



In selecting "A Lady of Quality" as their opening engagement, the Cummings Company, which is now playing at Cordray's, made the mistake of choosing a drama which had already practically been played to death in Portland, as the last time it was given here by Eugene Blair failed to attract half a house. The company proved itself to be, however, composed of really good players, and in the comedies which are to run this week, it is expected that the members will give even a better account of themselves.

Summer theatricals are as yet an excitement in Portland, but the success which has attended the first week of this engagement indicates that they will prove popular, and Manager Cordray feels encouraged to secure other attractions during the warmer months.

Mrs. Foreman deserves much credit for the vim and snap with which "Titania," the entertainment given under her direction at the Marquess Friday night and yesterday afternoon, moved from curtain to curtain. It is by no means an easy task to drill a large number of children so that they will acquit themselves creditably on the stage, and the success of the entertainment speaks much for Mrs. Foreman's patience and skill in training the little ones, as well as for her discrimination in selecting the very children who are best fitted to carry out her ideas.

Among the characters who are deserving of more than passing notice is Miss Grace Kambler, who in the role of Oberon read her lines with much expression and intelligence, and whose dance was liberally applauded.

It has been suggested by many of the people who saw "Titania," that it be repeated the night of the Fourth for the benefit of those who were unable to witness it, and there is a possibility that Manager Hellig will arrange with Mrs. Foreman to have this done.

CORDRAY'S THEATRE.
Second Week of Cummings Stock Company.

The attraction which the Cummings Company will present at Cordray's to-night and until Thursday is Frank Harvey's celebrated drama of domestic life in England, "Woman Against Woman."

This is a play of unusual power and human interest, despite its simplicity, and appeals to all classes of people. As the title indicates, it is a fight for the mastery between a good woman, handicapped by the possession of a secret, to tell which would be to ruin the life of her sister, and a disolute friend of former days, now turned into a vindictive enemy through jealousy. The latter, who also knows the secret, uses it to the former's disadvantage, and succeeds so well that the home of Bessie Trent is ruined through her husband's mistrust and consequent dissipation. Bessie, who has given her sister an oath to reveal the secret to no one, goes to the latter and begs that she may at least confide in her husband and clear herself of a terrible suspicion. This the sister, who has married a nobleman and has social ambitions, refuses to do, and new complications ensue.

Bessie sticks to her promise, even at the sacrifice of domestic happiness, and when her husband comes to neglect and her last straw breaks, and Bessie turns upon the evil one and tells the secret for which she has suffered so much. The result of her revelation does not overwhelm the erring Lady Chester, however, for she is forgiven by her husband, while the woman whose wickedness has ruined her life and whose misery sinks away. Bessie and her husband are reunited and find themselves bound with a closer tie for the trials they have gone through. A comedy vein is introduced by Phil Trent, the shy and lazy old parent of John and Deborah Barton, the frigid and kindly mother of Bessie.

"Woman Against Woman" will be presented four nights only, commencing to-night.

Beginning with a special holiday matinee, Sunday, July 4, Augustin Daly's screaming comedy, "Arabian Nights," will hold the boards the remainder of the week, including the usual Saturday matinee.

No special pretensions are made for "Arabian Nights" other than it is written to please, and the many really funny comedy scenes are so worked up that the audience never stops laughing even between acts.

Thursday night, by special arrangement, the Eagles and Elks will occupy boxes at the theatre. Committees from both lodges have been appointed, whose duty it is to have the theatre most beautifully decorated with their respective colors, eagles and elks' heads.

The Weideman Company.
That a summer season will be successful in Portland was proven last summer by Manager Jones, who played the Australian Comedy Company for three weeks with very good success, this being the first attempt in Portland to run a theatre during the summer season which was not a fatality. Manager Jones last winter concluded to try it again and secured the Weideman Company, of over 25 people, to open Sunday night, July 7. The company comes well recommended. The entire organization will be new to Portland, never having appeared here before.

This attraction has played the South for the last three seasons and their engagements at Atlanta, Birmingham, Montgomery and all the larger Southern cities were from two to six weeks. The plays presented are all new to our theatre-goers. The opening bill is the four-act comedy, "Down in Egypt," written by Thomas Weideman. The plot is laid in Southern Illinois, a portion of which is known as "Egypt." The story is a domestic one, and is filled with quaint character studies. Mr. and Mrs. Weideman at the head of the cast are people that have held positions in some of our best stock companies. The supporting company includes Mr. Frank Long, Mr. George McDonald, Mr. Palmer Harrison, Mr. Charles Huntington, Miss Nellie Long, Miss Clara Campbell and Little Lona Marie. Between acts six strong vaudeville features are introduced making the performances com-

ous and avoiding the long waits so annoying to the average theatre-goer. Four bills will be presented the opening week, "Down in Egypt," "My California Home," "A Western Judge" and "A Soldier's Sweetheart."

IN NEW YORK.
Plays Which May Be Seen Next Season.

NEW YORK, June 29.—The season of the so-called legitimate drama certainly seems to be coming to a close at last, although with a few plays running in town we should feel satisfied.

We also have the continuous, the roof garden, the vaudeville always, and we have had a good theater, which fact makes the theatrical heart feel happy.

We may also say without a doubt that the tendency in dramatic art has been upward.

We imported promptly what was good from abroad, and in Shakespeare and other productions good service was done by us in the cause of stage art all the way through.

Of new plays in New York we have had a few more than usual, when using the phrase "new" means those that have never been seen here before. There have been sufficient to keep the critics and the first nighters busy, anyhow.

