ST. HELENS BUMPS STEAMER AURELIA

Steam Schooners in Collision at Astoria, in Which Aurelia Is Damaged.

TEMPORARY REPAIRS MADE

Steamer Will Proceed to San Francisco Under Her Own Steam, but the St. Helens Will Act as Consort — Aurelia Is Leaking.

ASTORIA, Or., April 12.—(Special.)—The steam schooners St. Helens and Aurelia, both lumber-laden for San Francisco, were in collision off the city front this morning, and, while the latter sustained considerable damage, temporary repairs were made and she was able to proceed to sea.

The Aurelia was lying at the Callender wharf, head down stream. About 5 o'clock this morning the St. Helens, in charge of Pilot Sullivan, arrived down the river from Linnton and attempted to land alongside the other steamer. The tide was running strong, however, and the St. Helens swung in too quickly, her port bow striking the Aurelia's starboard quarter a glancing blow. The St. Helens was not injured, but on the Aurelia three stanchions were broken, the covering boards split and several butts in the planking started.

While the principal damage was above the water line, some of the planking below was strained, causing the vessel to leak considerably. Temporary repairs with canvas were made and the leak checked to about four inches an hour, although it is suspected that when the vessel begins to work in the rough water outside she will take more water. Captain Jamieson, of the St. Helens, offered to tow the Aurelia to San Francisco, but this offer was declined as unnecessary.

Captain Jamieson then agreed to stand by the injured craft on the way down the Coast as long as Captain Weber, her master, considers it necessary. Both vessels left out together this evening. On discharging her cargo at the Bay City, the Aurelia will go on the drydock for repairs.

STEAMER INTELLIGENCE.

Due to Arrive.

Name.	From.	Date.
Breakwater	Coos Bay	In port
Johan Poulsen	San Francisco	April 14
R. D. Inman	San Francisco	April 14
Senator	San Francisco	April 14
Geo. W. Elder	San Pedro	April 14
F. S. Loop	San Francisco	April 16
Alliance	Coos Bay	April 16
Arabia	Hongkong	April 20
Rose City	San Francisco	April 21
Roanoke	Los Angeles	April 21
Nicomedia	Hongkong	April 27
Alesia	Hongkong	May 25
Numantia	Hongkong	June 10
Sue H. Elmore	Tillamook	Indef.

Scheduled to Depart.

Name.	For.	Date.
Johan Poulsen	San Francisco	April 17
R. D. Inman	San Francisco	April 17
F. S. Loop	San Francisco	April 20
Breakwater	Coos Bay	April 15
Geo. W. Elder	San Pedro	April 18
Alliance	Coos Bay	April 18
Senator	San Francisco	April 18
Roanoke	Los Angeles	April 25
Rose City	San Francisco	April 25
Arabia	Hongkong	April 27
Nicomedia	Hongkong	May 5
Alesia	Hongkong	June 1
Numantia	Hongkong	June 20
Sue H. Elmore	Tillamook	Indef.

LAUNCH VAN BREAKS SHAFT

Race Scheduled on the River Called Off by Accident.

The launch Van, owned by Peter Van Datta, which was slated to race the launch Kittie, owned by C. E. Matholt, yesterday broke a crank shaft while the vessel was being warmed up, and the race did not occur. It will be run next Sunday, provided repairs to the Van are completed by that time.

The start was to have been made at 2 o'clock from the Morrison-street bridge and the new Northern Pacific bridge at St. John was to have been the turning point. The lower harbor was covered with pleasure craft of every description and there was considerable disappointment at the postponement of the race. The Kittie is a craft which measures 26 feet by 6 feet beam and the Van is 22 feet long and 4 feet beam. The former has 16-horsepower engines and the latter has 14. It is understood that the race was for a side bet of $200.

Breakwater Makes Fast Trip.

The steamship Breakwater completed one of the fastest round trips she has yet made between Portland and Coos Bay by reaching her Portland dock at 1 o'clock yesterday afternoon. The Breakwater crossed in over the Columbia River bar at midnight and, after a short stay at Astoria, proceeded up the river. She sailed from Portland Wednesday night and practically made the round trip in three and a half days.

Arrivals and Departures.

PORTLAND, April 12.—Arrived—Steamship Breakwater, from Coos Bay; steamship Sue H. Elmore, from Tillamook.

