

What, then, is the truth about the Colossus? There is no lack of reliable statements concerning the statue. Strabo quotes a fragment of an epigram in Iambic verses, in which the name of the architect, Chares, from Lindos, a town of the island of Rhodes, and the dimensions of his great work, seventy yards in height, are both mentioned. He adds that the Colossus was, in this day, lying on the ground, having been overthrown by a fearful earthquake, which destroyed a large portion of the city. "The Rhodians," he says "dared not raise it again, warned by an oracle;" and that is literally all the illustrious geographer seemed to have learned about the Colossus. Pliny, however, gives us additional and interesting details. "The statue," he says, "fell fifty six years after its erection; but although thrown down, it is still a marvel. Few men with their arms are able to span its thumb; its fingers are larger than most of our statues. Its disjointed limbs form vast caverns, and in the inside are yet to be seen enormous masses of stone, by means of which it had been balanced. They say it cost three hundred talents—a sum which the Rhodians obtained from the sale of instruments of war left by Demetrius before their city when he abandoned the siege in despair." A clever engineer of the third century before Christ, Philo of Byzantium, is the third author who gives, in his interesting works on the Seven Wonders of the World—if it really is his—a still more detailed account of the statue; but, as has been seen, not one of these writers speaks of a light-house or of a marvellous fact that ships could have sailed beneath the Colossus.

For nine hundred years the gigantic limbs remained lying near the entrance of the harbor, the pride of the inhabitants and the wonder of all travelers. In 672, however, the Arabs came, in the rapture of their first successes, to Rhodes also; and their General, one of Othman's lieutenants, caused the pieces to be cut up, and sold the metal to a Jew, who is said to have loaded nine hundred camels with the precious burden. Thus every trace was lost of the far famed statue, and even the name of the artist was long lost although "he had made a god like unto a god, and given a second sun to the world."—M. Schele De Vere, in *Harper's Magazine*.

AN APPLAUDING MACHINE.

Most of our readers are aware of the practice, universal in French theatres, of employing *claqueurs* for the purpose of applauding the actors and plays. There is a curious story showing how the director of a French provincial theatre managed to have his pieces applauded without incurring the expenses of a human *claque*. Some twenty years ago the director of the theatre of a provincial town, seeing that his actors were never applauded or sustained by any marks of approbation, organized a *claque* to stimulate the spectators. This innovation did not meet with success; the *claqueurs*, hissed and beaten, were obliged to resign their functions the first evening. The manager did not insist, but at the same time did not acknowledge himself beaten. He was endowed with great perseverance, and above all with a very ingenious imagination; he proved it in this circumstance, for shortly afterwards, the public, so calm and cold in appearance, became demonstrative and loud in applause. It was brought about thus: In conjunction with a machinist, as discreet as he was intelligent, our director organized a mechanical *claque*. The reader must imagine several articulated hammers at four different places under the pit floor, and so that they might strike on a string being pulled. The noise produced by these hammers simulated that of a stick. A few yards from the hammers, in the center of the pit, were placed two instruments which imitated the clapping of the hands. They were two large castanets covered with leather; a string pulled the two shells together. The noise of these mechanical clappers penetrated into the theatre through holes placed above them, and dissimulated under the seats of the spectators. The six cords met in a part of the theatre unknown to all except the machinist, and were fastened to six strong wooden keys, like those of a piano. One can easily understand the working of the instruments; at certain passages of a piece, indicated beforehand by the director, the machinist placed his finger on one or another of the keys, struck little blows right and left, as people, impatient of applauding, do with their canes. It was only very rarely that the public did not answer this appeal. In

this case, the machinist set his whole machine at work, and all the approbatory engines mixed themselves with the real applause of the spectators. This ingenious artifice remained always ignored by the victims, and today the town is much sought after by traveling actors on account of the goodwill and readiness to applaud of the spectators.—*American Artizan*.

HOW TO MANAGE PRECOCIOUS CHILDREN.

Many of the most prominent children are sacrificed to a desire to bring them forward in advance of other children, and this desire is stimulated by natural instincts. Every living creature rejoices in the use of the faculties which God has given it, "as a strong man to run a race." The boy whose muscle is well developed will never keep still, but is ready for anything, good or bad, in which he can stir himself. To such a one study is a punishment.

But the boy whose muscles are feeble and whose brain is largely developed, sits still and reads, and the appetite of course, conforms to the kind and amount of exercise. If he wastes the phosphorus of the brain by study, he will desire phosphatic food to restore it. While the fat and stupid boy, who has neither muscle or brain, will crave carbonaceous articles to feed his stupidity; and indulgence in these appetites will of course, increase the peculiarity.

I have seen the little kingbird, after an hour of extraordinary exertions in driving from the neighborhood an intruding hawk, devote the next hour to catching bees and hornets, which abound both in nitrates and phosphates, as a means of restoring his muscular and vital energy. The bird is safe in following his natural inclinations, living as it does according to natural laws, and having no abnormal development of faculties, and no abnormal appetites, it can eat what it desires, and as much, with impunity.

But the child, changed in its condition as it may be by the ignorance and folly of its parents, even before its birth, is abnormally developed, and of course has abnormal appetites.

Indulging these appetites in case of precocity of the brain, of course increases the excitement of the brain, and the result is inflammation and premature death.

A child with a precocious brain, or who is very forward, to use the common expression, is of course more liable to dangerous diseases of the brain than other children; but if parents would give the subject thought, and use their reason in this, as in other less important matters, these diseases might be generally warded off.

If our eyes have been overworked, or are weak or liable to inflammation, we avoid over using them, especially in the strong light, and if so inflamed that too much light, and all use of them gives pain, we shut out light altogether, and give them rest till they recover. Both light and seeing are pleasant to the eyes in health, and absolutely necessary to give them health and strength, but when diseased, are both alike injurious, and we avoid the influence of both till they recover. And when only weak, and not absolutely diseased, we are careful to have the light or use the eye only moderately and carefully. So of any other organ or faculty—that which is necessary to it in health must be carefully used in tendency to disease.

Apply this principle to a precocious brain. The brain is as dependent on appropriate exercise and a supply of phosphorus in health, as is the eye on exercise and light; and as we withdraw the exercise and light in weakness and disease, so should we withdraw the brain from exercise and phosphatic food in case of disease or premature development.—*Daily (Indianapolis) Evening Commercial*.

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