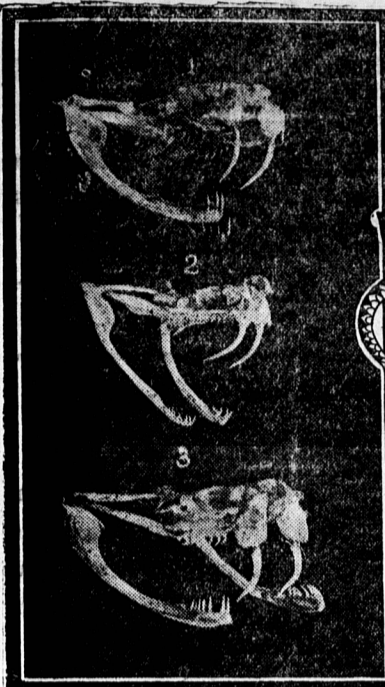


MORNING DAILY FOUNDED 1881 WEEKLY, NOW RURAL DAILY 1907

CHARLOTTETOWN, PRINCE EDWARD ISLAND, CANADA, SATURDAY, SEPTEMBER 19, 1908.

30c A MONTH BY MAIL IN ADVANCE 2c PER YEAR BY MAIL IN ADVANCE

MILKING A LANCEHEAD VIPER BY A. R. PARKHURST JR.



No. 1. Lancehead Viper. No. 2. Copperhead. No. 3. Scatizer.



Head of Lancehead Viper.



In Its Native Haunts



Snake Ejecting Venom into Glass

Writing and lashing its tail in fury, the serpent struggled to free itself from the forked stick that pinned its head down to the soft earth in a Brazilian forest, near the mouth of the Amazon river. A scantily clad native, an ipecac picker, was holding the stick with both hands, while another native, as scantily dressed as the first, stood near the head of the serpent with an open gunny sack in his hands, intently watching the furious reptile before him. At a given signal, the ipecac slowly worked the bag beneath the snake until its body was safely within the folds of the sack to that point where the forked stick pinned it to earth. A sharp jerk of the stick left the snake free, but before it could leap forward the native with a dextrous move slipped the bag over the serpent's head. When the bag was tied and the bag dropped to the ground the natives gave a sigh of relief, for it was a hazardous undertaking which had just accomplished, a task in which one false move might have result-

ed in sure and sudden death for one or both of them. The snake thus captured was a lancehead viper, the most deadly of all serpents. This snake is known by many local names. Fer-de-lance it is called in the Island of Lucie, but the natives of Brazil know it as the kurukuku and as lancehead it is known to Europeans. Medical men refer to the lancehead as the Lachesis, as this is the Latin name of the reptile. That scene in the ipecac forest on the Amazon's bank was the first in which the lancehead was to play a stellar role. Taken on board the steamship Atlas the snake was consigned to the personal care of the captain. In a small wooden box it was conveyed to New York, remaining in the captain's cabin throughout the voyage until it was transferred to the Bronx Park Zoo, and then released in the rattle's cage in the reptile house, where it is daily viewed by thousands of visitors. The capture of the lancehead was not for the purpose of augmenting the reptile collection of the Bronx Zoo. It had been brought there for the purpose of yielding up its venom to the cause of

medical science. Dr. E. W. Runyon, a chemist of New York, bore the expense of the snake's capture and transportation, intending to add its serum to the small store then in stock which homeopaths throughout the world had for many years prescribed in their treatment of a number of nervous diseases. Allopaths are prone to laugh to ridicule the curative qualities of viper serum, but that is a question for the medico; let them fight out their own battles. It may be said in passing, however, that the homeopaths have been using this serum in the treatment of epilepsy and other nervous diseases, including violent insanity as well as paresis, for nearly eighty years. Just four score years ago Dr. Constantine Hering, an eminent alienist, who had been sent to Brazil by the German government, claimed to have discovered curative qualities in this viper's venom and from one serpent alone obtained the serum which has been used by homeopaths ever since. To give some idea of the remarkable strength of the serum a solution of serum and sugar of milk to the proportion of one-trillionth part of serum is that prescribed by physicians.

