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OF HOUNDS.

Loose on His Own Trail He Turned Them Out to Follow Other Trails, and They Got Away-A Horrible Letter.

London had begun to forget all about the city to the elegant suburbs that have been lately built for the occupation of the wealthy and cultivated by the announcemen that Sir Charles Warren's dogs were loose.

Sir Charles had for some time been training these dogs, with a view to having them track and tree the human flend who has been operating in Whitechapel, whenever that shrewd ghoul should kill another victim. All the world remembers how much 8 Charles banked upon his bloodbounds and how he made himself the laughing stock everybody by letting them chase his august person one very early morning not long ago. One would imagine that his experience on that occasion would have shaken his faith in count runs, they only succeeded in making

even a fair showing one time in three. The fact is, as almost any one conversant with the employment of hounds for tracking

you, it is quite a different matter for a dog to take up and follow sparsely settled iensely populated It is not at all

dog to quite lose the scent in the forcause of one crossing track. In a crowded metropolitan dis-

trict like Whitechapel, where any given track would be criss-crossed by tens of thousands of other tracks inside of an hour, the task of following the murderer by the scent would be altogether beyond the power of even the keenest nosed dog. And even if Sir Charles' experiments had

been successful to a marked degree, the results would have justified no sanguine expectations. For the experiments were made early in the morning when few people would be stirring, and the chance of obliteration by subsequent trails was at the minimum, whereas the search for the murderer would, very likely, have to be made at a busy time of the day. When Sir Charles lost the dogs he was try-

ing them in the open country. They had been taken to a common in the suburbs and there "laid on scent after scent."

Whether they showed any progress in the noble art of man hunting is not stated, but when let loose on what proved to be their last run they were "lost sight of altogether," and "the men in charge were frantic." Certain carpers at Sir Charles' method of running the police department have suggested that "perhaps some smart dog fancier has made a grand haul of the prize hounds."

It is quite possible that this last exploit of Sir Charles Warren will move the London publications that sail under comic colors to the printing of cartoons bearing upon the subject. Punch has already devoted considerable attention to the Whitechapel matter, and here is a reduced reproduction of one of its cartoons, heading and all:



THE NEMESIS OF NEGLECT. There floats a phantom on the slum's foul air, Shaping, to eyes which have the gift of seeing, Into the specter of that loathly lair. Face it -- for vain is fleeing!

Red handed, ruthless, furtive, unerect, 'Tis murderous crime—the Nemesis of neglect!

Sir Charles Warren is a most extraordinary person, if we may believe the English newspaper stories about him. He doesn't seem to have the slightest qualification for the position of chief of police, and the office came to him only because he was born with patrician blood in his veins.

He has been a soldier, and a fairly good one, too-serving abroad-and therein, perhaps, lies much of the secret of his ill success. If he had been willing to act simply as a figure head, letting other and more capable men attend to the executive part-the real work of the department-matters would probably have never reached such a pass as to render the Whitechapel murders possible.

But, having won some reputation as a fighter of savages, he felt that he knew just how to preserve order in a city largely composed of civilized people. Brooking no interference with his plan of conducting the affairs of the office of chief of police on the lines of a military campaign, and fully imbued with the idea that the chief end of the police is to suppress free speech and all sympathy with the Irish, whom he hates so bitterly, he devoted his energies to closing public places to speakers who are dissatisfied with the existing order of things in England



and the following and arrest of Americans and others supposed to have a friendly feeling | half years. He goes toward Erin's green isle. Of course it was not long before the Scotland Yard men and | and faces an audience while he is delivering the "bobbies" alike expended whatever abilities they possess in these directions, and what are in other counties considered the most fade into obscurity as they grow older hateful classes tiourished unhurt and plied | Still there have been some remarkable exceptheir criminal callings unmolested. In this | tions, such as Dr. Watts, Spurgeon, Dryden connection are presented portraits of Inspec-

tor Helstone and Coroner Baker, two officials MANTLES policy of marked incapability.

The excitement over the loss of the dogs had hardly begun to diminish when another the enbled account thereof is here presented

Mr. George Lusk, a builder, is the bead on Tuesday night the parcel post delivery judged to be the half of a kidney belonging to some animal. Inclosed in the box was the following letter:

"I send you half of the kidne I took from one of the women. I preserved it for you. Tother piece I fried and ate. It was very nice. I may send you the bloody knif that took it out if you only wait a whil longer.

