

THE LIFE STORY OF JENNY LIND

THE OREGONIAN'S HOME-STAY CIRCLE DIRECTED BY PROF. SEYMOUR EATON

BIOGRAPHICAL STUDIES FOR GIRLS

XIV—JENNY LIND-GOLDSCHMIDT.

BY CHARLOTTE BREWSTER JORDAN. (1821-1887.)

Through Jenny Lind I first became sensible of the holiness of art. Through her I learned that one must forget one's self in the service of the Supreme. No books, no men, have had a more ennobling influence upon me, as a poet, than Jenny Lind.

Great musicians, singers and actors labor under heavy disadvantages in convincing posterity of their right to fame than do the other children of genius; the portable nature of their profession, its unrecordability except in the memories of their hearers, make its successful prosecution inclined to attribute their reputation to the extravagance or to the susceptibility of their contemporaries.

Jenny Lind would have shared this general fate were it not that her remarkable personality made such an indelible impression upon the people of all classes in Europe and America—upon the tone-deaf, like Dean Stanley, as well as upon musicians like Meyerbeer—that these impressions have been recorded in the memoirs of every noteworthy person who knew her, from Victoria, Mendelssohn, Sontag, Schumann, Andersen, Thorsvalden, G. W. Curtis, down to P. T. Barnum.

As a child she initiated upon the piano the fanfare of the street buglers; and through her girlhood the superabundance of music in her found expression in every step and bound that her restless feet made. Until 13 years of age she had no more appreciative audience than her blue-ribboned cat, to which she sang by the hour till the wonder of her childish voice attracted the attention of an actress boarding in the neighborhood.

The actress, a governess embittered by her hard struggles to support husband and children, was with difficulty persuaded by this actress to subordinate her burgher prejudices to the future of the child and consent to having the little girl's voice tested at the Royal Theater. Jenny Lind describes herself at that time as "a small, ugly, broad-nosed, shy, gauche, undergrown girl"; yet the rare promise in her voice came before her so entirely in the background that the head of the theater agreed to take the 8-year-old child and educate her at the government expense for the next 10 years.

The "actress" found this theatrical training always inculcable to her. Her position, however, was by no means a sinecure, and her efforts to make restitution for the drill and expense bestowed upon her would have broken her if it had not been for the constitution. At 10 she played the part of Angela in "The Polish Mine"; at 13 she appeared in 22 performances; but not until she was 17, after having appeared in 100, did her voice break into its full power.

That year she played 92 times in 12 new characters, chiefly among which was Agatha in Wagner's "Die Walkure"; and this she practically made her debut, and awoke to the knowledge of the great dramatic gift which God had entrusted to her. This date, March 7, she celebrated each year thereafter as a second birthday.

In a school where she was a pupil, she was employed by Byron as she expressed the same idea of a famous awakening: "I got up that morning one creature; I went to bed another creature. I had forgotten to be a creature, and toward she was made a member of the Royal Swedish Academy of Music, and received the appointment of court singer. Within a few years she earned enough money from provincial tours to enable her to go to Paris for the study of technique.

Her career thenceforth was a wonderful exposition of Disraeli's theory that patience is the necessary ingredient of genius. Once before as a child of 10 her voice threatened for some time to leave her, and had she not patiently striven at these critical times to recover it it is probable that her genius might quickly have degenerated into mediocrity. Her voice was not naturally flexible, yet by means of her inexhaustible perseverance she became enabled so skillfully to blend the various registers that the most critical failed to discover the "points of junction." By practice, too, she attained the power of rapid execution, not as natural to her as the richer sustaining power of her notes. She would practice alone for hours on the correct enunciation of accents without a syllable of pronouncement on a high note without the grime of her voice; and by practice she also learned to refill her lungs with such dexterity that the renewal of her breath was invisible to the audience. Her voice took the greatest care of her voice, never dancing or drinking wine, tea or coffee. Her conscientiousness was due to her feeling each morning that her voice was a gift from God and that she would not give it up every day might be the last of its use.