The solution made by Dr. Hering found its way into the homeopathic laboratories of the world and Professor Runyon found that while his stock was not completely depleted, yet he realized that he had to some extent impaired its strength and the set about to give to the medical world that which Dr. Hering had done 80 years ago. Raymond L. Dittmars, curator of the reptile house in the Bronx Zoo, was commissioned to invade the jungles of Brazil and bring to New York the snake whose capture has just been described. When it became known that the deadly viper was in the Bronx Zoo, and that it was to be milked of its venom, both Professor Runyon and Mr. Dittmars were overwhelmed with requests from medical men of both schools of medicine to witness the hazardous operation. Allopaths met with cut remarks. Homeopaths were politely told that a crowd would seriously interfere with the work, so the audience that assembled in the curator's operating-room in the park was confined to two of the most eminent homeopaths of New York and Philadelphia; those who took part in the operation, several newspaper men and one newspaper photographer, who took the pictures that illustrate this article. Mr. Dittmars chose as his chief

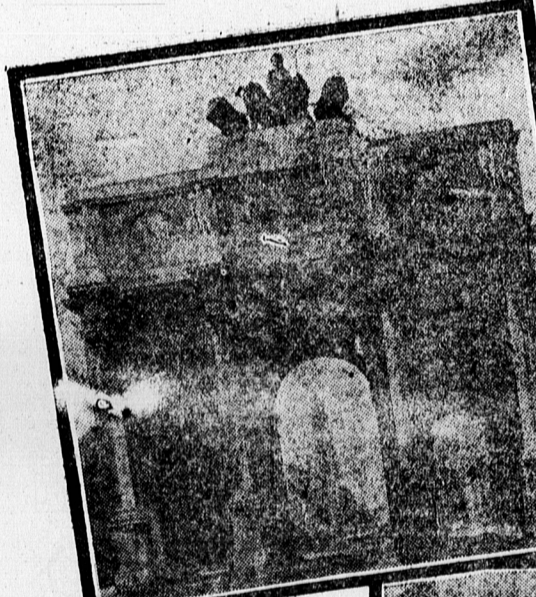
lieutenant for this most delicate and hazardous operation, Charles S. Snyder, head keeper of the zoo reptile house. No two men in the world were better qualified for the job than Dittmars and Snyder. Both are absolutely without fear of serpents and each has been bitten by poisonous snakes on several occasions, narrowly escaping death. For years they have been in daily contact with the most venomous inmates of the reptile-house, handling them without gloves, as it were, and without fear of the deadly venom lurking at the base of their needlelike fangs. The lancehead was not a stranger to Mr. Dittmars, as he had handled one on a previous occasion in Brazil, although he had never been called upon to coax from its fangs this priceless venom. Acting upon the belief, perhaps, that the better the day the better the deed, Mr. Dittmars chose Sunday afternoon as the time for his operation. All was gotten in readiness in the operating-room. A vial of toxin was placed on the table, so that in the event of a false move by which the snake was permitted to strike those who sought to rob it of its poison the remedy was at hand. The scene enacted in the forest was re-enacted, with the absence, of course, of the half-clad natives. Snyder volunteered to capture

the snake and accordingly entered the cage with a forked stick as his only weapon. The rattlers, as well as the viper, were in ugly moods and showed fight from the moment Snyder invaded their lair. Several times the rattlers coiled to strike, and did strike, but Snyder, ever alert, evaded them and at an opportune moment pinned the viper to the floor, where it writhed, hissed and sought to strike its captor. Snyder disengaged with the use of the gunny sack that was pressed into service in the primeval Brazilian forest and seizing the snake at the neck directly behind the point of the stick's prongs, he conveyed his writing captive from the cage to the accompaniment of a din of rattles from the viper's new-found friends. Arriving in the reptile-house, the snake was transferred from the viselike grasp of Snyder to that of Dittmars. This in itself was a perilous undertaking. Great care had to be taken that the snake was held in such a way that it would not give up its precious venom until the receipt into which it was to be strained had been prepared. Sliding his hand along the slimy four feet of snake, Dittmars finally secured a strangle hold on the snake directly behind its head. A thin gauze had been stretched across the neck of a retort and this Snyder took charge of. When all was in readiness Dittmars gave the word and Snyder slowly advanced the retort towards the head of the snake. As he did so Dittmars slightly released the pressure on the snake's body, or neck and at once the squirming reptile

