INTERESTING FACT DISCOVERED IN ANTIQUITY OF OUR COURT OF APPEALS.

Maryland's Reports Are 146 Years Older Than Those Of Massachusetts And 72 Years Older Than Those Of Virgginia—Since Re-Organization In 1867 It Has Had But 5 Chief Judges.

(Continued from Page 3)

When the Court assembles after the period for examination, these opinions are read. Sometimes the records in a single case have covered a thousand printed pages—a case in recent years required twenty-five hundred pages to contain its records. The opinions are read in the order of their hearing, and by the judge who wrote it. Then follows a general discussion of the opinion by all the judges who sat in the case, and a vote is taken, thus becoming the opinion of the Court, if a majority have voted in the affirmative. But should there have been a negative majority, then the case must be re-written, in accordance with the way the vote indicated, either by the judge who wrote the rejected opinion or another judge who may be selected. When the vote on an opinion is a tie, the result is an affirmation of the former decision of the lower court from which the case was appealed.

The work of the Court of Appeals has steadily increased. Thirty-four volumes of Maryland Reports contain all decisions for the first one hundred and ninety-three years. Twenty-seven volumes contain the decisions of the next sixteen years. The fifty-seven years to the present time require one hundred and fifteen volumes to contain the decisions of that period. In former years there was no limit as to the number of counsel engaged in a case, nor the length of time consumed in arguments. In 1826 the Court ordered "that henceforth not more than two counsel for each party shall argue any case, and that in no case shall a speech of more than six hours duration be permitted." This limit remained until 1852, when it was reduced to two hours and a half. As the years passed and the business increased the time allowed for argument had to be lessened, until the present limit of forty-five minutes. A high compliment has been paid to the Maryland Court of Appeals by an authority on jurisprudence, who said our court was one of very few, if not the only court, that kept its work up to date.

The Court of Appeals, as now constituted and functioning, is eminently satisfactory. It has gradually developed to its present constituency and working system through years of history. From 1778, when it became a State institution, born from a Colonial forebear, it has been the legal safeguard of the State. It should remain, as it now is, being changed only gradually as time may prove necessary. It certainly does not need any radical interruption to its welfare.

One of the scholarly members of the Court, Judge William H. Thomas, recently discussing this proposed change in the Court as now functioning, made the following forceful comment:

"In view of the recent suggestion that the organization of the Court of Appeals be changed by making it an independent court, and the reference to the subject in the press, you may be interested in knowing the view expressed some years ago by one of the ablest judges the State ever had. He said: 'The chief defect in an independent system lies in the fact that the judges being wholly withdrawn from contact with the practice at nisi prius become more theoretical, and decisions are consequently apt to deal with abstract principles rather than with practical applications of them. The present system brings the members of the Bar and the Judges in closer touch and that circumstance is a great advantage to both in the administration of justice. The practical side of a case is often as important to be considered as its technical legal aspect and the judge, who for years has been removed from the scene of the trial court, is liable to grow oblivious of conditions which ought to have their due weight in reaching just conclusions. I think I may safely say that the best and most satisfactory work which the Court's records disclose has been done under the system first adopted in 1805. Certainly the most expedicious work has been done under that system.' The theory of that learned Judge would seem to find some support in Samuel Johnson's definition of the law: 'The law is the last result of human wisdom acting upon human experience for the benefit of the public,' and also in the words of an eminent scholar, taken from an address delivered before the American Bar Association, who said: 'The history of liberty is the history of law. Men are not free when they merely conceive what their rights should be. They are not set free by philosophies of right. Their theories of the rights of man may even lead them astray, may make them break their hearts in pursuit of hopes they can never realize, objects they can never grasp, ideals that will forever elude them. Nothing is more practical than the actual body of liberty. It consists of definitions based upon experience, or, rather, of practices that are of the very essence of experience. A right is worth fighting for only when it can be put into operation. It can be put into operation only when its scope and limitation can be accurately defined in terms of legal procedure."

CHIPPENDALE FURNITURE

The English furniture which has most influenced the designing of our present-day so-called Colonial furniture was developed during the Georgian period. The name Georgian is generally given to the period between 1714 and 1820, when four King Georges succeeded each other to the throne of England. These four kings reigned after Queen Anne, through whose interest in cabinet-making a most dignified and beautiful style of furniture known to us as "Queen Anne" was originated.

It was during the reign of the George, however, that the greatest variety of English furniture was developed. Those directly responsible for the birth of the then new and unusual styles were Thomas Chippendale, George Heppelwhite, Thomas Shearton and the Adam brothers. These men were all designers and cabinet-makers whose furniture has come to be known by their individual names. There is no doubt that the most famous of these was Thomas Chippendale, son of Thomas Chippendale, also a cabinet-maker, who, with his son, did business in London from 1727 to 1779.