After having mastered the details of technique so that she might give her dramatic and spiritual nature full play upon the stage, she turned to the study of the art of Rachel, which would have on her distinction, even if she had not been a prima donna. To these gifts she added fire, sympathy, an intellectual grasp of her audience, and a combination of the gifts of several artistic temperament.

And yet, so all her contemporaries declare, the magic of her voice was as nothing to the personality she revealed. So keen was her intellectual grasp of the topics, the problems of the day, so noble yet so kindly withal was her conception of life and its duties, that those who were captivated by the charm of her voice, uplifted, like the mother of Dean Stanley, that they "would rather hear Jenny Lind than sing." Back of all charm lay the goodness of the woman, the simple-hearted goodness which levels the class distinctions, which converted the skeptic and strengthened the believing—the perfect flowing of a deeply practical, religious nature upon which had been grafted the marvelous gift of music. Because of this, which converted the skeptic and strengthened the believing—the perfect flowing of a deeply practical, religious nature upon which had been grafted the marvelous gift of music.

Her course through Europe could easily be traced by the chain of charities which she left in her wake. These charities consisted not in being awkwardly mute, in singing in private to the sick or needy, in surprising homesick Hans Christian Andersen with a Christmas tree on Sylvesters evening, but in giving wherever she tarried thousands of dollars to the poor and needy—giving it cheerfully, like a child. The only allusion she was ever known to make to her wonderful talent was in Copenhagen, after singing for a Home for the Deaf and Dumb, where she had children. When she heard the unusually large amount which her concert had raised her eyes filled with tears, and she said to Hans Christian Andersen: "Isn't it beautiful that I can sing so?"

Despite the undoubted success of her operatic career, she longed constantly for a homely life—so much so that she decided to abandon the stage in 1848, just 11 years from that memorable March 7, the birthday of her genius. This decision she never regretted. She sang thereafter in concert, or poured out her soul in oratorio. Mendelssohn, who considered her the greatest artist he had known, wrote the "Elijah" for the peculiar beauty of her voice, and in it that she was at her best, for she said it lifted her up into another world.

Her retirement from the stage did not spring from a puritanical aversion to it. She did not think it immoral, or she would not have gone to see others act nor would she have founded a school for the education of stage aspirants. It was simply because, having passed unopposed through the evils of stage environment, she felt worn by the artificialities and difficulties of her progress and longed for the homeliness of home.

In England she was greatly beloved and

thoroughly reciprocated this affection, so much so that soon after her marriage she made that country her home.

Jenny Lind's American tour under the management of P. T. Barnum was an unequal success. Although undertaking this venture with some trepidation, Jenny Lind felt that she did not dare to miss such a golden opportunity of doing good. She writes thus from her diary: "I have for long had the most eager wish to earn, somewhere, a great deal of money, so as to endow a school for poor lost children in my own country, and the invitation to America came in a most timely manner, so that I go there in this confidence, and I pray God to heaven out of a full heart that he will guide me thither as ever before, with his gentle hand, and will graciously forgive me in my sins and my infirmities. I shall have much to encounter. It is a very arduous undertaking, but since I have no less an aim before me than to help in saving God's kingdom, the littleness of life vanish in face of this."

As a proof of this sincerity of spirit she sent for the Mayor of New York the day after her arrival in America, and divided the proceeds, nearly \$1000, according to his advice among the charities of

the city. This precedent she followed throughout her trip, giving the entire amount received from her concert tour, more than \$40,000, among charities.

This tour brought her a great sorrow and a great joy. Her mother's death saddened Jenny Lind's visit to America. While in Boston the prima donna, then in her 31st year, was married to Otto Goldschmidt, an accomplished young musician, who had accompanied her at several of her concerts. The marriage proved a most happy one, and upon their return they founded a home in England. Here Mme. Goldschmidt's life, happily, was as peaceful as that of a child.