Mr. Lusk at first regarded the whole thing as a joke. But, remembering that such an organ had been taken from the Mitre square victim, he took the box to the London hospital. Dr. Openshaw examined the inclosure full grown woman and had been divided longitudinally. The box and the letter were taken to Scotland Yard. The handwriting of the letter in the box bore no resemblance to the handwriting of the letters of "Jack the

PRINCETON COLLEGE.

The Institution Is Shortly to Have a New Art Museum.

The present is a period of building art museums and galleries, and of general and growing interest in everything pertaining to Art, with a big A. This being the case, of course no self respecting institution of learning can afford to be without an art annex of some sort.

Princeton is the latest college to acquire an art museum, and they have been at work on the building which is to hold it for some time. It is expected that the structure will be completed by next summer. The new building stands on the high ground back of Whig hall toward the president's house. It will be the first of a new quadrangle.

The art museum owes its erection largely to the energy of Allan Marquand, son of Henry G. Marquand. Allan Marquand is the professor of archæology, and lectures on art. Most of the subscriptions were raised by him. The building committee are Moses Taylor Pine, Professor Marquand and Dr. Mc-Cosh. The architect is Mr. A. Page Brown, of New York. He has done most of all the recent work on the Princeton campus, in-



PRINCETON'S ART MUSEUM.

cluding the biological laboratory and Dr. McCosh's new house. When he set out to design an art museum at a cost of about \$150,000, he decided to make it thoroughly classic in the style of architecture, and, as far as possible, to make it present the beauties of the Italian school.

The front is 150 feet long. The depth varies, for at each end there is a wing, and in the middle, at the rear, there is an extension, The house is three stories high, the art gallery proper being on the third floor, with an immense skylight at the top. The second floor will be used for the collections. Here will be placed the William C. Prime collection of ceramics, which was presented to Princeton on condition that a fireproof building should be built in which to store them. Other collections also will be placed on the second floor. On the first the chief display will be of bronzes. The top story, where the pictures will be hung, is 25 feet high; each of the others is 15 feet.

The building is fireproof. It is built of brick, a soft brown in color, and speckled with iron filings. The cornice is of cut stone and the roof of tile. The entrance is through a broad arched doorway, which is approached by an imposing double stone stoop. A stone teirace wall runs the length of the building, and before the doorway there is a circular rondway. You may see in the shade on each side of the broad stone step a figure like that of a man. The one on the left is Michael Angelo's "David," that on the right is Donetello's "St. George." The original of each is in Florence. Above the arch of the entrance are two Florentine lamps. Mr. Brown will some time later have some old shields from Italy on the now vacant space above the doorway.

The facade is not a copy of any particular building in Italy, but is thoroughly Italian in tone. The face of the structure proclaims the purpose of the hall-a home for art. The two statues on the steps strengthen the idea and the two Florentine lamps will illuminate it. Chief, however, of these features is the frieze which surrounds the front and the two sides. You may see where it runs, just beneath the tiled, roof. This is an exact copy of the Parthenon frieze. The casts came from the British museum. The frieze itself will be cast in terra cotta. The model casts will be placed in the museum. Among all the figures on the two sides and the one front wall there is not a duplication. The strip of terra cotta will be a little more than three feet wide, and will in itself be a study in art.

Preacher Pascal Porter.

There is an infant prodigy in Cincinnati in the shape of a 12-year-old boy preacher. His name is Pascal Porter. He was born at Volga, near Jefferson, O., in 1876. His father is a farmer of no especial piety; his mother is dead. The boy has been preaching in a

church opposite Lincoln park in Cincinnati. He is described as sitting before the sermon behind the pulpit and the big Bible, surveying the congregation with perfect composure. In his sermons he does not attempt to be either coherent or logical, but con trasts the pleasures of sin with the pure joy of the Christian in vigorous terms. Ho has preached two and a

PASCAL PORTER.

through his sermons without any besitation it, without the slightest evident fear of criticism. Many of these child prodigies and Chatterton.

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