

## THE ROYAL RACE.

Among the finest old kings that reign  
Upon a simple wooden throne,  
There's one with but a small domain,  
But, mark you, it's all his own.

And though upon his rustic towers  
No ancient standard waves its wing,  
Thick, leafy banners flushed with flowers  
From the fragrant casement swing.

And, here in royal homespun, bow  
His nut brown court at night and morn—  
The bronze Field-Marshal of the Plough,  
The Chancellor of Wheat and Corn.

The Keeper of the Golden Sacks,  
The Mistress of the Milking Pail,  
The bold Knights of the Ringing Axe,  
The Heralds of the Sounding Flail.

The ladies of the New Mown Hay,  
The Master of the Spade and Hoe,  
The Minstrels of the Glorious Lay  
That all the Sons of Freedom know.

And this, while on the seasons roll,  
He wins from the inspiring sod  
The brawny arm and noble soul  
That serves his country and his God.

—Ex.

## Ten Millions!

France has just given to the world another astonishing instance of the all but illimitable power of its solvency. The city of Paris being in need of two hundred and fifty millions of francs (fifty millions of dollars), the subscriptions arose in a few days to ten milliards, five hundred millions of francs, or two milliards and one hundred millions of dollars.

In 1871, five months after the conclusion of the treaty which imposed upon France a war indemnity of one milliard of dollars, although her resources were almost exhausted, the government was bold enough to make an appeal to the public credit. This call was responded to, and a loan of two hundred millions of dollars was more than twice covered. This loan was filled up almost entirely by France herself. Astonished Europe, anxiously looking upon this financial operation, took part in it, but with extreme caution. It was termed by foreign capitalists a financial miracle, and so it is still considered.

On the following year it became necessary to repeat this marvellous feat; three hundred and fifty millions of dollars were asked by France of Europe; both France and Europe responded to the call by a subscription of eight milliards, three hundred and twenty-eight millions, two hundred dollars, in which Paris alone, after having suffered five months' siege and the awful ravages of the Commune, subscribed two milliards, seven hundred millions of dollars.

At this time patriotism was exalted, and the enthusiasm with which France offered to its government the money necessary to pay the war indemnity had more the characteristic of a national sacrifice than of a financial operation. Nevertheless Europe gave to the conquered nation an unmistakable token of its esteem and confidence: the foreign subscriptions arose to four milliards, eight hundred millions of dollars, of which four milliards and two hundred millions came from the hostile country—Northern Germany.

The subscription to the new loan of the City of Paris has no political or national character; it is purely a speculation, and by this alone it unquestionably demonstrates the strength of the public credit. It is important to establish such a fact, because it ought to inspire in every reflecting mind the most serious meditations. France, without a government and without the security of a political future; without any alliances abroad, and incessantly threatened by the most powerful European nation, offers a sufficient guarantee to her citizens and to foreign capitalists to draw forty times more money than she is in need of.

What nation in the world can boast of such a financial standing?

LOUIS A. BERTRAND.

Sartoris has an income of \$40,000.

General Robert C. Schenck's little book on the great game of draw poker is to be printed in New York.

Un Capitano Giovanni Forez is as near as the Italian newspapers have come to Col. John Forney.

Of 55,000 babies born in Paris every year 20,000 are "put out to nurse"—that is, to be done for by process of slow murder.

## MARDI GRAS.

## THE CARNIVALS AT MEMPHIS AND LOUISVILLE.

MEMPHIS, Feb. 9.—The carnival to-day has been an immense success. From an early hour the principal streets have been one dense mass of surging humanity, intermixed with maskers representing everything conceivable in history and mythology. Never before has Memphis witnessed such a concourse of people, and never before was a city so completely given up to mirth and frivolity. The weather was clear, though a little too cold for comfort, but this did not deter those who had come to witness the festivities of the carnival, and from early in the morning until nine o'clock at night the streets were filled with spectators, the lowest estimate being fifty thousand. At three o'clock the Ulks, or Mischief Makers, under charge of the German Casino, made their triumphant procession which consisted in a splendid burlesque of everything animate and inanimate, from the unpaid policeman and life before the deluge, to the spirits of the vasty deep and a mixed school under the Civil Rights Bill, which was greeted with shouts of applause as it passed along. But the grand feature of the carnival was the pageant of the Memphis at night, with the streets brilliantly illuminated with calcium and parti-colored lights, accompanied by three bands of music.