Before she died she had found all that her heart ever wanted or loved. In her last year in America, the young wife sang to delighted audiences in Holland, Austria, Ireland and Germany. She sang thereafter only on special occasions, generally for charity, sometimes in original, sometimes in the opera of "Ruth," composed by her husband, and sometimes in concert with Mme. Schumann or alone.

To the last she retained the fire and charm of her earlier voice, which was a combination of the special qualities of several prima donna. One surprising feature to her audiences was her ability, upon attaining an unusually high note (to reach which her voice was obliged to pronounce on a high note without the grime of her voice; and by practice she also learned to refill her lungs with such dexterity that the renewal of her breath was invisible to the audience. Her voice took the greatest care of her voice, never dancing or drinking wine, tea or coffee. Her conscientiousness was due to her feeling each morning that her voice was a gift from God and that she would not give it up every day might be the last of its use.

After having mastered the details of technique so that she might give her dramatic and spiritual nature full play upon the stage, she turned to the study of the art of Rachel, which would have on her distinction, even if she had not been a prima donna. To these gifts she added fire, sympathy, an intellectual grasp of her audience, and a combination of the gifts of several artistic temperament.

And yet, so all her contemporaries declare, the magic of her voice was as nothing to the personality she revealed. So keen was her intellectual grasp of the topics, the problems of the day, so noble yet so kindly withal was her conception of life and its duties, that those who were captivated by the charm of her voice, uplifted, like the mother of Dean Stanley, that they "would rather hear Jenny Lind than sing." Back of all charm lay the goodness of the woman, the simple-hearted goodness which levels the class distinctions, which converted the skeptic and strengthened the believing—the perfect flowing of a deeply practical, religious nature upon which had been grafted the marvelous gift of music.

Her course through Europe could easily be traced by the chain of charities which she left in her wake. These charities consisted not in being awkwardly mute, in singing in private to the sick or needy, in surprising homesick Hans Christian Andersen with a Christmas tree on Sylvesters evening, but in giving wherever she tarried thousands of dollars to the poor and needy—giving it cheerfully, like a child. The only allusion she was ever known to make to her wonderful talent was in Copenhagen, after singing for a Home for the Deaf and Dumb, where she had children. When she heard the unusually large amount which her concert had raised her eyes filled with tears, and she said to Hans Christian Andersen: "Isn't it beautiful that I can sing so?"

Despite the undoubted success of her operatic career, she longed constantly for a homely life—so much so that she decided to abandon the stage in 1848, just 11 years from that memorable March 7, the birthday of her genius. This decision she never regretted. She sang thereafter in concert, or poured out her soul in oratorio. Mendelssohn, who considered her the greatest artist he had known, wrote the "Elijah" for the peculiar beauty of her voice, and in it that she was at her best, for she said it lifted her up into another world.

Her retirement from the stage did not spring from a puritanical aversion to it. She did not think it immoral, or she would not have gone to see others act nor would she have founded a school for the education of stage aspirants. It was simply because, having passed unopposed through the evils of stage environment, she felt worn by the artificialities and difficulties of her progress and longed for the homeliness of home.

In England she was greatly beloved and

thoroughly reciprocated this affection, so much so that soon after her marriage she made that country her home.

Jenny Lind's American tour under the management of P. T. Barnum was an unequal success. Although undertaking this venture with some trepidation, Jenny Lind felt that she did not dare to miss such a golden opportunity of doing good.

She writes thus from her diary: "I have for long had the most eager wish to earn, somewhere, a great deal of money, so as to endow a school for poor lost children in my own country, and the invitation to America came in a most timely manner, so that I go there in this confidence, and I pray God to heaven out of a full heart that he will guide me thither as ever before, with his gentle hand, and will graciously forgive me in my sins and my infirmities.