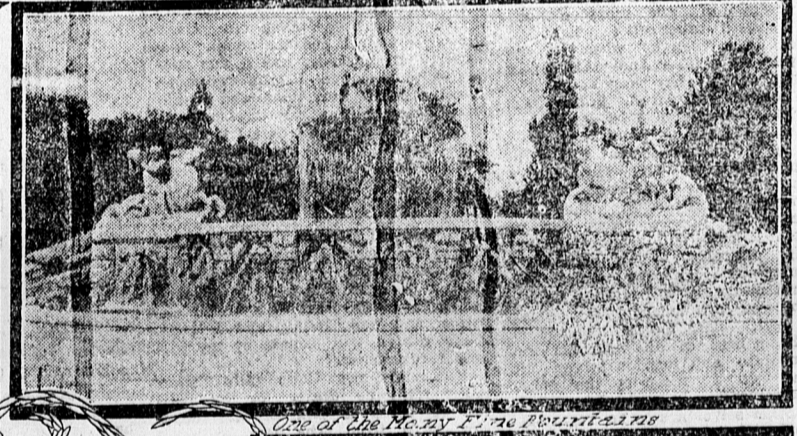
was ready to give battle to the imaginary enemy that approached it. Its headlike eyes flashed fire and its fangs shot out with lightning rapidity. At last it could give battle and this it intended to do with all the fury of its ferocious nature. The glass came nearer and as its fangs came in contact with the soft gauze the snake struck, belching out its serum, and the first step in sciences' cause was a reality. Dittmars withdrew the snake and all eyes were focussed upon the gauze that covered the retort. A tiny drop of the serum was plainly discernible to the naked eye, and as it filtered through the gauze to the retort below it came out as clear as crystal, crystallizing as a dew drop on a leaf at early morn. After a rest of several minutes the operation was repeated, and again and again until Dittmars and Snyder were both satisfied that the snake had been milked dry of its venom, being convinced of this fact by the snake's refusal to strike when the gauze confronted it. When returned to its place in the rattler's cage the snake lay exhausted and listless. It was completely cowed and all evidence of fight were gone. This attitude it maintained for days following the operation, and according to scientists it will be another year before enough venom can be milked from its poison sack to make the operation a profitable one. Above all one-half an ounce of venom was procured from this operation, which required the services of the most expert students of the reptile in the world, and entailed a trip to Brazil and the snake's transport to New York.

