# THE GOLDEN AGE OF ENGLISH LITERATURE

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THE OREGONIAN'S HOME STUDY CIRCLE: DIRECTED BY PROF. SEYMOUR EATON

## GOLDEN AGES OF LITERATURE

### XVII.—THE ELIZABETHAN AGE.

(Concluded.)

BY VIDA D. SCUDDER.

Garden, not woodland. These Elizabethan lyrics, inevitable and careless as they seem, have not the wilding charm of ballad or folk-song. Theirs is no "unpremeditated art." They are the product of culture; though culture, to be sure, would avail little were they not rooted in the warm earth of human experience and nourished by the free sunshine of the imagination. Their art is of that best kind which is adopted by Nature and becomes part of her own life, like a rose.

This lyrical outpouring, especially in its earlier portion, is full of joy. The lyrics sing of love, of Springtime, of blossom; they voice the rapturous praise of beauty, and again return ever to their refrain, youth and love, love and youth. All delicate moods of courtship are in them—gay, tender, plaintive, frolicsome—only the depths of passion they never sound. The ecstasy of youth is theirs.

This lyrical revel goes on unchecked into the reign of King James; only, the mood changes, and a more serious note makes itself heard. Meanwhile, though lyrics were the most characteristic product of the first Elizabethan period, many other literary forms were developing. They were all marked with the same strange mixture of experiment and inspiration. Criticism in prose sprang up, in books like Sidney's "Apologie for Poetrie," itself a splendid prose-poem, and Webbe's "Discourse of English Poetrie." It was childish enough, but its existence was significant. Art prose was feeling its way, getting lost sometimes in a maze of affectations, as in Lyly's "Euphues," and, sometimes, as in Sidney's "Arcadia," reaching under Spanish and Italian guidance a land of pure romance. The great Elizabethan translations were beginning and turning a stream of foreign and classical influence from the Latin races upon England. Prose of adventure, like Hakluyt's famous "Voyages," was getting under way. But, indeed, in one sense, it is all prose of adventure which the young nation puts forth at this time, whether people are shaping the new language to delightful unwonted uses or recording their explorations of distant seas.

This period of romance, of poetic experiment, of keen enthusiasm for adventure and learning, moved to a climax in a great romantic epic—Spenser's "Faerie Queen." Chaucer's "Canterbury Tales" expressed with charming ease and transforming grace the whole imaginative life of the Middle ages. Just so the "Faerie Queen" gathers into itself the imaginative life of the central renaissance, and flashes it forth to us in myriad forms and hues of beauty. The poem is an allegory, a dream; yet it is filled, as no romance of the Middle ages, with the sense of reality and of manhood. "To fashion a gentleman or noble person in virtuous and gentle discipline" is, Spenser tells us, his object; and this end, so characteristic of the new nation, he achieves through a bewildering wealth of inventions and images in which all civilization known to him are laid under contribution. The afterglow of chivalry is in the poem; but hearsay of "fruitfullest Virginia" has widened Spenser's knowledge of fairy land, and so have his travels in the worlds of the classic poets and of Tasso and Ariosto. With the frank eclecticism of the renaissance, these different influences blend in his work. Yet one feels no incongruity in the poem; rather a perfect harmony. One yields, enchanted, to the opulence of beauty, to the wealth of exquisite pictures presented to the inner eye.

Best of all, this seemingly unrestrained loveliness can be enjoyed without qualm or scruple. Often the beauty of this visible world has inspired good men with terror. It terrified the monk before Spenser's day, and the Puritan after him. In a way, monk and Puritan are right. That the world of sense is fraught with danger to the spirit, no one can watch the literary development that followed Spenser and deny. Spenser knows this well: his knights are ever on their guard, and fairyland is one great battle-field. Yet his imagination, pure and healthful, as it is sensitive, revels in the beauty of Nature, art and humanity, unchecked by fear. This he can do, because, filled, like all men of his day, with devotion to "all that can make the too much loved earth more lovely," he is a yet more impassioned lover of that "unseen and everlasting beauty to be seen by the eyes of the mind only cleared by faith." The "Faerie Queen," with all its classic adornments, is profoundly Christian, and Spenser is a son of the reformation, as well as of the renaissance. Perhaps this happy synthesis could not long endure. On the one hand, the Jacobean drama was to follow, with its sad revel of the senses; on the other, the harsh literature of Puritanism. But we may at least rejoice that before this parting of the ways we possess one great poem in which we find the free and fearless union of sensuous charm with perfect purity, and the passionate love of a visible and an invisible beauty are blended for once without strife.

