cer's writings. Taking his stand upon the fundamental ideas of the "Synthetic Philosophy." Mr. Macpherson used them in his own way to interpret and illustrate

Helpful Booklets.

Four heipful booklets in ornamental white binding are: "The Hour of Oppor-

tunity," and "Good Manners and Suc

recommends care of the person, and the habit of dressing well as an index of character. Mrs. Marble points out classes of literature which are worthy of atten-tion. Mr. Colville takes the ground that

all things that cross our path come as conditions that are to be met and mas-tered, and that out of all difficult, trying

or even seemingly evil conditions, good must inevitably come. (T. Y. Crowell & Co., New York.)

Expansion.

cussion of the expansion problem, ethi-cally and commercially. "No other course

was open to the United States," says

was open to the United States," says the author, "than to destroy Spain's sovereignty in the West Indies and the Philippine Islands. There was no thought of National aggrandizement, and no departure from the high purpose which entisted our sympathy. To 10,000,000 of the human race there has been given a new birth of freedom, and to the American people a new and noble responsibility." The name

new and noble responsibility." The pamphlet is published anonymously. (Beattle & Hofman, Portland.)

Short Story Writing.

mond, Barrett, is a practical treatise on

"Duty, Opportunity, Destiny," is a dis-

by Orison Swett Marden; "Books That Nourish Us," by Annie Russell Mar-ble, and "Fate Mastered, Destiny Ful-filled," by W. J. Colville. Mr. Marden

the great evolutionary process day, Page & Co., New York.)



Oregon, October.

O golden days of cloudless skies, When forests flame with gorgeous dyes; When a touch of wine seems in the air, Fields are brown, and pastures bare; Deep purple wraps the distant hills; and shudows gray fall on the rills; Thre' rustling corn the zephyra sigh in grief to see fair Summer die; This is the season when lovers dream; All Nature a fatry land doth seem -These are the days of "Webfoots" glory. Sung in song—and told in story. —J. Mayne Baltimore in Pacific Monthly.

Life of the Great American Historian Reviewed by Charles Haight Parabam-Late Publications.

Intsend of following the chronological method in his "Life of Francis Parkman," Charles Haight Parnham has simplified the reader's labor and gained vividness of portraiture by confining chronology chiefly to one chapter, thenceforth viewing facts and experiences as bearing mainly on achievement and development Thus, many of the details of mone blogenphy are brought into closer and more significant relations with the deeper interests of life. The book naturally divides itself into three parts: Parkman's preparation, the reflection of his personality in his works, and the story of his moral Mr. Farnham knew Parkman and the biography was written with the sanction of the historian's nearest relatives, and with their assistance as far as information of a personal character is concerned. He had access to all the valuable material in the hands of Mr. Parkman's family and Friends, including such letters as have been preserved, the diary of his vacation journals, and the autobiographic letters written by the historian to his friends, Dr. George H. Ellis and Martin Brimmer.

The history of literature can hardly show another writer who made his work predominant an interest throughout his life, who overcame so many serious obstacles, or who worked with so much apparent independence of hindering physical conditions. Parkman needed all his money, ability and will power to face the difficulties of his career. His diseases gave him a much deeper trial than physical suffering. They continually threatened him with an ineffectual life, and a dental of his innermost longings, No one can estimate the power he must have lost in the mere strain of enduring imperfect discetton, insomnia, rheumatlam, arthritis and nervous troubles. These with poor sight and pains in the or of exceptional magnitude, one that he estimated at the outset would require. task took him 50 years instead of 19, and the thoroughness and extent of his work under the conditions of its creation make his achievement certainly one of the won-

ders of literature.

Parkman's books bear a very close relation to his character. His love of truth was almost a religion; sincerity impartiality in all historical questions, despite the strongest preju-dices in relation to contemporary men and movements. In writing history he collected all the authorities, weighed the vidence with exceptional care, coolness and wisdom, and finally gave his opinion, utirely independent of feeling. He cared little for the underhand elements of his The complexities of diplomacy, petty personal matters, meanness of moopment under his hand. Whatever men and events may have been in their cep ns. onception and presentation of them were frank, strong and simple.

Parkman was incorrably in his work what was in his temperamone. Furtism, Sparism d Stoic all in one. We are constantly im-cool by his Puritan economy of praise. achievements of characters call out any section of admiration, although his pages with their strong diction and rapid move-. Although as a man he suffered under ment. Although as a risin he suffered under the strain of these operate qualified in an historium he found in them a large part of his success. His meaner under criticism was naturally that of a strong and independent soul standing on solid ground, and loving a fight. He wrote: "I believe that, when I feel confident in my position, I am not very sensitive to criticism." But he had no foodness for polemical and metaphysical contentions; he was decisive rather than argumentative. Early tille he formed his outilities on zerriy all the in life he formed his opinious on nearly all the topics he afterwards had occasion to handle, and he hold to those views with great firm-

happily varied according to his materials, view of the literary contrasts and effects he wished to produce. His love of ction made him fond of the dramatic in He liked a character to portray himself by his acts. This method was his first choice whenever proportion and material permitted its employment.