Astoria, Or., April 12.—Condition of the bar at 5 P. M., smooth; wind, northwest; weather, cloudy. Arrived at 4:30 A. M. and left up at 5 A. M.—Steamer Breakwater from Coos Bay. Arrived at 9:15 A. M.—Schooner Alvena, from Redondo. Sailed at 8:25 A. M.—Steamer Alliance, for Coos Bay. Sailed at 9:25—French bark Marechal Davout, for Queenstown or Falmouth for orders.

San Francisco, April 12.—Sailed at noon—Steamers Washington and Northland, for Portland. Arrived—Steamer Wessely, from Portland.

Port San Luis, April 12.—Arrived yesterday—Steamer Santa Rita, from Portland.

San Francisco, April 12.—Arrived—Steamer Alexander, from Guam via Honolulu; steamer Wellesley, from Astoria; steamer Nevadan, from Honolulu; steamer Bee, from Everett; steamer Rose City, from Portland. Sailed—Steamer Columbia, for Bristol Bay; bark Electra, for Bristol Bay; steamer Ilse, for Vancouver; bark Geo. Curtis, for Honolulu; bark Gerard C. Tobey, for Hilo; steamer Northland, for Astoria; steamer Clarmont, for Grays Harbor; steamer Redondo, for Coos Bay; steamer Catania, for Seattle; schooner Advance, for Coquille River; schooner C. T. Hill, for Coquille River; schooner Mayflower, for Siuslaw River.

Liverpool, April 12.—Arrived—Canfa, from Tacoma via Yokohama, etc.

Concert for Seamen Tonight.

The concert at the Institute of the Portland Seamen's Friend Society, at 8 o'clock tonight, will be in charge of Dr. E. Bowman, who has arranged an excellent programme. Some well-known singers will take part.

SUCCESS OF MUSIC FESTIVAL ASSURES IT AS AN ANNUAL EVENT IN PORTLAND

Plans Already Under Way for Next Year's Concerts—"Messiah" and Good Recital by Chicago Symphony Orchestra Attract Large Sunday Crowds.

BY J. M. QUENTIN.

NOT only has it been an artistic success and largely attended, but the music festival of the Chicago Symphony Orchestra, assisted by the Portland Choral Society, of 300 voices, just concluded at the Armory, has paid all expenses and left a profit.

And that isn't all.

The Portland management is so well satisfied with the business end of the music festival and the interest taken in it by the public, that they are now negotiating for a repetition of the festival for this time next year.

The largest audiences of the series attended the concerts yesterday, and the interest displayed by the public in the musical feast spread before them so liberally, continued until last night, when Director Rosenbecker and his men played their closing number. Tonight they play in Tacoma and tomorrow and Wednesday they open an engagement at Eugene. Their tour then continues through California cities, but not including San Francisco, and through Arizona, Texas, some of the Middle States and concluding at Green Bay, Wis., May 30. Their tour will be of nine weeks' duration.

Did the orchestra players and visiting soloists like Portland? Rather. They have been good customers since Friday at hotels and restaurants, although a few of the men preferred to sleep in their private cars in the railway yards. They have passed the usual compliments about Portland as being an ideal place for residence and have glowed with wonder over our snow-clad mountains. They also admit that Portland people are judges of good music.

I wondered what Director Rosenbecker thought of us. I found him resting, after the fatigue of conducting a performance of portions of Handel's "Messiah." Mr. Rosenbecker beamed when I stated the object of my visit.

"What do I think of the quality of voices in the Portland Choral Society?" echoed Director Rosenbecker. "I am impressed with the freshness of all the voices. I recognized that we in the East call the 'Western' tone—a quality that is possibly due to the fact that you people here live in a climate that cannot be excelled anywhere. The air on the Pacific Coast is purer than in more closely settled regions, because manufacturing interests have not yet arrived here with their chimney smoke. Now, about the singers in the 'Messiah' chorus. The soprano voices are bright, the contraltos firm and round, the basses strong and the tenors weak."

I felt crushed and didn't tell the director that I was a tenor singer in that identical chorus.