It is a very arduous undertaking, but since I have no less an aim before me than to help in saving God's kingdom, the littleness of life vanish in face of this."

As a proof of this sincerity of spirit she sent for the Mayor of New York the day after her arrival in America, and divided the proceeds, nearly \$1000, according to his advice among the charities of the city.

This precedent she followed throughout her trip, giving the entire amount received from her concert tour, more than \$40,000, among charities.

either of these are placed in a sponge and put where the ants are, they will swarm in after the sugar or honey, and they can then be killed by dropping the sponge in hot water. It is said that leaves of green wormwood scattered in places frequented by black ants will drive them away.

APPEAL TO THE PUBLIC.

Six O'Clock Closing Association Issues Circular.

PORTLAND, May 18.—(To the Editor.)—The following is a copy of the circular letter just prepared by the Six O'Clock Closing Association for general distribution.

To the Retail Purchasers of Portland: If it's after 5 P. M. when you go into a store to trade, please remember that in our "Retail world" there is no "change of crews," and that the clerks who serve you at 8 or 9 or 10 P. M. are the ones who were there to serve you during the

same hours of the morning, and have been there all day. They would go home when other laborers do if the great public did not reward their employers for keeping them many hours longer.

We do not believe that it is necessary for the retail business of our city to extend beyond a reasonable number of hours any day, and if you will agree to make your purchases before 5 P. M. the stores will close at that time, and several thousand of our citizens, both employers and employes, will have an opportunity to pass the evening with their families or in fresh-air recreation. This will not inconvenience you only to the extent of remembering that you ought to provide yourself with your wants before the day closes. If you are a workman or workwoman you can appreciate the position of these, your servants and co-workers, in their effort. Saturday is your "short day"; why should it be the retail clerks' longest one? Can you not adjust your convenience to conform with the "well-rounded-out" day of the clerk, who works faithfully until 6 o'clock? We know it is only a matter of adjustment, for it has been demonstrated in the principal cities of our Nation.

No matter where you trade, all we ask is your moral support, and that you do your buying before 5 P. M. Yours sincerely, THE SIX O'CLOCK CLOSING ASSOCIATION.

Real Estate Statistics.

Ether of Colton to M. F. Hally, lot 5, block 12, West Irving, May 18, 1906.

Anna E. Keene, lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.

Samuel H. Shaver, lot 10, block 197, Norwood, Feb. 27, 1906.

Marriage Licenses.

J. H. Palmer, aged 33, Laura M. Patterson, aged 31, Frank Leslie, 22, Grace Coons, 18.

Death.

May 17—Sherman Beside, aged 71 years 6 months, Sellwood; old age.

"The Thin Red Line."

PORTLAND, May 18.—(To the Editor.)—Will you please tell me the date and place where the battle took place that the picture "The Thin Red Line" represents? SUBSCRIBER.

The expression, "The thin red line," occurs in Kinglake's "History of the War in the Crimea." It is part of the fine description of the repulse of the Russians at Balaklava by Sir Colin Campbell's Highland Brigade.

NEXT PHASE OF TRUSTS

REORGANIZATION NECESSARY AS IT WAS WITH RAILROADS. No Trust Can Stand That is Not Conservatively Capitalized and Honestly Managed.

Ten of 15 years ago the stock market knew little of "industrial." A few enterprises, such as the Standard Oil Trust, the Chicago Stock Yards, Cotton Oil, etc., were familiar to the "street" but that was all. In 1887 the sugar trust was organized, and a few other "trusts," such as the National Cordage Company, the General Electric Company, and the like, sprang into existence at that time.

By the time of 1893, however, the "industrial" in Wall street were not really numerous, though some of them (sugar, for instance) were heavily capitalized in there. Since the collapse of the railroad situation in the early part of the last decade, the "industrial" have come rapidly to the front. A movement has been started to eliminate every line of business by means of huge consolidations. This movement originated from without, rather than from within.