Parkman's portraits are forther interesting as a record of his growth. In the earlier works their firmness of treatment is not free from a certain bardness. Though living and effective, these portraits generally give only the external forces that are made manifest in a public career. They show keepness of per-ception more than sympathy. But suffering, friendships, years of hard work and success at et couldn't fail to mellow a nature so cape ble of culture. In his later volumes Parkman shows more interest in the emotional and leitual forces of character, as may be seen in his describing the meanness of Braddock towards women, Montcalm's affectionate and ntiment that graced the poetle figure of

Mr. Farnham reveals a humorous and imaginative side to Parkman's character that borders on the heroic:

lis Summer home was on the southwestern shore of Jamaica Pond, a small body of water now incorporated in the parks of Boston. Purknum had here one more means of keeping up cheerfulness—the daily row of one hour, which he never emitted or shortened. Such request turns on a lake only a quarter of a neile across would have become insufferably tedious without some means of mental enter-tainment. He therefore enlarged the pond, by the use of fer-off names, such as the Cape of pe and Behring's Sec. peopling each region with the lions and whales appropriate to the surroundings. He kept in its depths a ble ichthypenurus and a fourful sea per-To the very cuts along the shor com-be gave names, characters, and the | taking in socialism, trade combinations

building and domestic doings.

Again Mr. Farnham writes: The problem they had to meet was to relieve his brain by some lightsome activity, avoiding both serious topics of conversation and gloomy silence. One of the chief elements of his domestic intercourse was humorous remancing. At hreakfast, after replying bitefly to in-quirties as to his health, he would begin a talk and carry it on throughout the meal, and even continue it day by day. He whiled away time in the same way while driving about the country. Frequently he chose subjects more or less theological, he invented a minister in Florida who was so ill-supported by his con-BIOGRAPHY OF PARKMAN Fiorida who was so ill-supported by his congregation that he had to eat crocodile eggs, which turned him into an amphibious divine; and a Miss fittipalins, who conducted a Sunday achool for young demons; as her pupils were rather restless, she passed their talls through holes in the bench, and tied knots underneath.

It was in 1841 that Parkham began the researches and experiences that were to fit him for his work. In the Winter of 1846 he made a trip through Pennsylvania. This year is marked also by his most adventurous and important expedition, the trip of the Oregon Trail. Finding his health in a deplorable state at the close of the Oregon Trail journey, he devoted himself largely to medical treat-ment in 1847 and 1848. With the help of friendly eyes and hands he dictated "The Oregon Trail" in the Fall of 1846, and it was published in the Knickerbocker Magazine in 1847. The order of publication of his historical works was: "The Conspiracy of Pontiac," 1857; "The Pioneers of France in the New World," 1865; "The Jesuits in North America," 1867; "La Salle and the Discovery of the Great West," 1809; "The Old Regime," 1874; "Count France and New France Under Louis

XIV." 1877: "Montcalm and Wolfe," 1884; "A Half Century of Conflict," 1892. The close of Parkman's life was both happy and characteristic. He had always hoped to die before reaching the lingering weakness and decrepitude of old age, for such a soul could not but dread anything that ever pointed toward a dimunition of power. When a friend once spoke with power. When a friend once spoke with pride of the work he had done, his energy fiamed out with the promise to do still more if he should live. He died November 8, 1895, after an illness of three days, in his 71st year. (Little, Brown & Co.,

Making a Life.

In "Making a Life," Cortland Myers speaks vigorously and helpfully not only to young people who have the world before them, but to all who would consclously, by purposeful direction, make their lives well worth the living. thought is epotomized in these words or Huxley. "No human being, and no so-ciety composed of human beings, ever did, ever will, come to much, unless their conduct is guided and governed by the love of some etheral ideal." Mr. Myers treats his theme under the ideal, pur-pose, progress, mystery, influence, waste, law, pain, environment, memory, con-science and destiny of life. "Eternity," head were continually sapping his force.

He never saw a perfectly well day during his entire literary carser. In the face of all these difficulties he took up a incomparation of the continual mentions of the continual mentions.

Science and destiny of life. Etternity, he says, "is the only reality. Christ alone has the power to change destiny by changing character. The gift of his character for an immortal soul is the gift of his closions." (Baker & Tay.) of his giorious destiny." (Baker & Taylor Co., New York)

The Half-Hearted.