The first float or tableau, representing chivalry; scene, a mountain and cavern—Dijon lying partly in the cave is slain by St. George, who, with drawn sword, is standing victoriously over him. A Christian in combat with a Moslem, who is slain in the contest, a female figure, typical of Christianity, grasping the cross and pointing to heaven, surmounts the whole, surrounded by ten knights in complete armor.

Tableau Second, Romance of Chivalry, a bower or summer house approached by broad and graceful steps with ornamental balustrades, plants, flowers and vines. In the bower is a chevalier richly dressed with falcon perched on his hand. He is gazing upon a Castilian lady, who returns his look with tenderness. Midway on the steps is a troubador of Provence striking the chords of a guitar, and hard by a Spanish cavalier in half armor listening. Lower down is seen the quaint and grotesque figure of Don Quixote in full armor, ascending, reading with wonder and delight the romantic stories of Amadis De Gaul.

Float Three, Vision of Columbus, scene, at Genoa, A. D., 1499.—Columbus, aged fourteen, is asleep on a bank of flowers and shrubbery, and is visited by the spirit of the Memphis, who inspires him with the daring ambition of discovering America. The figure hovers over him and points forward to America typified by the figure of Atlanta, who is seen standing in a fanciful bark in the sea, holding in her hand a star and beckoning him on. Below the figure of the Memphis is seen the spirit of the Evil Typhon, with bat-like wings and menacing countenance, symbolical of the misfortunes which befel the discoverer.

Float Four, the vision continued; scene at Washington, A. D., 1875.—The result of the discovery as exhibited in the present power and greatness of America, with representations of the Capitol and railroads. Steamships on the Potomac are in the background. The President is seen standing on the steps of the Capitol between the statues of Prescott and Longfellow, who represent History and Poetry, while in the foreground are seen the Emperor of Brazil, the Japanese Ambassador and other foreign dignitaries.

Float Five, Columbus at Court; scene at Salamanca, A. D., 1486, in the grand throne room with mediæval moesque architecture, with columns, arches, candelabra, etc.—Characters, Ferdinand and Isabella, in robes of state, are seated upon the throne listening attentively to Columbus, now aged fifty, who with chart in hand is expounding his theory of the earth's rotundity and petitioning the sovereigns for authority and assistance to discover the western world. In attendance to the court are the Duke Medina Sidonia, commander of the armies of Spain, Gonzalas de Mendoza, Grand Cardinal of Spain, Count Rivers, of England, and a page.

Float Six, the Last Sigh of the Moor; scene in the Alhambra, Jan. 1st, 1492, the night before the surrender of Grenada.—This float represented the hall of the Ambassador, constructed of Arabian arcades of open filigree work, slender alabaster pillars, lofty ceilings of frost work and pensive ornaments, all delicate and graceful, and of vivid colors. Characters represented: Boabdil el Chico, an effeminate but brave prince, the last of the Moorish kings; his wife Marayma, a beautiful Moorish woman; his mother, the proud and haughty Ayxa la Hora Yesef Aben Comixa, the Grand Vizier Muzee, the warrior and hero who refused to surrender, and Hamet Aben Zairux, a santon or dervise who accuses the King of treachery and denounces him with the vengeance of Allah.

Float Seven, the Fall of Grenada; scene January 2nd, 1492.—A Moorish castle is represented in ruins, one or two arches in Morocco style are standing, the remainder of Grenada is a mass of smoking ruins. Gonzalvo de Cordova, with stained sword, elevating the standard of Castile and Aragon, stands victoriously amidst the destruction, a Maresque woman at his knees in attitude of supplication, near by a Moorish knight lying dead and another wounded.

Float Eight, How a World was Won, or chess in 1492, scene at Santa Fe in front of Grenada. A royal pavilion and grand stairway, parterre of flowers, royal and captured banners. King Ferdinand, seated, is engaged in a game of chess with Forosco, attached to his household, is about to lose the game when Queen Isabella, by an unnoticed remark to the King, assists him to win, and takes the occasion to obtain the King's consent to the petition of Columbus, as represented on Float Five. A servant of the royal party is ascending bearing fruits and wine, Ponce de Leon is watching the game, Isidro, a page, booted and spurred, is in the act of starting to bear the queen's commands to Columbus, granting his petition and creating him admiral of the ocean sea.