That is to say, the consolidations were not primarily the work of the people who had been conducting the various industries in the past, but are to be traced for the most part to promoters. These promoters, however, are heavily capitalized in their business to look around and see where they can buy up an industry, re-capitalise it and sell it to the public at a great advance in price.

The trust movement has attained such proportions that in two years that it has practically transformed our industrial situation. Almost every line of business has been revolutionized. In each line a few great corporations have been created, the countless number of moderate-sized or small concerns previously existing. The significant feature of the movement is not so much the consolidation of lines, but the manner in which it has been performed.

It is commonly asserted that large corporations are the order of the day, the result of evolution; and perhaps this is true. But the fact is, not that in every line of industry the tendency has been to gather the business into a few hands, but that in so doing such an exorbitant price should have been paid for the privilege.

As yet, trust securities have failed to command the confidence of investors. They play a leading part, from time to time, in the speculative transactions of the great public, but the great public did not reward their employers for keeping them many hours longer.

We do not believe that it is necessary for the retail business of our city to extend beyond a reasonable number of hours any day, and if you will agree to make your purchases before 5 P. M. the stores will close at that time, and several thousand of our citizens, both employers and employes, will have an opportunity to pass the evening with their families or in fresh-air recreation.

This will not inconvenience you only to the extent of remembering that you ought to provide yourself with your wants before the day closes. If you are a workman or workwoman you can appreciate the position of these, your servants and co-workers, in their effort. Saturday is your "short day"; why should it be the retail clerks' longest one? Can you not adjust your convenience to conform with the "well-rounded-out" day of the clerk, who works faithfully until 6 o'clock?

We know it is only a matter of adjustment, for it has been demonstrated in the principal cities of our Nation. No matter where you trade, all we ask is your moral support, and that you do your buying before 5 P. M. Yours sincerely, THE SIX O'CLOCK CLOSING ASSOCIATION.

DAILY CITY STATISTICS.

Real Estate Statistics.

Ether of Colton to M. F. Hally, lot 5, block 12, West Irving, May 18, 1906.

Anna E. Keene, lots 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.

Samuel H. Shaver, lot 10, block 197, Norwood, Feb. 27, 1906.

Marriage Licenses.

J. H. Palmer, aged 33, Laura M. Patterson, aged 31, Frank Leslie, 22, Grace Coons, 18.

Death.

Evidence

of the most remarkable nature, from the best known people, attests the power of Dr. Williams' Pink Pills for Pale People.

No sufferer can read it without feeling hopeful, no skeptic can read it without being convinced. Every disease of the blood and nerves is represented from a common rash to scrofula; from neuralgia to nervous prostration; from bone-ache to rheumatism; from ordinary weakness to partial paralysis. Lives are saved by Dr. Williams' Pink Pills for Pale People.

"I suffered for five or six years with the trouble that comes to women at the change of life. I was much weakened, was unable much of the time to do my work, and suffered beyond my power to describe. I was downhearted and melancholy. I took many different medicines, but nothing seemed to do me any good.

"I read about Dr. Williams' Pink Pills for Pale People, and some of my friends recommended them highly. I made up my mind to try them. I bought the first box in March, 1897, and was benefited from the start.

"A box and a half cured me completely, and I am now feeling strong. I have not been bothered with my troubles since I began taking the pills.

"I have recommended them to many women who are suffering as I suffered. They are the only pills that I have seen in the trial that comes to so many women at my age."

Subscribed and sworn to before me this 23rd day of October, A. D. 1897.

Dr. J. H. Weaver, Notary Public.

ton, namely, a collapse of practically the whole trust structure.

A curious parallel exists between the causes which produced the collapse of the railroad system and those which may be depended upon to wreck the "industrial" combines. The railroad situation was characterized by overconstruction. More roads were built than were immediately needed. This evil has its source in Wall street. Railroads were built not primarily, because any regular section had experienced a crying need of transportation facilities, but because capitalists saw large speculative profits in disposing of railroad securities. The securities were sold, the roads were built, and it then remained to be seen if the country could afford the roads a living.

