

tions of Mr. Turney—"The Reverie," "Dawn," "The Dance," "Lamentation," "The Hunt"—all so hauntingly bewitching and fascinating with their wierd charm and touch. It was an evening of rare charm. Our people were delighted. They will be glad to have you come again.—WILLIAM WALLACE YOUNGSON, Pastor Rose City Park M. E. Church.

Woodburn, Or., Nov. 1, 1915.

The music rendered by the Chemawa Indian School String Quartet at the Woodburn Armory was most pleasing, quite unique, and of a high order of merit. Any words of commendation that I might give would fall short rather than exceed the merits of these artists. The lecture on "Jean Valjean" by Mr. Richard H. Kennedy was an interesting, faithful, and truly masterful presentation of Victor Hugo's masterpiece. There are few Chautauqua numbers as entertaining and withal as instructive as this unique combination.—O. C. WELLER, Pastor Presbyterian Church.

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## MADE IN ROTTERDAM

### A BASS OF GREAT VALUE



**H**OW great would be the interest to the present generation could the veil be lifted and it were possible to gaze back upon the past some two or three centuries. Many things exist today that link us with the centuries that have gone and the people of those ancient times, those who long ago passed into eternity. We treasure the art creations of the people of by-gone ages and it is well that we should. Many of these creations, wrought by hands and brains which long ago became dust, are imperishable, while others succeed their generative period a few generations and then go the way of all things earthly.

In fancy we can visit in the city of Rotterdam, Holland, in A. D. 1648. To us, as today we view the picture, it appears a most quaint city. How strangely the architecture of that time contrasts with the style of today. The one particular place we would visit is the shop of Joseph Wrent, whose work bears witness to the fact that he was one of the greatest double bass makers of all times. In 1648 he completed his fourteenth double bass and that instrument is in existence today, and is a splendid testimonial to the art and workmanship of Joseph Wrent. Not only is the bass in existence, but it is in Chemawa, the property of