The mood of the nation was to alter. It was to dream no more of fairyland; it was to play with life no longer. The joyous, eager, aristocratic literature of the first Elizabethan period, with its unforgettable natural magic, was to be followed by a literature that expressed an overwhelming reality of experience and of passion. In four or five years at latest after the publication of the first three books of the "Faerie Queen" will be acted "Romeo and Juliet," and that means that one poet at least knows the sorrowful depths of the

Edmund Spenser.

human heart. Already, in 1587, Marlowe's "Dr. Faustus" has struck a solemn note like a warning bell. The day is to a new art; and during all the rest of Elizabeth's reign, and through the reign of her successor, the chief imaginative energies of the English race are absorbed in that supremely great creation, the romantic drama. Not that other literary forms were superseded. Lyrics, translations, patriotic and romantic prose, went on unchecked, while a noble reflective prose arose in Hooker and Bacon. But the drama overshadowed all, because it was the fullest expression of life. There were two currents in this great dramatic tide that rose so high in Elizabethan literature. The first was represented by Shakespeare and his contemporaries and followers—Marlowe, Greene, Dekker, Middleton, Heywood, Beaumont and Fletcher, Webster, Tourneur, Massinger and Ford. It was frankly romantic. It disregarded the unities of time and place. It was a law, and a noble law, unto itself; it yielded its imagination to the fullness of life. The counter current, led by rare Ben Jonson, Shakespeare's contemporary, clung to the classic tradition. It emphasized form and rule; it looked at life rather in the abstract than in the concrete. We know well enough now which was the greater artist, Shakespeare or Jonson; but their contemporaries did not know, and, indeed, it was no easy aesthetic question to decide between their theories. Time has decided, and we do not here need to follow the drama of the Jonsonian tradition, which, with all its power and energy, proved, on the whole, abortive.

After 1590, while the drama was predominant, the nation was passing through various experiences, and the drama reflects them all. It was the most democratic form of art that had yet been found. It was not written of necessity for gentlemen nor by gentlemen; it came straight from the great, common heart, and to that heart it appealed. It was not written necessarily by good men, nor by men who had clear vision in matters spiritual in the literature of the last decade of the sixteenth century and the following years; it is human, and its direct naturalism is its strength.

ACTING OF ONE OF SHAKESPEARE'S PLAYS IN THE TIME OF ELIZABETH

At first the drama took up the gayety and charming sentiment and romantic temper of the time; took up also its patriotic enthusiasm; and we have Shakespeare's wonderful series of romantic comedies, from "Love's Labour's Lost" to "Twelfth Night," work so full of brightness and beauty, so full of poetry, yet never for a moment swerving aside from the great realities of experience and life We have also the noble series of historical plays. Dekker, Middleton and Heywood, and other dramatists of his time, expressed in their plays the same healthy enjoyment of life, and at times, as in "Old Fortunatus" and "The Shoemaker's Holiday," the same feeling for romantic beauty. Life was seen unveiled and seen as very good.

But this unhampered sense of power and pleasure did not last. A deeper quality and a sadder crept in; glad spontaneity faded and the darker aspects of that world which had been so enthusiastically discovered and so bravely faced by the

(Publisher's mark on title page of the second part of "The Fairie Queen."

early renaissance began to invade men's minds. The effort after form was not so evident by this time as in the first period, but an effort after thought became evident. Men began to philosophize, to meditate more, to brood more over life's meaning. Suddenly tragedy is with us; a great tragedy, before which we bow our heads; the tragedy of "Hamlet" and "Othello," of "Macbeth" and "Lear."

It is a far cry indeed from the lightsome grace of the early work of Spenser to this drama which probes with unrivaled and terrible insight the sorrowful mysteries of heart and soul. Yet the journey from one to the other is direct, and can be followed by any sensitive person who scrutinizes year by year the output of prose and poetry. It is not drama alone that suggests the spirit of weariness and gravity which even before the Queen's death was settling upon the nation. The first essays of Bacon, published in 1597, may be said to usher in this phase of feeling; the lyric, too, was losing its first fine careless rapture, and in the work of men like Donne was turning to self-conscious introspection and a more speculative and thought-freightened feeling; while Shakespeare's sonnets, whether we regard them as personal or dramatic in method, are the fullest subjective expression that we have of the state of mind, which when joined to high, imaginative fervor made straight for tragedy.