"The tenors were weaker than the others," remorselessly went on the director, noticing my emotion. "You know, chorus tenors are usually weaker in tone than the other sections of the chorus. The general ensemble work I found to be good. A marked intelligence was displayed in reading and entering into the real spirit of the oratorio."

Yesterday the two attractions at the music festival were the rendition of portions of Handel's "Messiah" by the vocal chorus and soloists, and the orchestral presentation of Tschaikowsky's "1812 Overture."

Director Rosenbecker personally took charge of the "Messiah" performance, and with an experienced air, as if he was used to such things, gave the signal for the first overture exactly at 3:12 o'clock. These selected choruses were sung: "And the Glory of the Lord," "Oh, Thou That Tellest," "For Unto Us a Child Is Born," "Glory to God in the Highest," "Behold the Lamb of God," and the "Hallelujah" chorus. There were little signs of indecision sometimes, because the numbers of the choruses and solos which were printed on the director's score did not agree with the numbers on the orchestral players' books, and also because the chorus hadn't sufficiently rehearsed with the orchestra. However, with the exception of this little misunderstanding, a most inspiring rendition of this glorious old oratorio was given. All the chorus seats were filled, nearly 300 singers being present, and the chorus people sang with an enthusiasm, fine tone and power that left a most satisfactory impression on the audience, and the applause was liberal and hearty. The best sung chorus and the steadiest was probably the "Hallelujah," and the next best "For Unto Us." The soprano section never sang its exacting roles better, and the voices were clear and true. All the chorus members acquitted themselves very well, indeed, and they did credit to the man who trained them during the past two months, William H. Boyer, who deserves a good deal of credit.

The solos sung were:

"Comfort Ye My People," "Every Valley Shall Be Exalted," "Thus Saith the Lord," "But Who May Abide," "O Thou That Tellest," "For Behold," "The People That Walked in Darkness," "There Were Shepherds," and "Lo the Angel," "And the Angel Said Unto Them," "Rejoice Greatly," "Then Shall the Eyes of the Blind," "He Shall Feed His Flock," "He Was Despised," "Thy Rebuke Hath Broken His Heart," "Behold and See," "Why Do the Nations," "He That Dwelleth in Heaven," "Thou Shalt Break Them," and "I Know That My Redeemer Liveth."

The soloists were Mrs. Genevieve Clark Wilson, soprano; Mrs. Rose L. Gannon, contralto; John B. Miller, tenor; and Arthur Middleton, basso-cantante. I have already spoken at length of these artists in my previous reports, and therefore there is no need to say anything more than that they all sang the solos allotted to them with marked ability, and with a faithful observance of traditional customs expected in such roles. It was a pity, I thought, that both Mrs. Wilson and Mrs. Gannon wore hats—I can't imagine hats and the "Messiah." It would have been more ethical if both soloists had left their lovely hats in the anteroom. Some people may not agree with me, however, as to this. Whenever the stately "Messiah" is sung in public, with a big chorus and splendid orchestra, it is next to an act of worship, and yesterday while the "Messiah" was being sung, to me the Armory was a great cathedral, with a crowd of reverent worshipers. Mr. Middleton made a marked impression for the fine style with which he sang "Why Do the Nations?" and he was awarded a second recall. He seemed to be, from the amount of applause, the favorite artist of the afternoon. The rendition of the oratorio concluded at 5:07 P. M.

So much interest has been and is still felt in the chorus of the music festival—the new name will probably be the Portland Choral Society—that I herewith present a list of names of the chorus, taken from the roster furnished by the secretary and arranged in alphabetical order.

In harmony with such a complete and satisfactory presentation of Handel's "Messiah"—and on a scale probably never equalled before in the Pacific Northwest—it seems appropriate to at least tell younger readers and students just beginning to take a serious interest in music, what sort of a man Handel was. He was a democrat and a man of the people, and he cannot be said to have had any musical ancestry. It is a mystery, therefore, when heredity is taken into account, from whence Handel inherited his musical genius. On his reincarnation, probably, the soul of some far-off pagan ancestor awoke in him, or the Almighty, taking pity on the sickly baby born at Halle, Saxony, February 23, 1685, suddenly endowed him with the breath of music. Handel's father was then 63 years old and was a barber-surgeon, and afterward wished the son of his old age to become a lawyer.

