

lopment of the emerald mines, it is reasonable to suppose his story as told bears the hall mark of truth, although we have read of nothing more wonderful since King Solomon's Mines aroused our cupidity and increased our liking for adventure. It is recorded of Mr. Seton Karr that by his explorations in Africa he has done good work for geographers, theologians and financiers. For the map makers and the students of theology, he located the position of the Garden of Eden, and now he is reported to have found that wonderful Biblical river, Havilah, "where there is gold," and, in addition thereto, the lost emerald mines of the ancients. At least, such is the surprising announcement made in the British *Shareholder*. Mr. Seton Karr has told an interviewer that a prospector last year stated that he had extracted gold from the sand at the rate of 500 oz. to the ton, and that, in his opinion, there was enough gold to discount the Klondyke output for twenty years. Whatever we may think of this unknown prospector's opinions and statements, we must give some credence to Mr. Karr, who adds: "And I myself have seen the deserted gold mines, now unworkable for want of water, in the Western desert, on the borders of Abyssinia. I should like and indeed propose to take out a party of theologians and scientists, that on the spot they may study the birthplace of the human race."

The search for the lost emerald mines is said to have been instigated by Mr. Streeter, the celebrated London dealer in precious stones.

Starting from Assouan last November, Lieut. Seton Karr's expedition journeyed due east. Let the explorer tell his own story: "I found the mines, one day, by seeing the ancient watch towers from which the Roman soldiers shot arrows at the convicts and prisoners of war, working in the mines, when they tried to escape. Underneath the towers were the openings of the shafts, with a stream of grey talus full of mica schist coming from these openings . . .

I found a sufficient number of gems to warrant us in taking out a concession from the Egyptian Government. Though I searched all my men at the point of the revolver, in the centre of the desert, and found no gems concealed upon their persons, I was told that on the very day I left Assouan for the north, emeralds were offered for sale in the bazaar, by three different sets of merchants."

The recent discoveries of wealth in both the Eastern and Western worlds have about them all the fascination and romance which have ever been associated with the search for hidden treasures, and late news from Havilah will be awaited with the same interest, attaching to the first arrival of gold from the Yukon.

AMERICAN ART.

While some thousands of the people of the United States are engaged in remembering the "Maine" and making history by means of various picturesque corollaries connected therewith, the forces which make for peace and beauty are also at work. The Arts

Club of the United States has been incorporated under the law required by the State of New York. The purpose of the Club is "to provide a headquarters for national art and a rallying-point for those who think the time has come for American manufacturers to add the art touch to the objects they fabricate." Good. The board of advisement and suretyship is composed of twenty-five men which makes the scheme a national one in its character, for every one of them is an art connoisseur, and a few of them are directly associated with the fine arts: George B. Post, President of the Fine Arts Federation; J. Q. A. Ward, President of the Sculpture Society; Thomas W. Wood and Carroll Beckwith, President and Secretary of the Academy of Design; John La Farge, President of the Society of American Artists and of the Society of Mural Painters; Louis Tiffany, Hall McCormick, of Chicago; Ex-judge Howland, President Gilman, of Johns Hopkins University, Prof. Allan Marquand, of Princeton, Perry Belmont, R. W. Gilder, etc.

John Hughes in No. 541 of *The Spectator*, for November 20, 1712 says: "The Design of Art is to assist Action as much as possible in the Representation of Nature; for the Appearance of Reality is that which moves us in all Representations and these have always the greater Force the nearer they approach to Nature and the less they shew of Imitations."

That is so. That glorious city of whiteness on the shores of Lake Michigan which the genius and dollars of the Great Republic created as if in a night and filled with all the wonders of the East, the West, the North and the South is a thing of the past, but it was possibly the completest artistic triumph of the century.

Hitherto, we have been content to take for our studies of art and beauty the Gothic and the Grecian models, we have studied in the schools of antiquity and mediævalism and the Renaissance, until it seems as if we can do nothing but repeat the architectural and artistic absurdities of our fathers. "Why need we copy the Doric or the Gothic model?" wrote Emerson. Why indeed. Let the Arts Club of the United States flourish.

FINANCIAL FIRE WORKS.

Within a few months, two great lights have gone blazing across the financial firmament and within the last fortnight both have been suddenly extinguished. Leiter and Hooley both went up like rockets and both came down like the sticks, and nothing could have been more startling than the manner of their going up except the fact of their coming down.

Neither of the men will meet with much public sympathy in their misfortunes. Hooley's lavish charities which helped to keep up his credit will no doubt tend to soften public feeling towards him; but the people who were on the wrong side of the market when Leiter was forcing the price of wheat up; the people who were hungry because the price of bread happened to go up while Leiter was making money out of dear wheat; and the farmers who are now suffering from a demoralized market, will waste few tears upon this