MARCHESI METHODS. STREET RAILWAY DEVICES.

HOW THE GREAT TEACHER TERROR- Among Them a Scheme to Keep Con-IZES HER SCHOLARS.

Instructions In Singing From Her Not Her Pupil's Benefit.

In the musical world of Europe no acher stands higher than Mme. Marthesi, and yet a first interview with her is an ordeal to be dreaded. She may tell you with almost brutal frankness that your cherished vocal projects are thin as air bubbles and that you had better turn your attention to cooking. Or, with one unusual gleam of her gray eyes and one sudden indrawn breath, making her thin lips still thinner, she may tell you that you are destined to lift the heart of the world in immortal cong and wear the laurels of a great lyric career. Again, she may tell you with the same blunt severity that you have no looks at all for the stage, and after you have been accepted as a pupil you are still subjected to her merciless

To be taught by Mme. Marchesi is not to have the luxury of an individual lesson, an hour's good, cozy, comfortable time all to yourself. By no means. That is not her plan. You are taught in class. You are thus introduced at once to an audience. You thus have an opportunity of conquering stage fright. You are thus submitted to the criticism of others. Not only your voice, but your manners, your gait, your way of holding your hands are studied. From head to foot you are scrutinized.

A small platform is in the center of Marchesi's salon, where the pupil stands and recites (or sings) her lesson. The class sit around the room and criticise. The papil has to face not only the class, but the audience includes often the first musicians of the world. How does a sensitive woman bear the gun fire of Mme. Marchesi's criticism, her ridicule, her sarcasm and severity? One day one of the class was having her 15 minutes of lesson before a crowded room. Marchesi was in a sardonic humor that morning. Her remarks were brilliant, but more cutting than a Damascus mlade. The audience felt that a climax was coming. It came. The girl's lip began to tremble as Marchesi's commentary sparkled and cut and sparkled again. Her lip trembled more and The agitation gained upon her whole body, till she shook like a willow in the wind. Poor dear, the other pupils held their breath. The room was silent as a tomb. You could hear Marchesi's watch tick in her pocket. Still the pupil strove to bring out the tone that those severe lips of Marchesi had commanded. At last the voice rolled out. The tone gained upon the room. The voice stopped

'You sing like a fool!" literally hissed Marchesi, and the storm broke. The girl burst into tears. Her sobs, coming upon the silence, were most painful. Not one of the pupils dared to rush forward with comfort or handkerchief. The girl threw the sheet of music on the floor and covered her face with her hands Then, dashing the tears away from her face, she stooped down, gathered up the scattered music, tore it into shreds, tossed it to every part of the room, and roshed from the platform stage. All felt it was over with her forever, so far as lessons with Marchesi were concerned, and more than one heart ached for her.

"Ha, ha!" laughed Marchesi, rising delightedly from the piano, rubbing her hands together and walking, or rather stalking, majestically through the room and up and down and again seating herself at the piano. "Ha, ha! That girl will sing! She has the grand fire. She is dramatic. She has the fine passion of the devil." And the girl came back the next day and won Marchesi's braves and hand clapping.

Upon another occasion Marchesi sat in judgment upon a pupil's hands as

she stood upon the platform. "Now, don't put up your lip like a baby," she says, "if I tell you that I never saw such a booby. You're as awkward as a country clown. Look at your hands! Just look at them dangling down at your sides like a jumping jack waiting to twitch on a pole. Mais, voila," she continued, softening a little, "if I do not tell you, ma chere, of these things now while you are in my salon, do you know who will tell you of them later on when you stand for the first time before one of the great audiences of Europe? The reporters will flay you alive and deservedly. Will they not note down every awkward gesture, every gaucherie? Will they not say, 'She has a divine voice, but she held her hands like a clown?' And when you read it in all the papers the next morning, ah, how you will exclaim, 'Why did not Marchesi correct me, tell me, reprove me, no matter how severely?' Now, hold your hands easily, one palm crossed upon the other, the right hand across the left, the foreinger and middle finger of the right hand between the thumb and forefinger of the left hand. Bon! Now, see what ease of position, what repose it gives to your whole figure as you stand there."

To look over the programme for the concerts Mme. Marchesi gives from time to time is to read a strange collection of names. Here are pupils from Japan. Here is a name from Norway. Here is a lady from Finland. Here are sturdy Scotch names. Here are American names-girls from St. Louis, San Francisco, the Maine woods, the gulf states. New Zealand has representatives on the programme. To look over Marchesi's album is to see some of the portraits of the world's great singers and their signatures.-New York

Source of Juvenile Income. "Some clever fellow has invented

tasteless cod liver oil."

"The wretch! Trying to beat innocent children out of a lot of dimes and mickels."-Chicago Record.

