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PROF. HOWE AT ASSEMBLY

Delivers an Excellent Illustrated Lecture on the Famous French Painter, "Millet."

Last Wednesday, at Assembly, Prof. Howe delivered to a large audience, the first half of his illustrated lecture on the famous French painter "Millet," the remaining half to be delivered at next Assembly.

Prof. Howe, in his pleasing and impressive manner, opened his discourse in these words of tribute to Millet: "We now consider the life of one, whom some critics of art are pleased to call the greatest painter of modern times." Accompanying his remarks, was a study of art upon the screen, followed by a portrait of Millet himself. Continuing, he said in part: "Jean Francois Millet was a man of the simple life, a peasant as was his contemporary, Burns. He was born in Gruchy France, in 1815, and lived sixty years. His early career, because of the limited means of his peasant parents, afforded few opportunities for his culture and development. He passed his boyhood days, as the ordinary peasant youth, working his father's fields. He had no formal education or schooling. He learned to read from the study of an old illustrated family Bible and from this he got his first impetus to paint, for he spent his leisure time in reproducing the engravings and in drawing familiar scenes about his home. From the village priest, he learned to read the Bible and Virgil in Latin. Others of the classics were mastered by him later, but taken altogether, his education was very one-sided. He had little or no knowledge of mathematics, his study and reading were principally directed along the lines of Art. However, the spark of genius, which was ever afterward to make him famous, was deeply implanted in his nature. It evidenced itself

so strongly, that attention was occasionally attracted to his exceptional ability even in the face of all his unfavorable surroundings.

"Finally, in the latter part of his teens, he became a pupil of Manchel in Cherbourg, later of Langlass, and afterward went to Paris where he studied and worked diligently under Delaroche, and exhibited his productions at Salon.

"Millet's instinct for the quiet country life, however, was too strong, his bent of genius, for the production of rural scenes and portrayal of the lines of the common people, too impelling, for him to resist. Instead of remaining in the metropolis, and striving with his contemporaries for wealth and fame by the production of works calculated to win the popular applause of the fashionable world, he retired to a secluded town, and devoted himself with the earnestness of an apostle to the task of representing the common aspects of nature and of celebrating the common lines of the peasant people about him. He was an artist by himself, with strong originality a deep reverence for truth, poetic sensibility and warm human sympathy. He left Paris in 1840 to take up his quiet country abode at Grenvill. There he wrought sometimes under the most trying circumstances, unable a great many times to provide the simplest necessities of life, in his crude peasant cottage of three rooms, with the bare earth for a floor. This, indeed, he enjoyed rather than fair Paris in all of her fashion and gaudy grandure.

"The chief characteristic of his nature, which lend most to the quality of his paintings, are three. Millet was intensely peasant, intensely artist, and intensely religious. The first inclined him to the love of rural scenes and peasant life; in the second is lodged his originality and superior genius; the third surrounds his pictures with that

peculiar air of religious philisophy in Millet's theory of man's struggle with the soil, mentioned in Genesis and instilled into his nature by devoted study of the Bible. He saw man living with the curse of the soil upon him (as exhibited in "The Man With the Hoe," "The Gleaners," "The Weeders") but as God has ordained it. He lived simply and devotedly, in quiet submission to the greatest of trials, portraying on canvas out of pure sympathy his fellows as sharing the same lot with him (as portrayed in the Sower,) his grandest pictures. He was truly a peasant, Socialist, imbued with the spirit of the rural.

"Unlike the other artists of his time he was purely unconventional and trusted wholly to originality and genius for success. He does not portray romance but true companionship as in "The Hay Trusses," "The Anthem" and "The Potato Planter."

The lecture ended with the exhibition of "The Wood Cutter" and will be resumed from that point at Wednesday's Assembly.

Y. W. C. A. Meeting.

Last Friday the meeting of the Y. W. C. A. was conducted by the membership committee with Miss Jessie Chase as leader. Reports of the convention were given by Jessie Hurley, Elsie Davis and Edna Caufield. The programme for next Tuesday will be "The Value of a Smile," by Zelle Hair. The meeting of the Y. W. C. A. has again been changed from Friday afternoon back to the regular day, Tuesday afternoon at four o'clock in Miss Slater's class room.

Mrs. A. Q. McNair of Tillamook, was visiting her daughter, Hazel at the Beta Epsilon house this week.

A large crowd of rooters will accompany the football team to Portland on Saturday morning.

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