WRITING FOR MONEY.

EXPERIENCE'S DITTIES OF AUTHORSHIP AS A TRADE.

A reporter of the New York World recently interviewed Julian Hawthorne with the following result:

As to methods of work, Mr. Hawthorne, when he gets a contract or desire, when he gets a contract or desire, when he gets a story, simply undertakes to write a story, simply goes at it and keeps it up until the task is completed. He begins work at 8 or 9 in the morning and keeps at it until 7 in the evening or eight. Of these shorter 11 or 12 stories, as are printed in Lippincott's, such as are printed in Lippincott's and Belford's magazines, he writes one in two days and a half or two weeks. They contain 6,000 words, and that is at the rate of 2400 words a day, or, as it is the case, two and a half columns, or, as Mr. Hawthorne said, "one page of The World." "The difficulty," he said, "was to get the central idea for the story. If that is a satisfactory one, why, the story writes itself, and I can do a good deal of work in a day."

He also confesses he wrote steadily for 10 consecutive hours. This was contrary to his guidance in London, where he had to be employed upon a literary work. He had agreed to have a story done by a certain hour on a certain day, and, as is very apt to be the way with young men, he had put off the work until the 11th hour. Then, confronted by the uncompromising fact that he must do the work or lose his money, he set himself at the task with energy by day and night. He started in at 8 o'clock one morning, and worked at work until nearly noon the next day. He says he found no difficulty in writing after the first hour, his thoughts came freely and he had worked mechanically. He remembers that when he finished the story he became aware that his little children were playing about the room where he had been writing; he neither saw nor heard them when he was at work, and now they hobbed more like shadows than real, laughing figures.

He did not feel particularly worried, but his brain seemed to be stronger, weaker, so, instead of going to bed as a man naturally would think of doing, he put on his hat and overcoat and set off for a long walk. He remained out of doors until dark, then, upon his return home, he ate a light supper, drank two bottles of ale and went to bed. The mild exercise had cleared his head, his brain was as cool and quiet as could be wished, and he slept eighteen hours as soundly and peacefully as a child.

Talking over the success that stories of London life had had, it was mentioned as a curious fact that no tales of New York life had succeeded. "That is," said Hawthorne, "because New York City lacks the old background which London has. London is a place into which all elements drift, but New York they pass through."

He went on to tell how he began one story as soon as another was written, and cited a curious illustration of this in a novel of Spanish life which he had in his mind the income not long ago. He read the novel with interest and began to write it as something new until, supposing to look through an old scrap-book of his writings, he discovered that four years before he had written a long review of it for the World. Yet the memory of the novel had quite vanished.

In a little literary autobiography Hawthorne tells in a few words his trade of authorship as a trade. After telling of his novels, he says: "I cannot conscientiously say that I have found the literary profession—to use a trade—so very agreeable. Almost everything that I have written has been written from necessity, and there is very little of it that I shall not be glad to see forgotten. The true rewards of literature are to be of limited culture, are the lofty ideal ones—the valuable friendships and the charming associations which it brings about. For the sake of these I would willingly endure again many passages of a life that has not been all easy. Not that I would appear to belittle my own work—it does not need it. But the present generation (in America at least) does not strike me as exhibiting much literary genius. The number of undecided persons is large and active, and we hardly believe in the possibility of certain statues. I cannot sufficiently admire the pains we are at to make our work—embodying the ideas it does—immortalize it. Fame without this is nothing, and we have no ideas. If one of us was to get an idea it would create its own fitness and live like a flower or a plant. I think we take ourselves too seriously; our posterity will not be nearly so grave over us. For my part, I do not wish to be thus I do because I have no ideas worth better claims than they can pick up for themselves. What is worth doing at all is worth doing with our best pains, is a saying which has injured our literature more than any other single thing. How many a timber-claim stops the world begin has been filled by the results of this partial and delusive theory! But this is not autobiographical, save that as here written it shows how little prudence my life has taught me."

So much for its literary work. We went out into the sunshine and looked across the rippling blue of the water, and Hawthorne told how, on the early morning, the place was covered with fogs, and there was much good shooting. He told how he helped in the haying in summer on the 50 acres of grass land, how his two seventeen-year old boys ran the farm, and, with the help of one man, raised all the vegetables the family used, and had some left over to sell; how the place belonged to Mrs. Goodwill, but he hoped to buy it in two years, and how his oldest daughter, Rose, was enjoying the winter in Philadelphia, while his other daughters, Gwendolen, Gladys, Beatrice and Imogene, helped their mother at home. Then the boy, with his "all-day" horse, drove up, and the housemaids big fellow, with a strong country grip, turned back to his desk and went on filling the long sheets of white foolscap with fine black marks, and when a sheet was covered he had added his words on the end.

THE GHOST DANCE SHIRT.

AN INDIAN RELIGIOUS RELIC WHICH HAS PECULIAR MARKS.

A "ghost dance shirt" that was used in the napkin Messiah dances among the Sioux Indians is the property of Dr. Alexander H. Shaw of Philadelphia, and was sent to him by his niece, Mrs. Shaw of Omaha, who obtained it through friends on one of the Indian reservations in Nebraska.

Among those who have seen it is the Rev. Dr. Leedy, who has given years to the study of ethnological subjects, specially in relation to the Indians. His interest was roused to an enthusiastic point by a sight of the adornments on the white-fringed garment. The adornments are the head of a sparrow-hawk and the figure of a tomahawk. They are roughly painted with a pale green-and-vermilion paint. The bird, it is said, represents the scout, and the tomahawk authority or power.

"It is undeniable that the sparrow-hawk is the emblem of the scout among the Sioux, as it certainly is among the Alaska Indians," said Dr. Leedy afterwards. "It is in the same category with the sun disk, which was the emblem of the spirit among the ancient Egyptians, and I have no doubt whatever that the Alaska Indians are the descendants of the Egyptians, and that the Indians of the Interior have received their traditions from them.

"There is no relation between the two peoples, for indeed the Alaskans do not even look like the Indians of the Interior. They have small features and small, light color, almost white. They live in towns and have a regular government. They carve beautifully. I have several specimens of myth-dog, local carvings, particularly valuable as a guide that is seen by the medicine men in religious services and in cases of the sick. It is ornamented with the head of the sparrow, and with the head of the raven, which is equivalent of creation, and with the thunder bird. The attitude is just like that seen in joss figures in religious services in ancient Egypt. The Alaskans have regular memorial stones in the Russian fashion, and the resemblance is so close that we have adopted a theory that the ancestors of the Alaskans, in the remote past, came from the Mediterranean. There is evidence that the Egyptians, Phoenicians, Greeks, Romans, Etruscans, Celts, Scandinavians, Tartars, Chinese, Japanese, Polynesians, Mexicans, Peruvians, Chilians, Brazilians, Guanches, Berbers, Tuaregs, Kabyles, Nubians, Abyssinians, Hottentots, Zulus, Kaffirs, Bechuanas, Malagasy, Tamils, Hindoos, Sikhs, Afghans, Pers