The hero of John Buchan's story, "The Half-Hearted." is a young Scotchman of excellent family who goes through Eton and Oxford and suffers from over-training. The title of the story is suggested, education. In consequence of these he loses in love and in a Parliamentary elec-But he is thoroughly sound heart, and he enters the service of his government in India, where he retrieves his character, and by supreme sacrifice saves the empire. The contrast between culture and action is drawn in vivid lines by a well-trained hand, and the story is one of strong interest. (Houghton, Mifflin & Co., Boston.)

A Georgian Bungalow.

Miss Frances Courtenay Baylor tells in "A Georgian Bungalow" a story of an English family on a rice plantation in Georgia. There are four young persons in the family, and they enjoy amuse-ments peculiar to their neighborhood. They go to picnics, barbecues, county fairs and cakewalks, and the attractions of these is well described, as is the dren's enjoyment of them. By and by the four children and their mother and governess start for a visit in England. storm wrecks their ship, but after many perils and anxieties all are saved. (Houghton, Miffin & Co., Boston.)

A Child of Glec.

Miss A. G. Plympton's new book, "A Child of Glee," should be as poular as her "Dear Daughter Dorothy." It deals with the adventures of a little girl from Biddeford, Me., who is traveling in Europe with her father, and is about to witness the coronation of a child Queen in the Kingdom of Averill. Little Marjorie's father is made a prisoner of state, and the child becomes the playmate of the little Queen and has many remark-able adventures. A good deal of history is interwoven with the narrative. (Little, Brown & Co., Boston.)

Indian Boys at School.

In "The Middle Five: Indian Boys at School," Francis La Flesche gives a true picture of the nature and character of the Indian boy. In the talk of the boys he reproduces the peculiar English speken by them, which was composite, having been gathered from the imperfect compre-hension of their books, the provincialisms of the teachers, and the slang and bad grammar picked up from uneducated white persons employed at the school or at the Government agency. (Small, Maynard & Co., Boston.)

"Mother Goose" paved the way for "Father Goose: His Book," and now we have "Mr. Bunny: His Book." The verse is by Adah L. Sutton, and the illustrations by W. H. Fry. It is a book that will de-light children. (The Saalfield Publishing Co., Akron, Ohlo.)

"Restraint of Trade," by William Hud-

son Harper, is an exhaustive treatment of the industrial question from the evolution of industry, from the savage with the stone hammer, down to the trusts,

most astonishing experience. The family of and municipal and private monopolies, muskrats were visited daily to watch their "Public policy," the author holds, "re-

Expansion Under New Conditions. manufacturing people of the world.

quires that corporations, in the exercise of powers, must be confined strictly with in their charter limits." (Ragan Printing House, Chicago.)

New conditions create new problems, new necessities, new duties, new oppor-tunities. We are becoming the leading few years since we were satisfied with the home market. Now we are compet-ing for the markets of the world. Dr. Josiah Strong discusses the question in the art of short story, designed to pre-



FRANCIS PARKMAN-FROM "A LIFE OF FRANCIS PARKMAN, BY CHARLES HAIGHT FARNHAM.

the light of these and other new condi-tions, physical, industrial, social and political in "Expansion Under New World Conditions," After making the rather broad statement that the arable lands of the United States are practically exhausted, the author proceeds:

"The nation's energy has been chiefly concentrated on the industrial conquest of the continent, and the exhaustion of the arable lands marks the practical comthe beginning of a new era in our industrial history. Heretofore our growing energy and our waxing wealth found a limitless opportunity within our own land. Now a limit has been fixed, and our ever increasing energy and wealth will find an ever decreasing field for investment at home. This, of course means that henceforth they will increas This, of course, ingly go abroad."

A world policy, the author maintains, is not only justified, but required by the new not by cowardice, but by irresolution and more world life upon which the United States indecision in the here, produced by his has entered. "True enough it is unprechas entered. "True enough it is unprec-edented." he says, "but so are the new world conditions which demand it. Conservatism demands precedents; progress creates them. The first precedent is aiways unprecedented. It is time to dismiss 'the craven fear of being great,' to recognize the place in the world which God has given us, and to accept the responsibilities which it devolves behalf of Christian civilization." ker & Taylor Co., New York.)

The Salt-Box House

The scene of "The Salt-Box House," by Jane De Forest Shelton, is laid in that part of the old town of Stratford, Conn., which was formerly called Ripton, now Huntington, and the book shows the manner of life among persons of the better class in the country districts. restricted life could not be free from privations, but it had, nevertheless, not only diversions, but many graces and attractions. The author has excluded the well-worn records of spinning-bees, huskings, apple-parings, etc., but has shown many less-known phases and odd customs, presenting a realistic picture of 18th century life. (Baker & Taylor Co., New York.)