Shakespeare himself passed from conflict into peace. He gave us during the last 10 years of his life a wonderful group of dramas of reconciliation: "The Tempest," "Cymbeline," "The Winter's Tale." Reading them we feel that he was too great and true a spirit to remain forever in the air of storm. But the drama as a whole moves onward in his successors to a melancholy end. They were men of genius of all but the highest order, these successors; they inherited the most splendid dramatic tradition that the world had ever seen; they produced wonderful work. Yet in all this work there is a subtle taint. For the drama in them yields itself to the earth and the passions thereof, and therefore it tries in vain to escape the deep inner misery that consumes it. It seeks to escape into romantic beauty with Beaumont and Fletcher, into satire with Jonson. In vain. There is a blight on its beauty, and the words that rise to our lips as we read it are those put again and again into the mouth of his characters by Webster, one of the strongest of these men: "Oh, I am in a mist."

A complex and wonderfully interesting development awaited the laten literature of the renaissance after the death of Shakespeare. We cannot trace it here. Even before his death the parting of the ways had come. For long generations England was to see no more a joyous synthesis between the good of the flesh and the good of the spirit, a high idealism founded on knowledge of reality, such as we find in Spenser. Rather, the nation was to see and its literature to reflect action and reaction between asceticism and indulgence. Puritanism was to develop on the one hand; on the other, before the seventeenth century was over, the degraded drama of the restoration was to present a last pitiful travesty of that pasion for this world and the joys thereof which had marked the renaissance.

VIDA D. SCUDDER.

Wellesley College.

## MARKETING OUR FRUIT.

### Oregon Growers Urged to Follow the California Plan.

PORTLAND, April 17.—(To the Editor.)—I have read with interest the communication of H. B. Miller, president of the State Board of Horticulture, in this morning's Oregonian, and I fully concur with him in what he writes, especially as to the "development of a proper system of marketing the dried fruit product of this state."

The fruitgrowers of Oregon have, for the first time, a plan of organization whereby individual competition will be cut off and their fruit sold through one central agency by a managing board of directors of a fruitgrowers' association. The contracts the growers are asked to sign have been carefully scrutinized by the best attorneys of the state and have been fully gone into by the leading fruitgrowers, and thus far not a single objection has been raised to any of its provisions, and why? For the reason that the contract, while new to the Oregon fruitgrower, is a familiar and tried one to the California grower. Yet are the Oregon and Washington growers taking that interest in their future welfare that they voluntarily sign and send in to the association this contract, which means the procuring a fair price for their product? No. I am reliably informed that the majority of them are neglecting this golden opportunity to protect their mutual interests. To one who is familiar with work of this character, it is not surprising.

What the fruitgrower must do to assure the success of this proposed organization is to constitute himself a committee of one and see to it that every neighbor has signed and sent in his contract. It is absolutely necessary for him to do this, for the reason that no funds are available to pay for a campaign of education on this subject. The local organizations throughout the state can aid largely in securing the signatures to the contract, and when they have sent in 90 per cent of the acreage of the state, the directors can then get to work to carry out the details of its great work and secure the best business talent available to carry the association to as great a success as the raisin growers of California have done.

The crop of California and the Northwest will be the largest in the history of its fruit industry, and this in itself is the strongest and best reason for a combination of its interests. I speak, Mr. Editor, from the standpoint of a fruitgrower, who appreciates what has been done by a similar organization in California, and what no doubt can be done in this state.

The proper men to conduct this great business can and will be found, and it is only for the fruitgrower to do his part and make the plan possible. Will he do it? Will he profit by the experience of others? We shall see. Very truly yours,

W. W. PHILLIPS.

## NATIVE SONS OF CHINESE.

### Fraternal Organization in Process of Formation in Portland.

Seid Back, Jr., is now engaged in forming a society of native-born Chinese. In Oregon and Washington, from which states the membership is to be drawn, there are estimated to be 500 people of Chinese parentage, born under the domain of Uncle Sam, and Seid Back expects within a short time to get them all into the organization. The 40 or so Chinese in Captain Back's military company will form the nucleus of the society, and the other native-born will be enrolled as members as soon as possible.