Young Handel found one friend who sympathised with his dominant love for music—his aunt—and with her help a little spinet was smuggled into his attic, where the enraptured youth played and played until one day his father discovered where the strange music came from and liberally scolded the pianist. On other occasions this stern father thrashed the future composer of the "Messiah," all because the lad loved music, which the family considered to be an idle art. But the Duke of Weissenfels, hearing the boy play, was persuaded that he had musical talent and, at his suggestion, young Handel received the necessary instruction to ground him in music.

After a close study of theory, harpsichord, organ, violin and oboe, Handel visited Berlin, where, by his compositions, he charmed the Elector and other musicians. One of Handel's early music-friends was Mattheson, a talented composer, and one day the two went to Lubeck, where the position of organist at one of the churches was vacant, one provision insisted upon being that the successful applicant should marry the elder daughter of the former organist. But this offer so greatly alarmed Handel that he fled. When Mattheson's opera was presented, Handel refused to give up the conductor's seat at the opera-house, and a duel ensued in which Handel was nearly killed. A large button on his coat just intercepted a sword thrust.

In 1710 Handel was appointed chapelmaster to the Elector of Hanover, afterward George I of Great Britain, and he arrived in London that year. These two events changed his whole life. He liked life in England so much that he became a British subject, and new Italian operas that he had written were received with flattering approval.

Now, this is not going to be a learned and complete sketch of George Frederick Handel, else the space of a book would be required. I only wish to present a short review of some of the principal events of his life. One of his great musical rivals was Buononcini, a gifted Italian composer, who was principally incensed because of Handel's success as impressario of Italian opera at the Haymarket Theater, London. Clever verse written by John Byron thus makes fun of the Handel-Buononcini controversy:

> Some say, compared to Buononcini
> That Mynheer Handel's but a ninny;
> Others aver that he to Handel,
> Is scarcely fit to hold a candle.
> Strange that all this difference should be
> 'Twixt Tweedledum and Tweedledee!

So autocratic did Handel become that he was often involved in trivial disputes with all who opposed him—even royalty suffered when his capricious temper was aroused. For many Italian opera singers he had an aversion, and the story is told than when one of his prima donne refused to sing a particular aria as he had indicated, he took hold of the frightened woman by her neck and held her at arm's length out of a window, threatening to drop her into the street below if she did not agree to sing according to the law he laid down.

As is well known, Handel forsook opera for oratorio. Here follows a chronological list of Handel's English oratorios, taken from the catalogue of his works appended to an article in Grove's "Dictionary of Music and Musicians":

"Esther," 1720; "Deborah," 1733; "Athalia," 1733; "Saul," 1738; "Israel in Egypt," 1738; "Messiah," 1741; "Samson," 1741; "Joseph," 1743; "Hercules," 1744; "Belshazzar," 1744; "Occasional," 1746; "Judas Maccaboeus," 1746; "Alexander Ballas," 1747; "Joshua," 1747; "Solomon," 1748; "Susanna," 1748; "Theodora," 1749; "Jephta," 1751, and "Triumph of Time and Truth," 1757.

Although Handel's music insured for his name imperishable renown, he did not succeed in making what the world calls a fair living. He was twice a bankrupt, and for the last six years of his life he was blind. But he worked to the last, and he attended a performance of his "Messiah" one week before his death, which took place April 14, 1759. It is almost unnecessary to add that Handel never married, although he had numerous love affairs. He wrote beautiful love songs to one divinity one week, and, with agreeable impartiality, changed the divinity when a new charmer appeared.

The "Messiah" was written in 24 days and was first performed April 18, 1742, at Dublin, Ireland, where Handel was visiting the Duke of Devonshire, then Lord Lieutenant of Ireland. It is stated that the first rendition of the "Messiah" in London, England, occurred March 23, 1743. The "Messiah," in music, has been compared with Milton's "Paradise Lost" in literature. Eminent critics are agreed that while Handel wrote for the singer, Bach wrote for the organ bench.

Dr. W. C. Adams, E. D. Allen, E. R. Abbott, Helen Abbott, Miss M. Allen, Miss Mary Armstead, J. Allstock.