Jefferson Cyclopedia

A work of prodigious research is "The Jeffersonian Cyclopedia," compiled and edited by John P. Foley. It is a complete classified arrangement of the writings of Thomas Jefferson on government, politics, law, education, commerce, agri-culture, manufactures, navigation, fi morals, religious freedom, and many other topics of permanent human interest. It contains everything of importance that Jefferson ever wrote upon these subjects. There are 50% titles, in alphabetical order, all splendidly arranged for convenient consultation. A book that should be in every reference library. (Funk & Wagnalls Co., New York.)

Houston and Jackson

"Sam Houston," by Sarah Barnwell Elliott, and "Stonewall Jackson," by Carl Hovey, are late additions to the "Beacon Blographies." Mrs. Elliott has written an entertaining sketch of the Texas ploneer. "If Houston had failed at San Jacinto," she says, "he undoubtedly would have been labeled 'Filibuster.' He was what is now called an expansionist, and the battle of expansion being fought today was fought just as volently in 1803, 1906, 1819, 1844; and the same political obloquy has been in each case the crown of the expansionist." Mr. Hovey has written a plain story of a great (Small, Maynard & Co., Boston.)

Spencer and Spencerism.

For nearly half a century Herbert Spencer has been a leading figure in the field of contemporary philosophical thought and work, yet in "Spencer and Spencerism." is presented for the first time an authorized biography of him. Hector Macpherson, the author, has had the personal assistance of the famous philosopher in this work. The book is by n means a slavish reproduction of Mr. Spen-

sent concretely the rules of that art. All the pirnciples presented are illustrated by apt excerpts from actual short stories, both good and bad. Supplementary chap-ters treat of the mechanical side of authorship and offer valuable suggestions concerning the marketing of the finished story. (Baker & Taylor Co., New York.)

THE MAGAZINES.

Review of Presidential Campaign is the Review of Reviews. In the October Review of Reviews, the editorial department entitled "The Progress of the World' contains an impa review of the Presidential campaign down to its present stage, special attention being given to the letters of acceptance of the several candidates. Other topics editorially treated in this number are the Galveston calmity, the coalminers' strike, the pending elections in England, and the roblem of reconstruction in China.

October Atlantic treats many pressing public questions, both foreign and demes-tic. Ex-United States Minister Angeli deals with the "Crisis in China." and John Christle writes about recent progress in New Zealand, Kate H. Clashorn discusses 'Our Immigrants and Our-selves'; Edward Stanwood argues for "Voting by Mail"; Canon Rawnsley shows the startling extensions of Greek history covered by the recent "Finding of the First Dynasty Kings," and J. Taylor Wood tells of "The Capture of a Slaver" in ante-bellum days.

The Benedictine fathers of Mount Au-

gel, Or., have begun the puclication of the Mount Angel Magazine. It contains essays and poems of a religious charac-

The October New Lippincott offers novel by Joseph A. Altsheler and two long stories by Edith Wharton and Mrs. Schuyler Crowninshield. In addition to these special attractions, there are other stories and timely papers.

The leading article in Leslie's Monthly

for October gives a dramatic and interest-ing account of the system of Siberian exile, a terrible chapter of history, which is just closing by order of the Czar. The author of the paper is a native of Russia, a liberal in politics but not an ex-The Engineering Magazine for October

is strong in its treatment of the coal and iron situation—the leading topics of the day, F. E. Saward, Department of Mining and Metallurgy, United States mission to the Paris' Exposition, reviews the growing export trade in American coal and the certainty of its increase, with resultant development of a vast sea-carry-

suitant development of a vast sea-carrying trade.

Leading features of Harper's Magazine for October are: "Wel-hai-Wei," by Poultney Bigelow; "The Nutritive Value of Alcohol," W. O. Atwater; "Michel and Angele," a story of Huguenot extles, Gilbert Parker; "Mortimer Menepes; the Man and His Methods," Chalmers Roberts; "The Chinese Resentment," Lowry: "Waterways of America," Alexander Hume Ford, and the usual comple-ment of fiction and poetry. The number is filustrated by Henry Mayer, A. B. Frost and Albert Levering.