The first meeting will take place as soon as headquarters can be fitted up. A room in the Mulkey building, on Second and Morrison, has already been rented, and carpenters are working hard to get it ready at an early date. Articles of incorporation are now being prepared and will be filed in a day or so. The society is organized for the purpose of mutual aid, particularly in the line of education, and will bear no relation toward the high-binder fraternities. It is proposed to have a beneficiary fund for the aid of sick and unemployed members.

But one similar organization exists in the United States, which is at San Francisco. After this the local society will pattern somewhat; but it is the intention of the organizers here to broaden out and take in lines of work that the California lodge does not. The first thing necessary for a native-born Chinese to become a member of the Portland society is to swear to abide by the laws of the United States

### Promiscuous Shooting.

At about 11 o'clock Tuesday night the residents along East Sixth, between East Morrison and East Washington streets, were aroused from slumber by a lively fusillade of pistol shots, and it was not till yesterday that the mystery was cleared up. They heard the reports of the shots, saw the flashes of the pistol and heard rapid running, and then they pulled down the blinds, and waited till morning for developments. It was developed that two policemen were chasing two thieves, and, in their efforts to stop them, did some very wild and promiscuous shooting. One bullet entered the south side window of the kitchen of the home of Mr. and Mrs. Edward Magee, on the southeast corner of East Sixth and East Alder streets, and, striking the wall on the opposite side, bounded back and was picked up yesterday morning by Mrs. Magee. The bullet passed over a sofa and struck the wall two feet above. Mrs. Magee said that they were aroused by the shooting, and hardly knew what to think of it. There were several shots fired, and all seemed to come from East Sixth street, and how it was possible for the bullet to take the direction through the kitchen of the Magee house, unless it struck something and glanced that way, is hard to explain.

### Temperance Voter's Suggestion.

CRESWELL, April 16.—(To the Editor.)—The agitation of this question is now in the air. What can be done to stay the tide of intemperance? The prohibition man says, "Vote our ticket," but our conscience will not let us ignore all other questions or issues that are before the American people. Suppose enough temperance voters had listened to and voted that ticket four years ago to have elected Bryan and his followers, and then kept the Nation from rising to a state of prosperity as it has done! While it is true that mistakes will occur, it seems to me to be very unwise to leave the Republican party, which has been the means of bringing the Nation up to its present high standing; but by our votes and influence let us try to bring it up to a still higher standard of usefulness.

While I cannot conceive of any one more anxious than myself to have the cause of temperance advance, yet I cannot see how any good can come of it by voting the prohibition ticket as it is. I think no one can doubt but that the temperance element has the controlling power in the United States. But how to concentrate that power is the question to be considered. It is generally conceded that there are more temperance voters in the Republican party than in the Democratic; therefore, believing the Republicans can and will give us a better platform than any other party, we say to our prohibition friends, take the Republican platform and insert in it the prohibition plank and head it, "Republican platform as amended," and then say through the press to the Republican conventions that if you will put temperance men on your ticket we, as a body of temperance voters, will indorse it, thereby giving to all a chance to vote their convictions.

A VOTER.

## LOOKING FOR CITY JOBS.

### Very Few Idle Men Willing to Go Into the Country.

Laboring men who are willing to go into the country are scarce, according to local employment agents, and orders for several hundred men remain unfilled. Railroaders, loggers, farmers, milkers, quarrymen, teamsters, etc., are being called for every day, but the majority of idle men in Portland would rather wait to see whether something does not turn up in the city. "If one city job does appear, there are 40 men to jump at it," an agent said yesterday, and men would rather stay in town, even at much smaller wages.

"Workingwomen are in good demand, too, but those at present out of places are waiting for chances to go to the Coast. As the season is yet early, these are likely to wait a good while. The girls like to work in the Summer hotels, as they have considerable time to themselves, and they do not have to labor so hard as at housework in the city."

### Is It From Kruger?

SALEM, April 18.—(To the Editor.)—The following has been found here, and is sent to you as a matter of deep public interest:

Pretoria, April 17, 1900.—Dear Brother Peter: I am pleased to see in Monday's Oregonian that you "would gladly enlist at once" in my army if by so doing it "would aid in bringing about the independence" of my people. Well, that is just what I want—men to enlist. My policy all along has been to deprive Englishmen of the right of franchise, and your experience with the ballot, as well as the bayonet, will be invaluable to us. Just come along, Dear Pete. We will receive you with open arms. Make the "personal sacrifice" at once. Fraternally yours,

PAUL KRUGER.