L. Blankenbuehler, Alice Banfield, H. W. Bates, Bessie Boyles, E. H. Roffinger, Kenneth Beebee, Mrs. W. E. Bliss, Edith Ball, H. A. Brown, Mrs. Bonbright, Miss L. A. Barton, Miss E. S. Barr, Mrs. W. H. Babbidge, A. H. Barnett, Louise Broce, Celia Bollman, Inez Bushnell, R. P. Kirby, Edward L. Bayly, Mrs. I. D. Bushnell, Helen Bushnell, R. P. Birks, E. R. Barker, Miss E. Benson, Miss A. Brown, Miss Dorothy Brewster, W. F. Baker, Miss M. A. Brugger, Stella Brooks, Vahn Beharrell, W. Biddle, Mrs. Clair Babb, Mrs. W. A. T. Bushong, M. L. Broman, Mrs. W. F. Barker.

James Cormack, Miss Collamore, Lorna Collamore, Charles Cutter, J. D. Carson, Louise Claflin, E. R. Clark, Mrs. T. J. Craig, Miss Pearl Chandler, Miss C. Copple, Mrs. W. J. Carty, Julia Claussenius, Mr. Claussenius, Miss Connelly, W. Chalmers Clark, Ruela Cadwell, A. Clifford, Mrs. H. E. Chipman, Hattie Crawford.

Mrs. D. B. Drewery, M. A. Daly, Miss Dent, E. A. Dunlap, C. H. Dougherty, E. C. Davis, L. C. Darland, Mrs. Dickson, H. N. Dryer, S. O. Dougherty, Miss Celeste Dygert, Margaret Dunlap, Maude Decker, Miss Grace Dunlap, J. A. Dick, Mrs. D. K. Dunbar, Miss S. Dibble, Carl Denton.

Mrs. W. G. Eliot, D. P. Evans.

Mrs. J. N. Fisher, Miss A. Finley, J. M. Fisher, Dr. H. C. Fixott, Mrs. C. Ford, Mrs. H. L. Frank, K. Fraser, E. H. Foster, Miss C. H. Farrington, Florence Foster, Miss Laura Fox.

Miss H. Gerstle, Miss O. Gould, W. L. Green, Roy Glass, Grace Gilbert, Miss Gedamke, Mr. Godfrey, Margaret Gibson, O. T. Gillet, F. W. Goodrich.

J. Herrle, A. Herrle, Mrs. Habinghorst, L. H. Hanson, Frank Holroyd, Mrs. A. Hathaway, J. C. Hare, T. A. Hoffacker, Miss Hallock, Mr. Habinghorst, L. F. Hall, Ina Hickey, Mrs. W. T. Hale, Mrs. L. Hammond, Mrs. M. M. Hall, Mrs. J. B. Hopkins, Miss Hansen, James C. Howard, G. Haehan, Evelyn Hitchcock, Arthur Hay, Mrs. I. Hurd, Laura Habinghorst, W. G. Hodson, Miss E. Hurley, Ethel Habinghorst, H. A. Hogue.

H. Inglefield, F. A. Insley.

Estelle Jones, C. A. Jones, J. C. Jetter, Miss Edna Johnson, Christine John, Elizabeth Johnson, E. Just, Thomas Jones, Miss M. Johnston.

Hazel Kennedy, Martha Kilgel, Mrs. Kuiper, Albert Kirkwood.

J. B. Lawson, S. T. Lathrop, Ada Larson, Florence Leach, Miss A. Lewis, E. C. Lugar, L. G. Lennon, Dr. Leonard, Mrs. Leonard, Miss A. Logue, J. Leach, Mr. Leadbury.

John Claire Monteith, W. A. Montgomery, Allie McCoy, R. Madison, H. V. Miller, Miss I. Marks, Miss C. McCollum, Mrs. E. S. Miller, Mrs. G. F. Muffett, R. McCall, Estelle Marias, A. K. Marriott, Joseph Macqueen, Mrs. Joseph Macqueen, H. B. Mallett, Winona Mallett, Vivian Mikle, James McKinnon, Mrs. F. S. Myers, Mrs. J. Magner, Mr. McDaniel, Miss N. R. Martin, Estelle Marias, Mrs. McConnell, S. L. Mullan, Jean Mackenzie, J. U. Moore, Mrs. Mayor, Mrs. Madsen.