"The Story of a Young Man," by Clif-ford Howard: Elizabeth Stuart Phelps' new novel, "The Successors of Mary the First," "A Story of Beautiful Women," "Blue River Bear Stories." by the author of "When Knighthood Was in Flower, are all begun in the October Ladies' Home Journal. Beginning with the November issue, the

increased in price from 50 cents to \$1 a In "A Treason of Nature," in the October Outing, Charles G. D. Roberts enters into hunting from the moore's rather than the hunter's point of view, dep'c'ing

Ledger Monthly will be enlarged,

the animal's defiant lordship, its passions and its undoing. Of instruments, that made melodious chime, Was heard of harp and organ; and who moved Their stops, and chords, was seen; his volant touch,

Tuetinet through all proportions, low and high, Flod, and pursued transverse the resonant Sugue,

Unheand. All things are wrought of malody, Unboard, yet full of speaking spells; Within the rock, within the tree, A soul of music dwells,

To harmony all growth is set; From which each plant, each violet, Evolves its purple note. Compact of melody, the rose
Woos the soft wind with strain on
Of crimson; and the lily blows.
Its white bars to the rain.

The trees are pacan; and the grass One long, green fugue, beneath the sun; Song is his life, and all shall pass, Shall cease, when song is done.
-- Madison Cawein in Truth.

OUR MUSICAL FRIENDS

News of People in Boston and Chiengo in Whom Portlanders Are Interested.

Since Portland is only an outpost, far away from the great centers of struggle and artistic endeavor, it is not an easy matter to keep in touch with the great movements of the day. Under these circumstances we must consider ourselves peculiarly fortunate in the musical friendships we have established with people of winning personality and sperling abilities who are recognized factors in the great world of art. Any news from these is always eagerly welcomed, for we are in a chronic state of music hunger for tidings of the important events that are going on about us. Miss Emily Trevett has just returned from a sojourn of several months in Chicago and Boston, where she enjoyed the opportunity of studying at close range the mest recent phases of musical development, and also of renewing acquaintance with a number of musiclans in whom Portland people take a farm personal interest, and of whom they will be glad to hear from so direct a source. At the request of The Orestonian, she kindly consented to relate such fragments of her experience as she could recall at the moment.

While in Chicago she visited Hull House and was greatly impressed with the ex-cellent work that was being done by Miss Eleanor Smith, who is now regarded as one of the most successful voice-trainers of the day for children. She is a very well-known and charming writer of chilwell-known and charming writer of dren's songs. These are not cut-and-dried affairs, composed at the desk, but are the natural and spontaneous outgrowth of her experience in the classro

An Evening at Hull House, "Her pupils are little tenement children from the crowded districts about Hull House, factory girls of almost every nationality under the sun." said Miss Trevwas present during an evening of National songs and dances, in which these children from forlorn and wretched homes came out in their old-country costumes-gorgeous affairs, the Russian par-ticularly-for, poor as they are, they had carefully preserved their finery. It was a hot night, I remember, and their kerchiefs and head-dresses and tightly laced bodies must have been warm and uncom-fortable. I inquired if such an exhibition did not cultivate vanity, but was told that, on the contrary, it was of the greatest value, since it taught them to respect their own language and nationality, of which they were disposed to be ashamed, uniting them more closely to their parents in consequence, One Russian girl of 16 was particularly interesting, both because of her remarkable beauty and her unusual voice—a rich mezzo-soprano. Miss Smith has been wondering whether her talents are sufficient to insure her a career. She is a milihand, and works 10 hours a day. She has a dark, Oriental face, strong but not piquant, a well-developed figure and

a heavy, impassive temperament.

'There was a little German girl of about 12 years old who had a voice like an angel's, so sweet and spiritual that it lifted one into another world. It was impossible to listen to it without the tears coming to one's eyes. Nor could one understand how a face and voice of such exqu purity, so free from every taint, could belong to the slums. Among the dances we were particularly interested in the tarantells danced by a group of wild, harum

"The chorus, work was characterized by a certain high, ethereal quality of tone There was nothing in it to suggest the intonation of speech, which was unusual, for most children when they sing are tempted to use the speaking voice. But this seemed all spirit, a pure, floating quality of tone that had no earthliness in It.

A Gifted Child.

"Miss Villa Whitney White, with her Boston pupils from Beacon street and Commonwealth avenue, obtains much the same finte-like tone as does Miss Smith with her Chicago tenement children the most gifted of all Miss White's pupils is a poor girl whom she found sing-ing popular street songs at home in a tremendously big music-hall voice, that was generally regarded as phenomenal by her family and neighbors. She was 10 years old. Of course, the first thing Miss White did was to tone it down, and now it is a wonderfully beautiful voice, fine and smooth in quality, and remarkably even in the registers. Miss White has charge of the singing in a music school at Hartford, Conn., but all her other pupils are in Boston. Every Sunday she sings in Concord, N. H., and between times she does concert work around Boston, but she gives most of her energies to teaching. As she herself puts it, 'I consider it more satisfactory to teach one person to learn the multiplication table than to tell a thousand people there is a

