the Iroquois ritual to all the objects in nature, many of which are enumerated by name. One of the leading features of the New Year's festival is the recitation by the "preacher," or "Master of Rites," as he is sometimes called, of an address or chant of thanksgiving to the Good Creator, between the clauses or stanzas of which the turtle rattles are played and the feather dance is performed. This dance is the most religious of all the Iroquois dances. Whatever significance its name originally possessed is lost in the dimness of a great antiquity.

In times gone by, this thanksgiving chant and the feather dance were associated with the ceremony of burning the dog. This year on the Cattaraugus Reservation there was at one end of the Long House a curious-looking pole. It was about ten feet high and was painted around with stripes of red, blue and green like a barber's pole; near the top hung a small bag or basket and a cluster of ribbons of different colors. When asked what this was, the Indians said in hushed tones that it was "the dog," that is, it had been put there to remind the worshipers of Ha-wen-ne-yu of the ancient rite, which more than twenty years ago was abolished on pressure from the whites, who considered it barbarous and cruel. Neither white men nor red remembered seeing such a thing as this pole in many years.

The accompanying picture of the white dog pole shows also two false-face dancers. The false-face ceremonies of the Iroquois were also observed with unusual faithfulness at the recent festival in February. The houses of the faithful were visited by the false-faces; and the false-face dance in the Long House was performed with all the ceremonies appertaining to it, including the burning of tobacco in offering incense to the Great Spirit and supplicating him to ward off the attacks of evil spirits, and including also the ancient ceremony of the scattering of the ashes.

In this ceremony the false-faces seize the ashes and glowing embers from the sacrificial fireplace, and holding them in their hands blow the hot smoke and ashes upon the heads of men and women who are there to be cured of disease by the spirits supposed to reside within the curious masks.

The significance of the decoration of the white dog pole, as described above, is apparent when the history of the white dog sacrifice is considered. It was customary in former times, after the animal had been killed by strangling, to deck its body with ribbons of

many colors, with feathers and with wampum, and sometimes to paint stripes upon the body also. It was then hung from a pole near the Long House until the hour arrived for taking it within that structure for the sacrifice. In the time of the historian Lewis H. Morgan, the body of the dog was borne to the blazing altar upon a sort of bark litter behind which the people came in Indian file. Speeches and chants were made over the dog, the people joining in the ceremony. Tobacco was burned, as it still is at the New Year's festival; this, as already noted, being the Indian method of burning incense as an offering to the Great Spirit. It is supposed to be an offering especi-



**BRONZE HEAD OF THE ROMAN EMPEROR TIBERIUS EXCAVATED NEAR TURIN (FRONT VIEW).**

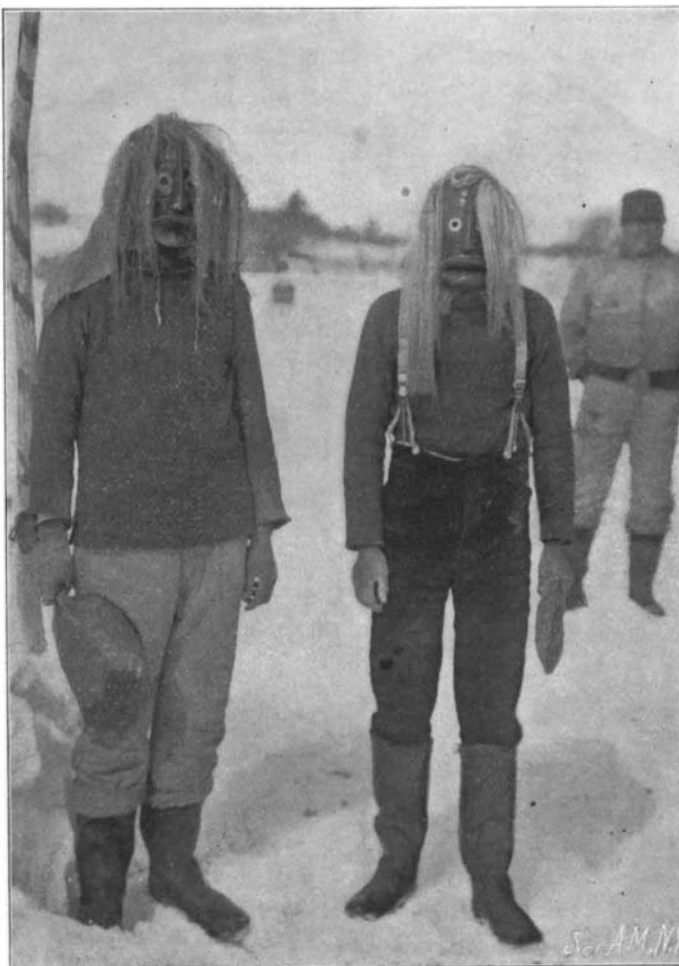
ally acceptable to Him and to carry the prayers to His ears.

The white dog sacrifice symbolized in this strangely ornamented pole was a very ancient ceremony, and its original significance is lost in the mist of antiquity, like that of many other Indian rites. At one time the custom of feasting upon its flesh, as that of a sacred animal, was associated with the sacrifice; and the ceremonies of the burning of the dog, as a whole, were anciently so peculiar as to call for especial attention from missionaries and early explorers, who made records of their observations as to the habits of the aborigines. One of the most interesting features of the ceremony is the fact that, while a sacrifice, it does not appear to have had the character of atonement for sin, in this respect being different from the sacrifices offered by the heathen peoples of the Old World and the animal sacrifices of the ancient Hebrews. The ritual connected with the ceremony, some of which survives to the present day, indicates that the chief, if not the whole, significance of the rite was the sending up of the spirit of the dog as a messenger to the Great Spirit to announce continued fidelity in His service and convey gratitude for the blessings of the year. The fidelity of the dog was typical of the fidelity of the Great Spirit's children. He was the trustiest messenger which could be found to bear to the Great Spirit the pledge of their fidelity to His worship.

The wampum, always used in sealing treaties of friendship or any other formal contracts, was hung around his neck as a pledge of good faith. The last time the dog was burned on the Canadian reservation at Brantford, Ont., the Master of Rites sang, "Great Master, behold here all of our people who hold the old faith and intend to abide by it. By means of this dog being burned, we hope to please Thee, and that just as we have decked it with ribbons and wampum, Thou wilt grant favors to us, Thy people. I now place the dog on the fire, that its spirit may find its way to Thee who made it and who made everything, and thus we hope to get blessings from Thee in return."

While the dog hung outside the Long House, where the decorated pole stood this year, its spirit was supposed to linger about the body; but when the dog was placed upon the fire and burned, it ascended to Ha-wen-ne-yu, and conveyed to him the message from His faithful children.

It is a singular fact that though the sacrifice of the dog itself has for many years been abolished on the New York reservations, the ideas associated with the curious rite still retain their hold upon the devotees of the ancient Iroquois religion.



**WHITE DOG POLE AND FALSE-FACE DANCERS.**