It is many years since Mark Twain's

lines immortalizing the enforced punching of variously colored slips by Altogether an Agreeable Ordeal-But street railway conductors to prevent She Conscientionaly Labors Always For their "holding up the company" ran riot through the land, and the "buff trip slips," the "pink trip slips" and the "blue trip slips" have long been abandoned by most street railways in favor of the clock faced indicator. This is a fairly good device, but still it may be worked by a clever man not unwilling to divert a few nickels to his own pocket. In Toronto the company has a scheme which, so far as any one knows, has never yet been circumvented by a conductor. Indeed, it is difficult to see how it could be got around without the connivance of a passenger. By this plan the conductor does not touch money or tickets at all. When collecting, he carries around a specially made receptacle into which the passenger must put his own ticket or 5 cent piece. The conductor who violates the company's rules by taking the fare from the passenger and putting it into the fare holder is liable to discharge. At the end of each collection the receptacle is hung upon a special book and must there remain un-

til more passengers board the car. The cars of the trolley line between Minneapolis and St. Paul are fitted with admirable appliances to prevent accidents to passengers careless in stepping on and off. At the rear end of each car are folding gates which are under the control of the motorman, who does not open them until the car has reached a full stop and closes them before it starts again. Controlled by the same lever as that which opens and closes the gates are folding steps, which let down when the gates open and close up when

they shut. The managers of this same line have carried the street car advertising notion to a greater length than the managers of most other trolley lines in the United States. In addition to the ordinary space for advertisements over the windows, the backs of the seats are provided with panels for the display of advertising matter. This does not, however, seem to attract the advertisers of the twin cities very much, for the panels are very rarely utilized except for amosement announcements. - Exchange.

HER LIFELIKE STATUE.

R Signalized Her Departure From the World of Artists.

Before her marriage she had been a famous sculptress. She had made sev. name is on the list you are not a paseral portrait statues of well known senger, and I cannot take your declaramen, and every one predicted for her a tion. Nobody not on the list can be restill more brilliant future, when she sarded as a passenger."

Suddenly set all predictions at panels. The New Yorker said a few things suddenly set all predictions at maught by marrying a wealthy man who dis-approved of her keeping up her professional work. She was very quiet under this restriction, but was supposed to and wrote the passenger's name on the rebel inwardly. Therefore when at a inspector's list and the declaration was dinner party one evening she asked her duly taken. After this formality had old friend General Bashar to come to see her on the following evening and inspector his reason for refusing to take she thought the best and most lifetike this question he added the remark that she had ever executed, he supposed he on a number of trips to Europe he had was expected to use his influence to prevail upon her husband to permit her to resume her place among the working fraternity of artists.

"I am sure you will like it, general," she said, with a winning smile. "It fairly lives and breathes. I confess b am in love with it myself."

On the appointed evening the general, with some misgivings over the delicacy of the task intrusted to him, presented himself. Instead of inviting him to the studio his hostess, to his surprise, offered to bring her last bit to him.

"Oh, it's a statuette, is it?" he asked. "Well, yes, you might eall it so," she answered, as she went out of the room. In a few minutes she returned, bearing in her arms-a baby!-Chicago Times-Herald.

Mistaken Pride.

Phil May, the artist and caricaturist, tells of a funny experience he had on his return from a tour fer the London Graphic:

When I came back to London, I hastened to the office, and imagine my gratification when I saw everywhere. resplendent banners bearing the inscription in large letters, "Welcome to

"This is indeed fame," I thought, and when I got to The Graphic office there was another inscription, with flowers and all the rest of it, "Welcome to M. and G." The G. worried me a bit, but then the name of the man who went out with me commenced with G.

I told the editor of my gratification. "Why, you egotistical idiot," he remarked politely, "it's nothing to do with you! It's the marriage of Prince George and Princess May."

The Price of Sougs.

The following list shows that a great deal of money is made from popular music in England:

Sir Arthur Sullivan is said to have realized £10,000 by his celebrated song "The Lost Chord." Balfe appears to have received high prices for the copyrights of some of his songs. For Dreamt I Dwelt In Marble Halls" he got £8,000, the same for "When Other Lips," and £5,000 for "The Heart Bowed Down." When recently put up for auction, £1,212 15s. was obtained for the copyright of Michael Watson's song "Anchored."—Harper's Round

An English writer says that if the Prussian conscription were applied in India England would have 2,500,000 regular soldiers actually in barracks, with 800,000 recruits coming up every year-a force with which not only Asia but the world might be subdued.

ture to Settlers in Canada have been the heart. - Victor Hugo. formed in Montreal.

THE ARTIST'S PRIVILEGE.

No Phase of Life Which the Realist May Not Touch. In a defense of his literary methods

Arthur Morrison, the English novelist, writes in The New Review: "I have been asked, in print, if I

certainly I think this; more, I know it. It is the artist's privilege to seek his material where he thinks well, and it is no man's privilege to say him nay. If the community has left horrible places and horrible lives before his eyes, then the fault is that of the community, and to picture these places and these lives becomes not merely his privilege, but his duty. It was my fate to ounter a place in Shoreditch where children were born and reared in circumstances that gave those children no reasonable chance of living decent lives, where they were born foredamned to a criminal or semicriminal career. It was my experience to learn the ways of this place, to know its inhabitants, to

talk with them, eat, drink and work

with them.