multiplication table."
"There is quite a little coterie of Portland people in Boston, with Mrs. Lee Hoffman's flat, on Commonwealth avenue as its center. Mrs. Hoffman has just returned from her six months' trip abroad, which she substituted for her usual Summer visit to Portland. She spent much of her time in Constantinople, but was mo vividly impressed with St. Petersburg and Moscow. She says that after seeing them 'all the rest of the world seems tame and colorless,' At her home I met Miss Virginia White, the violinist, of Seattle, known in Portland sa the niece of Mrs. George Taylor. She is doing wonderfully good work in music under Loeffier, and he, I hear, has given her his violin. He himself has just acquired a valuable

Stradivarius. "Miss Alice Cole, whose contratto used to be heard in Trinity Church of this city a few years ago, is now living in Foston with her mother. She is well started on a very successful career. After leaving Portland she went over to London and studied with Henschel, becoming one of their family circle. She is an intimate friend of Helen Henschel, who is so rarely gifted in poetry, music and art. Through the Henschels Miss Cole had many unusual opportunities. I know that on one occasion she sang at Alma Tade-ma's beautiful home—a perfect treasurehouse for art. Mr. Henschel, you know. of the day. In Europe he unearthed ever so many charming little French peasant congs several hundred years old.

Successful Portland Singer. "Miss Cole brought home the manuscripts of many of these, and sings them in the most captivating fashion. She pos-

es a fine method and much style, together with a very wide range, embrac-ing Brahms, Schumann and the other leading European composers, together with the chief American song writers of the day, for she belongs to their circle in Boston. She was recently sent for to join the Thursday Morning Club, which is a very aristocratic and exclusive socicty. No aspirant need hope to become a member unless he possesses high social standing in addition to recognized mu-sical ability. She is very bright and clever, with a most charming personality, and is greatly to be admired for her brav-

and is greatly to be admired for her bravery in making such a successful career for herself single-handed.

"Mme, Schumann-Heink I heard twice, once in Chicago and again at the Worcester Music Festival, after I had gone to Boston. Both as an actress and as a singer, she fascinates one, she is so very big, and yet she moves about with such fairly lightness. After singing so very big, and yet she moves about with such fairy lightness. After singing the great serious recitative and aris from St. Paul. The Lord is Mindful of His Own, and being called back by a tumultous encore, she gave a pretty little manch mature of the hands, as if to say French gesture of the hands, as if to say Really, I have nothing to give you, and then sang a little song with the most bewitching grace. Her face is not exactly beautiful, but in her smiling moments it lights up so expressively that you cannot turn your opera glasses away from her. Every line in it tells the story of the song. She is very dramatic, and wears gorgeous gowns. She uses her big voice very effectively. In Schubert's 'Die Allmacht,' for example, where the words 'Great is the Lord' are repeated over and over again, she made a wonderful climax. Each time one feels that she has given the audience all she had, so full of thrilling power are the words; yet this is only the beginning, for at the last she soars away beyond it most gloriously.

Mr. Kneisel Sends Greeting. "Mr. Franz Kneisel, who was associate nductor with Mr. Chadwick at the Worcester festival, sent a kindly greet-ing to Portland people through Miss Trev. ett, saying that he remembered his visit here with much pleasure and interest. here with much pleasure and interest. Mr. Calvin Cody, of Chicago, who is also well known in Portland from recent visits among us, has a strong clientele in Boston, his Summer's work there having at-

tracted much attention. "There was not a concert I attended all the time I was away," concluded Miss Trevett, "In which I did not wish that I was in a Portland audience. Our people here have better manners than to talk during the entire performance, as they do there. At the Worcester festival this was very pronounced, yet it was an ex-tremely fashionable audience, in full even-ing dress. And in Chicago when I went to hear 'Ellinh' at the Auditorium there was so much neighborly conversation go-ing on about us that we had to give up our seats and go into the foyes, and finally left even that before the perfor-mance was concluded. Eastern audiences impressed me as being very ill-bred."

OPENS ITS FIFTH SEASON. Andrew Bogart's Song Recital Before the Musical Club.

The fifth season of the Musical Club opened very auspiciously Wednesday afternoon at Parsons' Hall with a song recital by Andrew Bogart, the delightful young tenor of San Francisco. Mr. Bogart's Postland friends observed a marked change in his singing since his previous recital here. His voice is rounder and fuller, his style is greatly im-proved, he is more versatile, and he sings bigger compositions. When these virtues are added to the same captivating quality of tone and excellent method that won him so many admirers during his last visit to Portland, there will be no surprise at the warm enthusiasm manifested by his audience on Wednesday afternoon.