Float Nine, Embarcation of Columbus; scene at Palos de Moguer, August 3d, 1492, the head of a pier or dock, a ship's boat of four oars riding on the waves—Characters: Fray Juan Perez, superior of the Order of St. Dominic, with Crozier, blessing the expedition. Near him Martin Alonzo Pinzon, commander of the *Pinta*, preceded by Vincent Yanez Pinzon, commander of the *Nina*, with the royal banner, in the act of entering the boat; Spanish, English and Irish seamen in the ship's yawl.

Float Ten, scene symbolical of the passage across the Atlantic—Neptune standing in a pearl and silver shell, grasping his trident, is supported by four sea gods whose costumes and accessories simulate dripping water.

Float Eleven, Mysteries of the Deep; scene, a grotto under the sea, composed of corals, rocks, shells, water lilies, marine plants, seeds, mosses, etc., a pulp or cuttle fish of large dimensions with long antennae, a nautilus, or Portuguese frigate, fishes, etc., in motion, with large turtle and two lobsters.

Float Twelve, Discovery of America; scene on board the ship *Santa Maria*, Friday, two A. M., October 12th, 1492.—Columbus in the foreground is seen grasping the standard of Spain looking towards the land; near him a priest elevating the crucifix, Roderi Frious with a telescope to his eye, Pedro Gutierrez with arquebus and two Spanish soldiers armed.

Float Thirteen, Columbus in chains; scene in the fortress of San Domingo, October, 1500—Characters: Boabdilla, Viceroy of Spain, ordering the disgrace of Columbus, now aged sixty-five, who is being manacled by Espisosa. Don Dingo the brother of Columbus, also in chains, stands by guarded by a Spanish soldier.

Float Fourteen, Death of Columbus; scene in Seville, A. D. 1506, the death chamber—Columbus, aged seventy-one, lying on a couch, his physician watching over him, a priest of the Order of Jesus holds the crucifix before the dying man, his son, Don Dingo, kneels at the foot of the bed, a Spanish lady praying and weeping, around the bed are candles burning, while escaping from the grasp of the dying man is his will, which, partially unrolled, displays the words, "Prosecute my discoveries."

Float Fifteen, De Soto in search of the Mississippi in the Wilderness—This scene is located in Tish-

oming county, Mississippi, near the ridge called the Spanish trail, and in the territory then occupied by the Chickasaws, and represents a wilderness with brushwood and cane, large holly and magnolia trees, from which are hung festoons of Spanish moss, with a combat between three Spanish soldiers armed with arquebuses, sword and hunting knives, and two Indians with bows and arrows. In the woods are seen a bear, wolf, serpent, alligator and eagle.

Float Sixteen, De Soto discovering the Mississippi; scene on the banks of the Mississippi at Jackson Mound near the present site of Memphis, with Indian wigwam in the foreground—*Dramatis personæ*: De Soto in complete armor mounted on a mailed and richly caparisoned steed, standing on the mound pointing to the great river. Near him is Anes De Moscoso with the banner of Hispania unfurled, a priest kneeling at the foot of the cross returning thanks, while an Indian stands by gazing with wonder and amazement upon the scene.

Float Seventeen, Seeking the Fountain of Youth—This scene represented the wilds of Arkansas with a view of hills, and crags, and volcano in the background, from which flows a waterfall in front. A fountain representing the Hot Springs boldly rises, and from which emerges a beautiful and airy female figure, who, by smiles and gestures, endeavors to seduce to his destruction a hoary alchemist who stands amid different hills surrounded by instruments of his art, invented to find the philosopher's stone, the fountain of youth.

Float Eighteen, Burial of De Soto, scene on the Mississippi June 5th, 1492—A rude boat with forest in the background; two Spanish soldiers are depositing the bier of De Soto in the river, while two priests are officiating with cross and rosary, and two Spanish soldiers with torches stand by.

Float Nineteen, Apotheosis of Columbus—Columbus is seen transfigured amidst the clouds between religion and the sublime Ouro or spirit of the Memphis; the former in the act of crowning him. Below the scene is on earth the heroic figures of History and Poetry recording, celebrating his immortal deeds, while cherubs, arranged behind the tableau, are floating around the inscription, "Farewell."

The effects of these tableaux as they moved through the streets was magnificent. The costumes of different characters were gotten up in the most magnificent style by Bellet Nounon, costumer of the Royal Opera, Paris, and true to the time and characters represented, while the brilliant lights showed them to the best advantage. After the procession the Memphis gave a series of splendid tableaux at the New Memphis Theatre to their invited guests, representing the triumphs of Christianity; Retrospect, or Columbus witnessing the immortal events of his heroic life, and the Victors and the Vanquished, or Ferdinand and Isabella after the defeat of the Moors, the whole being a grouping of the different characters in the above tableaux on the stage under brilliant parti-colored lights. After the tableaux followed a magnificent full dress ball at the theatre and masked balls at the different halls throughout the city, and with these closed the carnival of 1875, without a single accident or incident to mar its harmony, and one that has never been surpassed in magnificence.