"For the existence of this place and for the evils it engendered the community was responsible, and every member of the community was and is responsible in his degree. If I had been a rich man, I might have attempted to discharge my peculiar responsibility in one way; if I had been a statesman, I might have tried another. Being neither of these things, but a simple writer of fiction, I endeavored to do my duty by writing a tale wherein I hoped to bring the condition of this place within the comprehension of others. There are those who say I should have turned away my eyes and passed by on the other side, on the very respectable precedent of the priest and the Levite in the parable."

HIS NAME NOT ON THE LIST.

by Customs Law, This Steamship Pas

senger Was Not a Passenger A passenger on one of the transatlantic steamers that arrived here recently stepped into the line of people who were making their declarations before the customs officer and told his name.

"Can't take your declaration," the officer said after examining the passenger list. "I don't see your name there." But I got my ticket on Friday night," the passenger responded, "and the time was too short to have allowed of my name being put on the list."

"That makes no difference," answered the inspector. "Unless your

thought a good many more and dropped out of the line. Then he went in search of the captain. The captain came up been finished the passenger asked the his declaration in the first place. To left at such short notice that his name he had never had any such experience with the English inspector.

"I don't know anything about that," the official replied, "but the rule in the United States is that unless a man's name is on the passenger list he is not efficially regarded as a passenger and we cannot recognize him as such until his name appears there. You were all right as soon as the captain wrote your name, but until then you had no standing as a passenger. "-Bew York Sun.

Dosed the Doctor.

"Doctor, just an instant, please," exclaimed a caller at the office of a man of physic as he caught sight of the physician disappearing in his private-

"I'll see you shortly, sir," was the curt reply.

"But a second is all I want," persisted the caller.

"I'll see you directly, sir," with sternness.

The visitor took a seat in the general reception room, read the afternoon paper through, looked at the pictures, played with the dog and took a nap. After 30 minutes or more had passed the medicine man came out of his den and with an air of condescension said to the visitor:

"Well, new, my man, I am at your service. Your turn has come. What can I do for you?"

"Oh, acthing in particular," was the reply. "I just dropped in to tell you that your neighbor's three cows Library of the have escaped from the barn and are having a picnic in your garden and flower beds."—Straud Magazine.

Precepts of Experience. "He," sobbed the verdant bride,

'does not love me any more. " "You are lucky," said the seasoned matron, "if he does not love you any less."-Pittsburg Chronicle-Telegraph.

The Boer does just as little work as will help keep himself and his family alive, and most of that he gets done by Kaffir servants, who, in the more out of the way districts, at any rate, are practically slaves.

In some of the cities of Europe the cost of putting out a fire is made a charge upon the property of the person for whose benefit the fire department is

osiled out A Different Matter. The Man (expectantly)-Then you

will be my wife? The Girl-No, indeed. I simply said I loved you .- New York Ledger.

To Live.

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Addie and M C Thompson to Helen 8 Morris Feb 19, '98 W D 10 acres in sec 32, t 1 s, r 2 e\$ think that there is no phase of life which the artist may not touch. Most and E Engburg to H C Stevens, Jan 7 '97 W D swif of self sec 22 t 2 s, r 2 e, also; roadway through

sec 27..... 888 E Stovall to Ada Norris Feb 18 '98 W D lots 5, 6, blk 4, Falls

View.....

John C Heckart et al to John Aden Feb 21, '98 W D, sw14 of sec 32, t 2 s, r 1 e and n 6 of n 6 of n w 14 sec 5, t 3 s, r 1 e, except 66 acres also 1 acre in H Larson claim... 1750 B F and G Swope to Geo W Swope Feb 9, '98, Q C D 10 acres..... 500 John Duffy to J W Currin Feb 21, '98 bond, 90. sec 5, t 3 s, r 2 e. . 600

Gotfried and H Meibs to Reinbold

Miebs, Oct 18, '97 W D 47,80 sec 12, t 4 s, r 3 e..... 1500 Moser to F Moser Feb 23, '98 W D 60 acres in sec 5, t 3 s, rle G Mosier to Samuel Moser Feb 23 '98, W D 60 acres sec 5, t 3 s,

D 60 acres sec 5, t 3 s, r 1 e S B Kent and W H to W F Snavely Feb 15 '98 W D 25 38 in Magoon

claim John Miley to J W Miley Feb 23 '98 W D n1/4 of ne1/4 sec 30, t 3 s r1 0......

Sunset Land Co to I L Paine Feb 5 '98 W D lot 1 blk 5, Sunset A T Webb to B M Smith, Feb 25,

'98, W D w of nw sec 12, t 4 s, r 2 e..... 1000 Oregon Land Co to M L Gebhard Feb 8 '98 W D lots 17, 18, blk 15

Minthorn Mathew to S Terry Dec 29, '97 W D lots 10, 11, 12, blk 23 Canby... 140 Schweitzer to J A Watchman Feb 16, '98, W D 40 acres in t 5s, r 1 e 1300 G Kraft sr, to C Kraft, Feb 10, '96 W D 5.13 acres near Abernethy

claim...... f and C A Hosford to Jacob Rauch lots 7 and 8, blk 4, Canby 325

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