G. C. Nickolson, A. W. Nelson, Miss Nash, Ida Noffsinger, Miss Naylor, W. Gifford Nash.

Mrs. Harlon Ong, Mrs. M. O'Conner, Mrs. M. O'Brien.

Clara Prehn, E. Peterson, Myrtle Poston, Mrs. M. A. Poppleton, Alice Peterson, C. A. Parker, Mrs. F. Pierce, Mrs. C. Powers, P. A. Preston, Mrs. N. Peterson, Miss L. Payne, F. S. Pierce, Mrs. Purdin, Mr. Parvin.

Mrs. D. C. Rich, R. Rylance.

Mrs. May Dearborn Schwab, Mrs. Sherman, Mr. Simpson, J. Sheerer, Mollie Segal, Mrs. R. T. Seden, R. A. Schramm, Ethel Smith, Eva Shaner, Miss S. Seal, Mrs. Skelton, W. J. Sheehy, Miss Elnhie Smith, J. E. Spier, Miss D. M. Spencer, Mrs. C. Shay, J. Shield, R. M. Spencer, Miss N. Swart, Caroline Shindley, Miss Mabel Sherman, George T. Smith, Miss Selover, Mrs. M. R. Seater, Chloe Stanfield, E. O. Spitzner, Miss Shannon.

Henry Teal, Miss Townsend, C. C. Tripp, Mrs. C. C. Tripp, Miss R. Tichtner, Miss M. E. Tidd, Mrs. N. C. Thorne, Mrs. M. G. Taylor, Miss G. M. Tolsted, A. B. Te Brake, Mr. Tauscher.

William Underwood.

Mrs. G. Voorhies, Mrs. Vail, Mrs. Arthur Viggers, Bertha Voorhorst.

Mrs. C. H. Woodward, Eva Wells, A. Wager, J. P. Wentz, Mrs. P. R. Whiteside, Abbie Whiteside, Mrs. T. Wendell, Helen Worthington, Ruth Whitney, Mrs. C. Williams, Leonora Williams, Hazel Whitney, J. W. Wilson, J. A. Wuest, Ruth Wuest, Gertrude Wilson, C. B. Webb, Mrs. E. M. Webb, Mrs. W. Wade, B. H. Winneman, Miss N. Walker, Marion Winter, Merle Woody, Miss E. Wolf, Mrs. Glenn Ward, W. P. Webber, Miss Aileen Webber, Joseph Wetherbee, Matilda Weiss.

Dom J. Zan and J. Zeller.

I have no space left adequately to deal with a description of the artistic manner in which the orchestra rendered the "1812" overture from Tschaikowsky. It was the most splendidly played orchestral description of battle and victory I ever heard. The other orchestral selections were well received. The soloists were Jan Zan Oorst, violinist; Edith Moxom Gray, pianist, and Mrs. Wilson, soprano. Mrs. Gray's home is in Tacoma and she is one of the most talented young pianists that has visited here for a long time.