The authenticity of the letter is doubted by many, and we wonder if The Oregonian can throw light upon the matter.

SALEMITE.

### BUSINESS ITEMS.

**If Baby Is Cutting Teeth,**

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## Morphine or Death.

**The crowd that quickly gathered in front of Victoria hotel in Clark street could see the slight, girlish figure as it clung to the slender railing of the fire escape above the eighth story window; and their faces blanched as the wind swayed her to and fro, till at times it looked as though she would be dashed to the pavement below. "I will not come back," she cried, "till you promise me I may have morphine."**

**It was the old, old story of sickness and headache and morphine; then more morphine, till the young woman had become a slave to the habit. Her nervous system was undermined and she had courted death rather than submit to medical treatment and be deprived of the drug.**

**"For more than a dozen years my wife had suffered from female troubles and nervous disorders. She would experience the most severe headaches, and it would be impossible for her to rest or sleep without the aid of morphine or opium in some form. She doctored with the leading physicians at home and several at Indianapolis, but they did not help her. Finally she commenced using Dr. Miles' Nervine and in a short time was able to sleep without the use of those horrible drugs. Her health rapidly improved, and now she does not need to take any medicine." W. T. LONGWITH, Portland, Indiana.**

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| 8:00 A. M. | Astoria and Seashore Express, Daily. | 11:15 A. M. |
| 7:00 P. M. | Astoria Express, Daily. | 6:40 P. M. |

Ticket office, 255 Morrison st. and Union depot. J. C. MAYO, Gen. Pass. Agt., Astoria, Or.

**WHITE COLLAR LINE**

COLUMBIA RIVER & PUGET SOUND NAVIGATION CO.

PORTLAND AND ASTORIA.

BAILEY GATZERT (Alder-street dock)

Leaves Portland daily every morning at 7 o'clock, except Sunday. Returning, leaves Astoria every night at 7 o'clock, except Sunday.

Oregon 'phone Main 351. Columbia 'phone 351.

U. B. SCOTT, President.

CAPE NOME VIA DAWSON

**Alaska Steamship Company**

NEXT SAILING, DIRIGO, APRIL 25.

The only company having through traffic arrangements to Atlin and the Klondike. Weekly sailings from Tacoma. For full information apply to J. L. HARTMAN, Agent, Portland, Or., 1 Chamber of Commerce.

TRAVELERS' GUIDE.

**EAST VIA SOUTH**

SOUTHERN PACIFIC COMPANY — SUNSET, OGDEN & SHASTA ROUTES

| Leave | Depot Fifth and I Streets | Arrive |
|---|---|---|
| | OVERLAND EXPRESS TRAINS for Salem, Roseburg, Ashland, Sacramento, Ogden, San Francisco, Mojave, Los Angeles, El Paso, New Orleans and the East | |
| *8:30 P. M. | | *7:45 A.M. |
| *8:30 A. M. | | *6:30 P. M. |
| | At Woodburn (daily except Sunday), morning train connects with train for Mt. Angel, Silverton, Brownsville, Springfield and Natron, and evening train for Mt. Angel and Silverton. | |
| *4:00 P. M. | Albany passenger | *10:10A.M. |
| ‡7:30 A. M. | Corvallis passenger | 15:50 P. M. |
| 14:50 P. M. | Sheridan passenger | 18:25 A. M. |

*Daily. ‡Daily except Sunday.

Rebate tickets on sale between Portland, Sacramento and San Francisco. Net rates $17 first class and $11 second class, including sleeper.

Rates and tickets to Eastern points and Europe. Also JAPAN, CHINA, HONOLULU and AUSTRALIA. Can be obtained from J. B. KIRKLAND, Ticket Agent, 140 Third st.

YAMHILL DIVISION.

Passenger Depot, foot of Jefferson Street.

Leave for Oswego daily at 7:20, *9:40 A. M.; 12:30, 1:55, 3:25, 4:40, 6:25, 8:30, 11:30 P. M.; and 9:00 A. M. on Sundays only. Arrive at Portland daily at *6:35, 8:30, *10:50 A. M.; 1:35, 3:10, 4:30, 6:15, 7:40, 10:00 P. M., 12:40 A. M. daily, except Monday, 8:20 and 10:05 A. M. on Sundays only.