Munich, the Attractive German City

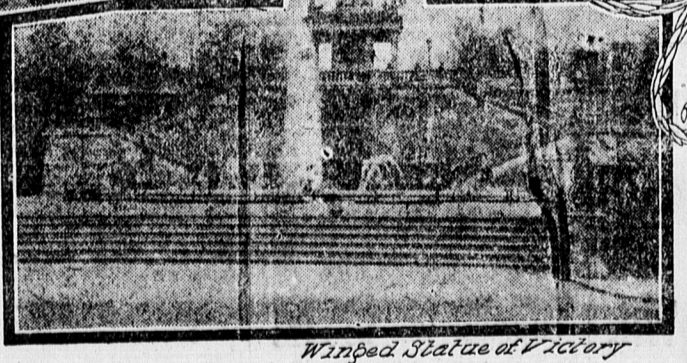
BY DELIA AUSTRALIAN



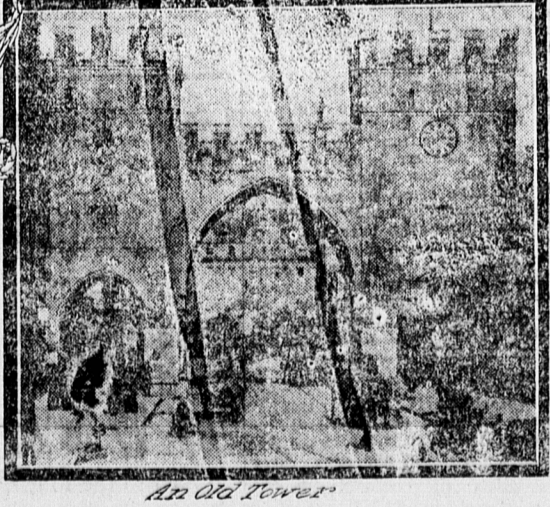
Triumphal Arch



One of the Many Fine Buildings



Winged Statue of Victory



An Old Tower

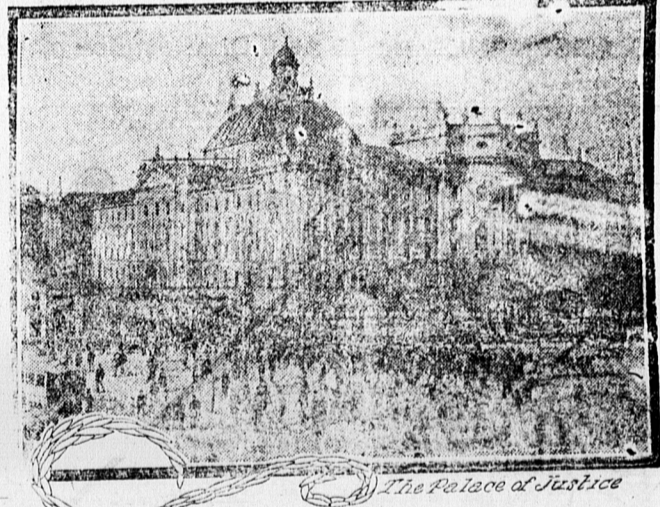
MUNICH is one of the oldest cities in Germany. Henry the Lion built a bridge over the river, a custom house, a mint and a salt depot in the present city in the twelfth century. The only important structure in the place at the time was a great monastery. Under the Wittelsbach princes the town first commenced to grow. Otto the Illustrious built his denice at Munich, and his son, Lewis the Severe, enlarged the town. It was almost entirely destroyed by fire in the fourteenth century, and it remained for Lewis the Bavarian to rebuild it. The real growth of the city began under King Maximilian I., who removed many of the old buildings and erected many splendid edifices in their stead; but it was the son, Lewis III., to whom Munich is especially indebted for its present magnificence. It is largely through his efforts and enthusiasm for art that the Bavarian capital became one of the foremost art cities of Europe. Munich soon meant to Bavaria what Paris symbolizes to France. Artists would gather from all parts of Europe. Skilled engineers lengthened and widened the streets. Landscape gardeners designed several handsome gardens and five or six magnificent palaces were started. Many of the public buildings now considered the finest structures were begun then. The transformation was so great that Munich soon became a wonderfully attractive city. After once prospered until today it is recognized as one of the most cosmopolitan of cities. Nowhere does the old and new blend so harmoniously; nowhere has the old been remodeled into the new so artistically. Though many of the old and narrow streets still have quaint houses that speak of centuries that are past, everywhere are seen handsome new boulevards, handsome structures and fine gardens. One of the most beautiful of the latter

is the Maximilian Garden, with woods and flower beds, while the outskirts are adorned with handsome villas. At one end of the garden is a Siegers Denkmal, a tall statue crowned with a golden figure of Victory. The pedestal is carved with handsome bas-reliefs. The gardens are connected with the mainland by a bridge decorated with many fine carved figures. Beyond is the palace residence, a large and handsome structure. From this point starts the English gardens, with beautiful forests and cascades. This garden covers nearly 600 acres. Though the place has been decorated with fountains, artificial cascades and restaurants, it has not been robbed of its natural beauty. For miles the drive leads through bridge paths canopied by ancient oaks and maple trees. Here and there are scattered several quaint buildings, such as the Monopteros, a small temple; the strange Chinese tower and the dairy, where women bring their babies to get fresh milk on a warm summer afternoon. To the east of the park is a large and well equipped observatory. The most interesting part of the city is the Max Joseph Platz. It is the cen-

tre of life and is situated between the old and new quarter, being adorned with a monument of King Max Joseph. This colossal statue is the work of Rauch, of Berlin, but was cast in bronze by Stiglmeier. The King is in a sitting posture, the figure rests on a pedestal adorned with figures emblematic of agriculture, art, constitution and religion. There are several other large and handsome structures, none finer than the National Theatre. This is approached by a portico of eight Corinthian columns. The pedimental frescoes represent Pegasus, Horae, Apollo and the Muses. The interior is large and has a seating capacity of 3,700 people; it is also known because of the handsome boxes and exquisitely beautiful mural decorations. Near the National Theatre is the Residenz Theatre, and although it has only a seating capacity of about 800, it is richly decorated in a splendid rococo style. There are few cities in Europe that have made a greater effort to improve their streets. An especially handsome street is the Ludwig Strasse. Though less than a mile in length, it is beautifully kept, shaded by trees on both sides and adorned by many handsome homes. But the finest street in Europe