As large blocks of securities were sold after the roads were actually constructed, it was necessary to make the books show a profit until these securities could be disposed of. The time came when artificial conditions had to be created. New securities could no longer be sold, it was not possible to continue the deceptions in railroad bookkeeping forever, and when the money market became stringent the roads began to go into the hands of receivers with astounding rapidity.

The overconstruction of the railroads finds a counterpart in the overcompetition of the industrial situation. And the overcompetition today is based primarily on stock-market considerations. The industrial trusts owe their origin, in the first place, to the desire on the part of promoters to take large speculative profits from floating new industries. Trusts are formed ostensibly to reduce competition, but it is apparent that their main motive is to foster competition. Probably the promoters care little for the remote consequences of the trusts. Their aim is to get an immediate profit, and then leave the trusts to their fate. The railroad syndicates in every line of industry are floating their securities against new roads, but the trust promoters seem likely to be less fortunate. They have started their trusts to do what the railroad syndicates have done, but the conditions of information regarding the operations of the companies make it necessary to put the price of the securities to a high figure, and now the time is arriving when artificial conditions will be required to keep them from falling.

It remains to be seen if economic conditions will afford the trusts, as at present constituted, a living. We do not believe they will.

The real philosophy of the trust movement is not clearly understood. The very appearance of the movement indicated something wrong with the industrial situation. Briefly stated, the situation had become reduced to one of over-production. The trusts were started not because the big corporation per se was a necessity. Plants whose earning capacity had been reduced to a minimum were bought at exaggerated figures (frequently at several times their real value), and the new consolidated company was capitalized at an amount greatly in excess of the aggregate sum paid for the acquired plants. In short, instead of pursuing the economic policy of writing down the valuation of properties whose earning power had shrunk, the trusts pursued exactly the opposite course. The ludicrous character of the trust movement is too plain to be ignored. The most exaggerated operative burlesque was never more absurd than the methods of finance employed by the trust promoters.

One or two boom years have emboldened the trusts to raise the claim that their earnings will always be sufficient to enable them to pay large dividends on their preferred shares, and in all probability good returns of their common stock also. That is exactly the way the railroad managers viewed the situation in the '80s. Trusts beget trusts. The prosperity of the last year or two has created a mania for starting new industrial plants, and even if no financial depression should occur, these new plants will in time reduce every industry to the old basis of over-competition. Commodity prices will eventually fall lower than they have ever been before. When the decline in general prices has been in process some time the trusts will find themselves in the same position that the railroads were in around 1893. Reorganizations will occur on a most exten-

THE PALATIAL OREGONIAN BUILDING. Not a dark office in the building. Equipped with perfect electric lights and artesian water; perfect sanitation and thorough ventilation. Elevators run day and night.

It is Incontrovertible! The Editor of the "Christian Million," under the heading of General Notes, on August 30, 1896, wrote: "A good article will stand upon its own merits, and we may rely upon it that nothing will continue long which does not, in a more or less degree, harmonize with the statements which are published concerning it."

HERPES BEAUTY IS NEVER COMPLETE. without a thick coating of soft, glossy hair, which is in truth the crown of your glory. The faithful use of Newell's Herpes will never fail to produce hair of this character.

Don't Fool with a Fan. It's a useless exertion. There's no refreshing comfort in one's glass of HIRE'S Rootbeer.

GOOD BLOOD. A few more elegant offices may be had by applying to Portland Trust Company of Oregon, 100 Third St., or to the rent clerk in the building.

Apollinaris "THE QUEEN OF TABLE WATERS." Bottled and imported from the Apollinaris Spring, Rhenish Prussia, charged only with its own natural gas. Annual Sales: 25,720,000 Bottles.