Leave for Dallas daily, except Sunday, at 5:05 P. M. Arrive at Portland at 9:30 A. M.

Passenger train leaves Dallas for Airlie Mondays, Wednesdays and Fridays at 2:45 P. M. Returns Tuesdays, Thursdays and Saturdays.

*Except Sunday.

R. KOEHLER, Manager. C. H. MARKHAM, Gen. Frt. & Pass. Agt.

**NORTHERN PACIFIC** — YELLOWSTONE PARK LINE

THE DINING CAR ROUTE FROM PORTLAND TO THE EAST.

THE ONLY DIRECT LINE TO THE YELLOWSTONE PARK.

| Leave | Union Depot, Fifth and I Sts | Arrive |
|---|---|---|
| No. 2. | Fast mail for Tacoma, Seattle, Olympia, Gray's Harbor and South Bend points, Spokane, Rossland, B. C., Pullman, Moscow, Lewiston, Buffalo Hump mining country, Helena, Minneapolis, St. Paul, Omaha, Kansas City, St. Louis, Chicago and all points east and southeast. | No. 1. |
| 11:15 A. M. | | 5:50 P. M. |
| No. 4. | Puget Sound Express for Tacoma and Seattle and intermediate points | No. 3. |
| 11:30 P. M. | | 7:00 A. M. |

Pullman first-class and tourist sleepers to Minneapolis, St. Paul and Missouri river points without change.

Vestibuled trains. Union depot connections in all principal cities.

Baggage checked to destination of tickets.

For handsomely illustrated descriptive matter, tickets, sleeping-car reservations, etc., call on or write

A. D. CHARLTON
Assistant General Passenger Agent,
255 Morrison St., Cor. Third,
Portland, Oregon.

**CANADIAN PACIFIC RY.**

SOO PACIFIC LINE

Offers the LOWEST RATES and BEST SERVICE to and from all Eastern points and Europe. Through tourist cars from coast to St. Paul, Toronto, Montreal and Boston WITHOUT CHANGE.

Direct Route to Kootenay Mining District British Columbia

Canadian Pacific royal mail steamship lines to Japan and Australia.

For rates and information, apply to H. H. ABBOTT, Agent, 146 Third street, city.
E. J. COYLE, A. G. P. A., Vancouver, B. C.

**THE GREAT NORTHERN**

Ticket Office: 122 Third St. 'Phone 680

| LEAVE. | The Flyer, daily to and from St. Paul, Minneapolis, Duluth, Chicago and all points East. | ARRIVE. |
|---|---|---|
| No. 4 3:45 P. M. | | No. 3. 8:00 A. M. |

Through Palace and Tourist Sleepers, Dining and Buffet Smoking-Library Cars.

**JAPAN - AMERICAN LINE**

STEAMSHIP RIOJUN MARU

For Japan, China and all Asiatic points will leave Seattle

About April 25th.

**Pacific Coast Steamship Co.**

FOR ALASKA

THE COMPANY'S elegant steamers, Cottage City, City of Topeka and Al-Ki leave TACOMA 11 A. M., SEATTLE 9 P. M., April 5, 10, 15, 20, 25, 30; May 5, 10, 15, 20, 25, 30; June 4, and every fifth day thereafter. For further information obtain company's folder.

The company reserves the right to change steamers, sailing dates and hours of sailing, without previous notice.

AGENTS—N. POSTON, 249 Washington st., Portland, Or.; F. W. CARLETON, N. P. R. R. dock, Tacoma; J. F. TROWBRIDGE, Puget Sound Supt., Ocean dock, Seattle. GOODALL, PERKINS & CO., Gen. Agts., S. F.

**EMPIRE LINE**

SEATTLE

**CAPE NOME**

Yukon River Points

S. S. "OHIO," 3500 tons, after two years' service as U. S. transport, has been released, and will sail from Seattle for Cape Nome about May 24. Rates—First class, $100 and $125; second class, $75. For berths, etc., apply to any railroad agent, or agent of the International Navigation Co., or to

EMPIRE TRANSPORTATION CO.,
607 First avenue, Seattle, Wash.

VANCOUVER TRANSPORTATION CO.—Steamer Undine, Captain Charles T. Kamm, leaves Vancouver at 8:30 A. M. and 1 P. M. Leaves Portland at 10:30 A. M. and 4:30 P. M. Sundays excepted. For freight or passage apply on board, foot of Taylor street. Round trip, 50c.