GRAIN TONNAGE EN ROUTE AND LISTED FOR PORTLAND—COMPLETE TO APRIL 12

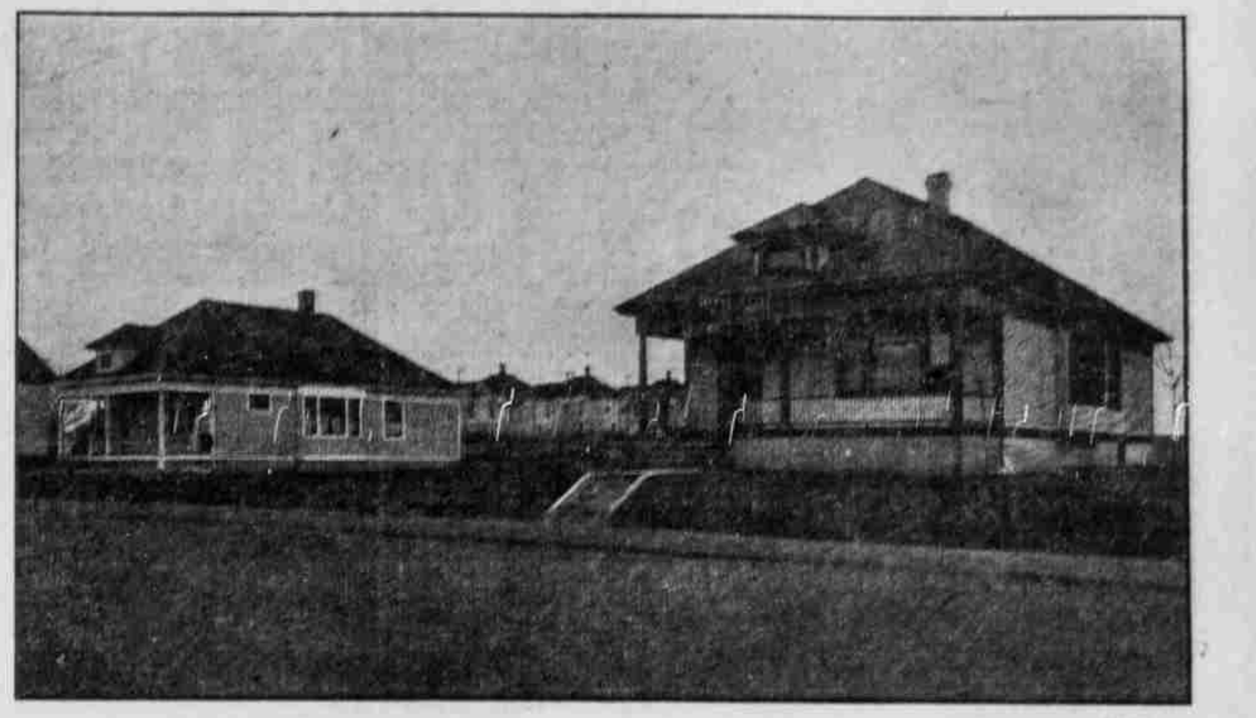
Name, Flag and Rig—	Tons.	From.	Sailed.
Aberfoyle, British ship	1597	Antwerp	Feb. 25
Ahnes Oswald, British ship	1380	Newcastle, N. S. W.	
Albert Rickmers, German ship	1880	Antwerp	Jan. 13
Alsterkamp, German ship	1789	Caleta	Jan. 28
Ancaios, British ship	1704	Newcastle, N. S. W.	
Asgard, British ship	1560	Antwerp	Jan. 20
Aster, German ship	1333	Nitrate Port	
Bidart, French bark	1731	Antwerp	Dec. 10
Boveric, British steamer	2841	Seattle	
Clan Graham, British ship	2500	St. Rosalia	
David d'Angiers, French bark	1579	Antwerp	
Edmond Rostand, French bark	1720	London	
Emanuele Accame, Italian bark	2093	Hamburg	
Eugenie Fautrel, French bark	1705	Antwerp	Feb. 3
Gael, French bark	1767	London	
Gen. Faidherbe, Fr. bark	1728	Antwerp	
Henriette, German ship	1898	Callao	
La Rochejacquelein, French bark	1594	Newcastle	
Manx King, British ship	1628	Taltal	Feb. 12
Neotsfield, British ship	1820	Hamburg	
Port Crawford, British ship	1593	Callao	
River Falloch, British ship	1586	Valparaiso	
Urania, Norwegian bark	1595	Valparaiso	
Vincennes, French bark	1539	Valparaiso	Mar. 14
			In Port.
Total tonnage en route and listed		42,316	31,011
Same date in 1907		57,019	12,469
Same date in 1906		34,359	8,495

GRAIN VESSELS IN PORT.

Name, Flag and Rig.	Tons.	Berth.	Arrived.
Albyn, Russian bark	2005	Astoria	March 11
Acme, American bark	2987	Portland Lumber Co.	Dec. 2
Alice Marie, French bark	1959	Stream	Feb. 13
Alsterkamp, German bark	1789	Astoria	April 5
Brodick Castle, British ship	1770	Stream	Feb. 27
Calluna, British bark	1340	Astoria	Feb. 28
Celticburn, British ship	2500	Oceanic	March 20
Cornil Bart, French bark	1998	Stream	March 20
Crown of India, British bark	1885	Col. No. 2	March 3
Donna Francesca, British bark	2181	Astoria	March 26
Edouard Detaille, French bark	1970	Green No. 2	March 1
Ernest Legouve, French bark	1868	Oceanic	March 11
Eugene Pergeline, French bark	1953	Stream	March 11
Ernest Legouve, French bark	1868	Stream	March 11
Henry Villard, American ship	1490	Astoria	Nov. 18
Hoche, French bark	1490	Astoria	Nov. 18
Largiemore, British ship	1786	Stream	March 1
Leyland Bros., British	2338	Astoria	March 8
Moliere, French bark	1956	Stream	March 4
Nereus, German ship	2238	Astoria	March 6
Nomia, German bark	1921	Astoria	March 23
St. Nicholas, American ship	1710	Greenwich	March 3
Urania, Norwegian bark	1595	Stream	March 29
Verbena, British ship	1719	Elevator	March 6