is the Maximilian Strasse. This street is interesting because it expands into a square, relieved with pleasure grounds. On the right side is the Mint, a building of the sixteenth century, but completely remodeled during the last few years. The old court is in the rococo style. In the square are the government building and the National Museum. In the centre rise four splendid monuments to four great generals. Perhaps the finest monument is a colossal figure of King Maximilian I., erected by his faithful subjects. The King is represented in his coronation robes. He stands with dignity, holding the roll of the constitution in one hand and a sword in the other. The pedestal is adorned with reliefs of allegorical figures of Peace, Enlightenment, Strength and Justice. At the upper angles are four lovely figures cast in bronze, bearing the Bavarian coat-of-arms and laurel wreaths. Munich is adorned with several splendid statues. One of these is the Wittelsbach Fountain, which symbolizes the

constructive and destructive forces of water. A handsome square is the Kopsplatz. Here is a splendid Glyptothek, repository of ancient and modern sculpture. The building is of ionic design, in Ionic type, with a porch of eight columns. It is said to have been the Roman style. Opposite is the exhibition building done in magnificent Gothic style. It contains a permanent exhibition of Munich artists. This has a magnificent gothic gateway with ionic columns. The old pinakoteek, or museum, perfect treasure-house of old master long flight of marble stairs leads to a hall decorated with six life-size oil paintings of the emperors who were of emes in the founding and enlarging the gallery. The first two rooms devoted to a collection of Cologne Lower Rhine paintings. The subject limited to Christ, Mary, the apostles, the saints. The figures are drawn conventionally, but the colors are as though they were painted by



The Palace of Justice

Following are the old Netherland schools, with originals and copies of the best masters. The gallery has a fine collection of Dutch and Flemish. Especially charming because of its sympathetic treatment in the "Rest after the Flight into Egypt." Mary is depicted holding the sleeping baby close to her breast. The Holy Joseph stands behind her and looks down upon the Christ with a look of wonderment and love. Among the great Italian masters whose paintings are represented here are Carlo Veronese, Botticelli, Andrea del Sarto and Raphael. Such as the old Pinakoteek is in the collection of the old masters, the new gallery is an equally fine collection of modern art. There are several splendid pictures, the work of Arnold Böcklin. The charming picture is called "Play on the Waves." It shows a water nymph and a sea god playing together on waves. The treatment is decidedly interesting and original. The gallery has several of Lenbach's studies. Especially noteworthy is a study of Prince Bismarck, a wonderfully lovely contrast to the daughter of Lenbach, depicted with great sweetness and individuality. Glyptothek is what the name implies, a museum of ancient and modern art. It has a number of fine old statues. One, a shepherd at sheep, two pediments once adorned a Greek temple. The building is itself very beautiful. The visitor is immediately impressed by the splendid and harmonious arrangement of the gallery. The walls are

beautiful marble stucco, each room being of some one rich tint. The stucco walls give the appearance of being built of richly colored marble. The ceiling works of art in frescoes and beautiful medallions. One of these represents the destruction of Troy. Munich boasts of a handsome artist club. It is a brick structure, with a large terrace, where people come to dine out of doors. In the saloon are a number of handsome paintings by different German artists. Adjoining is a large library, with many drawings and works of art. Above stairs is a large ballroom with a handsome sealed ceiling and beautiful carved chairs. The National Museum is another gallery. The collection was started more than a half century ago, although the building is of every kind. It contains many works of art of every kind, from the earliest times down to the present day. The woodwork and architecture of each room is in keeping with the period and country. The collection includes weapons of all kinds and countries, curious bedsteads, chests, splendid jewels, rare lace and glassware from France, Germany and Italy. Above stairs are rare wax figures made in different countries representing scenes from the life of Christ. Splendid as are the galleries and museums the Siegesthor or Triumphal Arch is a monument of which the people are most justly proud. This splendid arch is an imitation of the arch of Constantine in Rome. It is built of stone and embellished with handsome medallions in marble. The art life and charm of the city give much beauty to the Bavarian capital. Wherever one turns there are splendid art shops showing the creative genius of old and modern masters. Using with the paintings are rare etchings, engravings and wonderful examples of photography. This art life gives a splendid color and peculiar charm to the city, especially at noon and in the evening, when the artists come to drink their beer and smoke their pipes. They do much to preserve the quaintness of the city. Nature contributes her charm to the beauty. For the city is set among mountains of wonderful grandeur.