LOUISVILLE, Ky., Feb. 9.—The first celebration of Mardi Gras in Louisville took place to-day and was a grand success in all respects. The procession was a magnificent scene of mirth, frivolity, buffoonery and enjoyment. Long before the forming of the procession the streets of the city became densely crowded with home and foreign people who appeared early to secure stands and nooks from which the carnival could be witnessed. Notwithstanding the severity of the weather, the thermometer being almost at zero, throughout the day these eager people remained on the streets until after the procession passed. The late date at which the preparations began for the celebration caused many to believe it could not be a success, but the carnival in Louisville of to-day was an original success, and not an imitation of the Mardi Gras of even so noted a city as New Orleans. Early in the morning came bounding into the streets queer looking creatures with quaint, curious costumes, who danc-

ed and pranced in high enjoyment of the fun ahead. Men transmogrified into forms of women, and women *vice versa*, and men in the forms of beasts, the white color of the black, gentlemen as rowdies, and rowdies in the garb of gentlemen, and other ridiculous sights too numerous to mention, all joined in the procession of merriment and paraded the streets. At one o'clock his majesty, Rex Carnival, accompanied by his retinue, entered the office of Mayor Jacobs and was introduced by his prime minister to his Honor. The Mayor, in a short speech of welcome, wished for success to Rex Carnival. His subjects delivered to his majesty the keys of the city. The city hall building, in which this ceremony took place, was densely crowded inside and out. Loud, long shouts from assembled people followed the delivery of the keys. At two p. m. the procession started on its route, to the great satisfaction of the people who had stood on the cold streets for hours to witness it. The cold weather caused the participants to move much faster than is generally done in processions, but notwithstanding this half an hour was consumed in passing a given point. Its length was a mile and a half. A prominent feature of the procession was a caricature of Ben. Butler supporting on one arm a maiden whose face was as black as ebony and with the other holding across his shoulder an immense silver spoon. So natural did the face of the imitation look that many lads snow-balled it to show their admiration of its true resemblance to the great man of Massachusetts. The population of New Albany and Jeffersonville was in Louisville, as were also ten thousand visitors from other cities. The hotels are all crowded.

Public balls were given in nearly every hall to-night. The Mardi Gras ball at the Exposition was the grand event of the day. The crowd numbered at least five thousand persons, and everything passed off pleasantly.—*Cleveland Herald*.

## Divorces in Maine.

The Legislature has decided not to make any change in our divorce laws. The importance of modifying these laws, for some reason or other, did not seem apparent to the committee which had the matter under consideration, and an adverse report was made, which was approved by the law-makers, not one in twenty of whom knew, probably, what the report was about when it was disposed of with other routine business. And this action was taken right in the face of the startling statement made by Gov. Dingley in his message that under the operation of our divorce laws, very nearly one marriage out of every thirteen consummated in this State is subsequently dissolved.

The unprecedentedly large number of divorces taking place in Maine has become really a matter of serious consequence. It has been ascertained from official sources that 487 divorces were decreed in this State last year. A gentleman has informed us that in no other State in the Union is a divorce so easily procurable as in Maine, on account of the looseness of the laws. In fact, our divorce-laws actually encourage a dissolution of the marriage contract, and, as a result, the number of divorces are annually increasing, while scores of lawyers find the business of getting parties divorced a profitable one. One lawyer is reported to have said that his practice would not be worth a picayune were it not for the divorce business.

Of the 487 divorces granted last year, 233 were for desertion, 82 for adultery, 79 for cruelty, and 55 for drunkenness, and 38 for other causes, such as neglect to provide, incompatibility of temper, etc. One divorce, to which our attention was called at the time, was decreed in a certain county for about as absurd and trivial a reason as one could conceive, and yet, because one liked "biled vittels" and the other didn't there was want of harmony between the two, which was sufficient cause for the marriage relation to be legally severed.—*Portland Correspondence Boston Journal*.

There is, perhaps, no precedent for the extensive mortality that has recently prevailed among Congressmen. No less than five of the members-elect have died within the last ten weeks, and four sitting members in the same period.—*Ex.*