A Monday Morning Surprise for You if You Are Looking for a Modern Cottage

As an Incentive for Immediate Building in Evanston the Spanton Company Makes This Extraordinary Offer



TWO COTTAGES JUST COMPLETED ON EAST TWENTY-SIXTH STREET, EVANSTON.

¶ These cottages are modern—everything one can think of for convenience is contained within them. We might have saved a hundred or more dollars by slighting them one way or another, but we haven't. Five rooms and reception hall, big bathroom, pantry, china closets, wood lift, stationary washstand, basement—everything, in fact, that makes for easy housekeeping, is found here.

HERE IS THE SPANTON PROPOSITION:

¶ As an inducement to get at least three more thoroughly up-to-date houses under construction in Evanston within 10 days, we will commence building this beautiful cottage immediately upon the receipt of $200, and will push it to completion, so you may be able to move in within sixty days. You may pay the balance in monthly installments, in amounts slightly more than rent.

¶ The plans of the house and exterior style of it are left entirely to you; our architect adopts your ideas without extra cost to you. The cost of the house will be about $1400.

We are sorry we can't build a great number of houses on this basis, but, considering the amount of money we have for this purpose and the low first payments we are asking, makes it impossible for us to plan for more than three at this time.

¶ For the convenience of people who can't see Evanston through the day, we will gladly give them the time after 6 P. M., if they will but ring us up earlier in the day. Plenty of time to see Evanston after 6 P. M.

THE SPANTON COMPANY

HOUSEBUILDERS

Main 2828 A 2828 270 Stark Street

RETURNS NOT YET COUNTED

Pittsburg Primaries Undecided. Bryan Forces Likely Beaten.

PITTSBURG, April 12.—Many of the contests in yesterday's primary election remain undecided at midnight and the indications are that the result in some instances will not be known for several days.

While neither figures on the results nor names of the successful delegates to the Democratic National convention are obtainable, it is pretty certain that the Bryan forces have suffered an almost complete defeat in Western Pennsylvania.

One of the surprises of the election is the deal of Congressman John Dalzell, leader of the protective tariff forces in Congress, for delegate to the National convention. Mr. Dalzell was nominated for Congress by a decisive majority.

FALLS 200 FEET TO DEATH

Hiram Millard Stumbles and Pitches Over Edge of Cliff.

SAN JOSE, April 12.—Hiram Millard, brother of Haley Millard, the author and novelist, was killed in Alum Rock Canyon late last night by a fall over a 200-foot cliff. He had alighted from a buggy in which he was escorting two young ladies, who live near him, to their homes and presumably stumbled over a surveyor's stake, and pitched headlong over the edge of the cliff. A searching party, guided by a pet dog of the deceased, located the body about 4 o'clock this morning. Joe Millard was lowered into the canyon by means of a rope and brought up the body.

Hiram Millard had been for three years manager of the Grant Springs Mineral Company.

Dies in Waiting-Room.

LOS ANGELES, April 12.—While standing in the waiting-room of a depot this afternoon, a woman, supposed to be Mrs. W. I. Roberts, of Columbia, Mo., fell to the floor and died in a few minutes. Her death is supposed to have been due to heart failure. The only means of identifying the woman was by a key-ring in her purse. The ring bore the name of Mrs. W. I. Roberts.

The question, To cremate or not to cremate? has been decided by the superior court of Hamburg, Germany. It appears that the council of rabbis of that city refused to allow the ashes of bodies which had been cremated to be buried in the Jewish cemetery, and from this decree an appeal was made to the court, which decided that the refusal to allow the burial of the ashes was illegal.

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