Of the two Chippendales it was the son who became the better known. It can not be said of Chippendale that he originated a new and individual type of furniture. What he did was to combine through his craftmanship and art the best of the existing styles.

EVERY MAN FOR HIMSELF

Two darkies were lolling in the shade one hot afternoon in August. Said Mose drowsily: "Ah wisht ah had a whole truckload of watahmillions."

Sam (rousing up)—"Say Mose, if you had that many, would you all gimme a couple?

Mose (indignantly)—"No, you shif'luss niggah! Wish fo' yo' own watahmillions!"

FORD'S.

Following his brilliant engagement in the Belasco Theatre, New York, David Belasco will present Lionel Barrymore in "Laugh, Clown, Laugh" by David Belasco and Tom Cushing next week at Ford"s.

Mr. Belasco is sending Mr. Barrymore here soon after the conclusion of his metropolitan run.

Mr. Belasco and Mr. Barrymore are associated this season for the first time in "Laugh, Clown, Laugh" and this linking together of two of the most celebrated figures in the American theatre is one of the most important events of the year.

Mr. Barrymore gives the finest performance of his notable career in the principal role.

Associated with Mr. Barrymore is Miss Irene Fenwick in the leading feminine part.

The original supporting company of distinguished players will be seen here in Mr. Barrymore's support.

BOULEVARD PRESENTS SCARMOUCHE.

On Monday, Tuesday and Wednesday the Boulevard presents Ramon Navarro, Lewis Stone and Alice Terry in "Scarmouche," which is considered one of the best pictures of the year.

Thursday, Friday and Saturday it presents Corrine Griffith and Conway Tearle in "Lilies of the Field," which shows the modern-day woman in a frank manner.

GRACE LA RUE AT MARYLAND.

Claudius and Scarlet are well known vaudevillians. They have deserted the two-a-day once to filll in an engagement with Florenz Ziegfeld, and again to remain in entire season as features of the New York Hippodrome. They are again in vaudeville, wearing the quaint old costumes of other days, and with banjo play songs that will never be forgotten.

Grace La Rue is one of the theatre's favorite daughters and one of vaudeville's best liked stars. She is an artist to her finger tips, and as art has no geographical bounds, Miss La Rue has become an international favorite. She has the voice of a prima donna and the histronic ability of a dramatic star. The two coupled form a combination which, together with her personality and ingratiating manner, justified her claim to being the international star of song.

Mr. and Mrs. Hale Hamilton, a new name to the theatre-going public, and yet Mr. and Mrs. Hale Hamilton are among the most popular on the American stage. Mr. Hamilton, it will be remembered, created and starred for a number of years in the stage version of George Randolph Chester's remarkable story, "Get Rich Quick Wallingford," and Mr. and Mrs. Hale Hamilton were co-stars for three years in Golden's production of "Dear Me," for Mrs. Hamilton is no other than Grace La Rue. Mr. Hamilton is not only known in the legitimate stage, but on the screen. The "silent drama" has made his face familiar throughout the world. Mr. and Mrs. Hale Hamilton are making their vaudeville tour. Their vehicle is "Dangerous Advice," the comedy by Vincent Lawrence.

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—IN—
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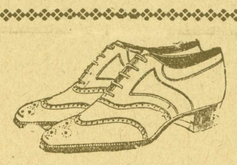
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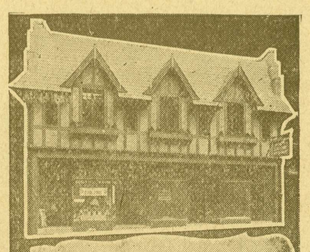
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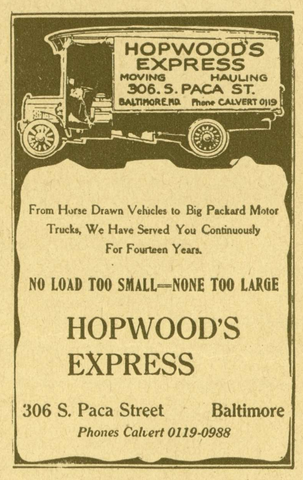

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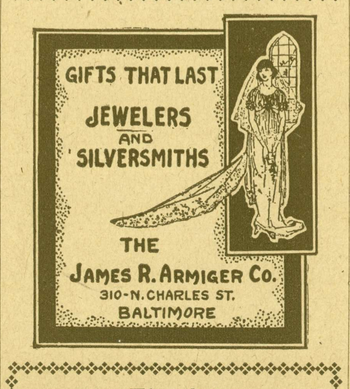

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