The opening number, a 17th century song, "Wait Thou Still," slow, solemn and sustained, showed his broader style to great advantage. This was one of the most beautiful numbers on the pro-

Schumann's "When Through the Plazetta" and the gay "Clown's Song" ("Twelfth Night") were also the subject of much favorable comment among the audience, and brought a rousing encore at the end of the Schumann group. The little folk-song, by Chadwick, was charmingly given, and Nevin's "The Ro-sary," which was specially well-suited to his voice and style, has probably never been sung in Portland better than he gave it last Wednesday.

Naturally a good deal of interest cen-tered in Damrosch's "Danny Deever," was heard for the first time in this city. It is one of David Bispham's wellknown favorites, and Mr. Stuart, Andrew Bogart's San Francisco teacher, who accompanied him to Portland, was heard saying that he considered it the best American song that has yet been written. It is a war song, very dramatic and bloodcurdling, likely to send the cold chills down the backs of timorous women, with its stirring drumbeats, march of the soldiers and dismal refrain, "going to hang him in the morning." Mr. Bogart sang it well, and it served to show off his newly acquired breadth of style.
On Thursday Mr. Bogart and Mr. Stuart

left for Seattle, expecting to return by way of Portland, after which they will go East.

PORTLAND TENOR HONORED.

J. W. Belcher Sings in "The Creation" in Spokane. Mr. J. W. Belcher returned Wednesday from Spokane, where he was engaged to sing the tenor part in the oratorio "Creation," which was given in that city last Sunday afternoon. This was one of the important features of the exposition which is now going on in Spekane. There was a chorus of 250 voices and an or chestra of 20 pieces. The oratorio was given in the main tent, and the place was packed, the receipts showing 11,541 peo ple present. The Spokane Review and Chronicle says of Mr. Beicher: "His singing was the work of an artist. His voice is a robust tenor, his style decided and masterly, his articulation perfect, rendering of 'Native Worth' was charming, and he demonstrated to a critical audience his artistic ability as a soloist.

HOYT AGAIN IN HARNESS.

lately Stricken Playwright Writing n New Play.

The New York Journal prints an interview with Dr. Harry McManus, who has been the guest of Charles Hoyt, the play-wright, since his release from the San-itarium at Hartford, Conn.

Dr. McManus says that since Hoyt has been at liberty, he has greatly improved in health, and his mental operations are He has gained in weight and able to look after his business affairs. He keeps track of all the theatrical companies in which he is interested.

He is working upon a new play entitled "A Bunch of Blue Ribbons," and his fin-"A Bunch of Blue Ribbons," and his fin-ished work is up to his usual standard. Dr. McManus says an analysis of some of the medicines given to Mr. Hoyt before his commitment disclosed a large percentage of morphine. According to Dr. McManus, Hoyt's smaclated condition and mental disturbance were due to the lack of proper medical treatment.

Trouble Honey of you looks fo' Trouble, You kin fin' him, sho! Ef you hunts, you'll fin' him double akin' roun' yo' do'. He's so glad tow hab you know him Up he'll hang his hat-

Stay for beh-less you show him You'll hab none o' dat. Now I gwine tow tell you-sumn-(Larnt it ye'rs ago), Ef you drap yore winnow cuttin, An' shet tight yore do'-He sune tire of payin' 'tention Whar he am despised; He's jest Trouble—year me mention When he's recon'ized!

-Cora Amanda Lowis, in Success.

WHAT THE CRITICS SAY

ENGLISH OPERA DISCUSSED BY NEW YORK JOURNALS.

Best Chorus Ever Heard in the Metropolitan-Poor Principals-A

Pinqueial Success.

The close of the first week of grand opera in English at the Metropolitan. New York, has brought forth a storm of divergent opinion from the music critics. On certain important points, however, they agree: As an opposition movement to the pernicious "star system," it deserves encouragement. Artistically the ensembles are highly satisfactory, the chorus is the best the Metropolitan has seen, but the work of the principals is full of defects, as was of course expected. Financially, the venture is a success. The season opened with "Faust," which was followed by "Tannhauser," and "Mignon." Following are some of the criti-

are taken from the tod pe journals; Hillary Bell in New York Press; Opera in English has gone through its first week successfully. Certain of the critics received it patroniningly, if not contamptuously. The Tribune, Times, Post and Sun sneered, but before the week was ended these supercitious judges confessed that the scheme was feasible, Feasible? It is practical. It is also astonishing. Nobody has explained how so much could be given for so little. It is true that the performances have not been up to the plane of the Metropolitan's reputation. But no one expected them to be, except the afrosexid journalistic grumblers. We Savase has been too busy grumblers. Mr. Savage has been too busy for explanations and Mr. Grau is in Europe. Meanwhile no argument has been given of the fact that we have had opera

at one-thrid the cost of opera.

New York Times: Mr. Savage's newly launched craft is laboring severely under the disadvantage of being manned by a partly inexperienced craw.

New York Herald: "Faust," as given, last night, had no ragged edges and hung well together. It was the work of well trained artists at home in their roles and seconded by excellent stage management, which was especially conspicuous in the ensembles. Under such circum-stances it is hardly surprising that the audience declined to regard grand opera in English at the Metropolitan as an experiment, but accepted it as a fact. The enterprise has certainly started under most favorable auspices.

New York Sun: None of the individual singers had so much to do with the merits of last night's representation of "Faust" as the large and fresh-voiced chorus, which was more presentable than any ever seen on the stage of the Metropolitan and exhibited a really human interest in the dramatic progress of the scenes in which it was engaged. The volume of tone was excellent, the sing-ing was spirited and the excessive vivacity of the choristers alone interfered with the full enjoyment of its work. J. C. Wilcox in the Concert-Goer: Un-

doubtedly the features of the English opera company that warrant a sanguine attitude towards I.: future are the orchestra and the chorus.

The singers who appeared in the casts of the three operas given this week, one

must record that about two-thirds of them falled to give evidence of talent sufficient to justify their presence on the Metropolitan stage. In "Faust." Clar-ence Whitehill, as Mephistopheles. achieved a comparatively complete sucin the role.

Phoebe Strakosch was the Marguerite in the "Faust" performance, Her por-trayal had dramatic consistency and personal charm, but she sung the "Thule" ballad badly and the "Jewel Song" heavfly. In dramatic ensembles, such as the last act trio, she was far more effective. She should sing Elizabeth better than Marguerite I would think from this first

"Tannhauser" was almost hopeless. Naturally, all the crudites in the orchestra pit revealed themselves in this score, and Conductor Eckhold's reading of it was not sufficiently luminous to make effect of the "Tannhauser" performance Wednesday evening's presentation of "Mignon" affored a delightful reaction. It is not surprising, of course, that the simplest opera of the three should receive the most satisfectory production, particularly at the very outset of the season. The fact that Zelie de Lussan scored a personal triumph in the titular role does not account for the success of the "Mignon" production. It had, besides considerable of excellence among the principal singers, the vital element of ensemble. The orchestra, the chorus and the stage directly deserve equal praise for the happy result.

Emilie Frances Bauer in the Music Trade Review: The benefits to accrue to New York are manifold and vast. Already now, and before the season had opened, pupils were coming to New York instead of to any other city; even Boston is sending pupils here because of the op-portunities to be derived by the presence of an opera company of such excellence as the English opera at the Metropoli-

tan. Glacomo Minkowsky in New York Journal: "Faust" was sung in English for the first time in the Metropolitan Opera-House last night. An audience, enthustastic and crowded, save to the event a splendid approval. The test was grave. Patti, Meiba, Jean de Renzie, Alvarez, had given in "Faust" a fane, a measure, that would have intimidated successors more pretentious than those of the Engwere intimidated, because they were modest; but their audience encouraged them by plaudits. They expressed the public's confidence in their capacity for

taking pains. New York Herald: Society gave the performance of "Faust" no official recog-nition. A few of the few among the box-holders who love opera for its own sake and not for its association with the rou-tine of social life, were present, but they gave no distinctive character to the audience. It must be recorded that one of the essentials of grand opera-social prestige-was lacking.

As far as the performance was con-cerned, it was one which gave Tradition several body blows. Some of these were decidedly foul, but most of them were well intentioned, well delivered and struck vulnerable spots,

First of all the stage management displayed intelligence, ingenuity and a relaization of the fact that a role was being unfolded in which the action and pentomime are important elements. Secondly the chorus a very large one is composed of young, enthusiastic, enruest singers, with fresh, vigorous voices and active bodies who enter into the spirit of their work with unmistakable indications of drill supplemented with personal

initiative. In their very qualities lie the faults to be charged up against the stage mana-ger and the choristers. There was too such "business," too much movement,

New York Dramatic Mirror: Taken in its entirety—the singing, the mounting, and the stage management—the production was more than satisfactory.

Life: So long as "grand opera" is confined to the mysteries of a foreign language and foreign customs, it is likely to have a certain vogue. Make it familiar by using the English language, and perhaps the American will reality that grand opera is, after all, only a grand bluff to make the common peop aspire to pay large money to hear what they do not know anything about. The general impression remains that "Faust" ras competently sung and acted at the Metropolitan for perons who wish hear in English a great story set to great