Of course, we have not reached the dramatic prominence that London enjoys where last year, in one month alone, 35 new plays were produced at the various theaters. Many of these new English plays have come here, and many more are coming for the next season, as there have been engagements made for at least half of them.

Among the latest announced is Mr. Anson's "The Man From Blankley," now being played at the Prince of Wales Theatre by Mr. Hawley. The clever features in it and which has led to its great success in London is that of playing one of the acts out entirely around an eight-course dinner, at which the vands are anything but imaginary.

There enough is most of the news which we hear from London about failures that have occurred during the past season, and of troubles of other kinds.

Mrs. Langtry has been compelled to close her new theater, the Imperial, on account of the collapse of "The Royal Necklace." "The Girl From Up There" has dropped with a "dull sickening thud" from her dizzy height, and poor Miss May feels badly about it.

The new piece, by the authors of "Floradora," called "The Silver Slipper," received an avalanche of hostile criticism, and Miss Winifred Hill has failed to make a hit in the leading role. This was the part that Miss Irene Terry was engaged to play, but was barred out by Mr. Pierce Hall's objection to having an American artist in his cast.

Koster & Bial's is doing exceptionally well under their new management. Many good acts have been produced there recently, among them a new musical comedy in which Carrie Behr and Edgar Atchison Ely appear under the Sharp and Klatt management. George W. Day and Steve Langtry are the musical comedians, and Hilly and Hilly to the list.

A quaint little comedy entitled "Meet Me By Moonlight," is being acted by Miss Laura Martin and T. R. Bridgeland. The scene is laid in Connecticut in the year 1812, and the action is all supposed to take place between the chiming of 9 o'clock sundown and 7 o'clock moonrise of an October evening.

Mary and John, the two characters, are in despair of obtaining parental consent to their marriage, when John luckily catches the young lady's father trying to dispose of a stray baby, tied up in a basket, and complicates his scheme by having an anonymous letter in his hand to the old village maiden for whom he has been waiting.

For sweetest, and he on disposing of his infant, each being positive that the other understands. Miss Lettewer accepts the baby as evidence of good-will and is horrified at its contents, feeling the infant. This is found by John, who reckons that he has got his prospective father-in-law, Mr. Jay Mannara, worried. He hands the baby to Mannara, who is to be married to the old gentleman. Meanwhile Mary has received a letter from her brother's wife saying that she has been killed in the Mexican war. The old man, perceiving, practically, by finding the child in Mary's arms, that she is his daughter, any interest or feeling in it, but, learning the truth, consents to the wedding.

Henry Miller.
One of the most striking features of Henry Miller's production is the completeness of detail exerted in the scenes and costumes of the various plays. Two of the pieces to be presented here by the star during his coming engagement call for picturesque costumes, and that the talented play-producer has taken every advantage of his position, and that the costumes of the most accurate and effective pictures of old Philadelphia in 1774 that has ever been seen on the stage. He secured the services of H. A. Ogden, the great authority on Colonial costume, and the costumes of the American and British soldiers uniforms are blended in an astonishingly clever manner.

Notes of the Stage.
Clyde Fitch is going to write a play for Annie Russell.

"In Old Kentucky" will begin its ninth season in September.

Ade Rehan will start rehearsals on her new play in August.

Joseph Jefferson has bought an apartment-house in New York.

Digby Bell will be one of the chief comedians in "The Chaparrons."

It is said that Richard Mansfield may play Campbell next season.

The daughter of H. H. Hubbard says she has made her debut in comic opera.

James A. Hearne left all his manuscripts and copyrights to his widow.

John T. Craven recently made a hit in Boston as Mr. Griffings in "Nancy & Co."

Irene Vanbrugh is to be married shortly to Dion Boucicault, at present playing in London.

The new force by Augustus Thomas for Peter F. Daley is to be renamed "Chambers."

John Mason's play for his starring tour, "The Altar of Friendship," is by Madeline Lucette Ryley.

Lillian Lawrence will be the leading lady of the American Stock Company in New York next season.

Stephen Phillips has finished his play based on the wanderings of Ulysses, and it will be published immediately.

The new play written by Barrie for Maudie is a comedy, the time of the action being the battle of Waterloo.

"The Little Vagabond," which opens its season in Boston in August, will, after a tour of the Eastern cities, go to the South.

curse the American golden of a musical farce called "The Golden Cord." If he succeeds, he will not be the principal part.

"The Woe of Pricilla" has proved successful in its three weeks' trial in Boston and will begin its regular season in Providence about the 1st of September.

Wade L. Morton, who was last season with Robert Downing, has joined Sherwood and Denham's "Johan of Arc," and will play the role of the Bishop of Beauvais.

Edward Milton Royce and his wife, Selena Fetter, will probably return to the legitimate stage next season. They will use a comedy by Mr. Royce, called "Love's Victory."

Thomas Evans, who made a hit as the sporting editor last season in "Miss Fritzi," has been engaged by Klaw & Erlanger for the "Roger Bros. in Washington."

A novel contest on a wager, in New York was the playing of scenes from two well-known dramatic clubs. Edward Fales Coward won the contest.

Caroline Keeler will play the leading female role in "The Cipher Code," in which she will be supported by a five

of all the American women who have wielded a pen as matters musical, the most brilliant is Fannie Edgar Thomas, whose weekly letters from Paris have been read by Americans in all parts of the world. A former Portland woman, Mrs. Emma Carroll, daughter of Madame S. A. Barker, of this city, has just returned to visit her mother, after a five

years' sojourn in Paris, where she enjoyed an intimate friendship with Miss Thomas.

"What does she look like?" said Mrs. Carroll, in answer to a question from a representative of The Oregonian. "Oh, she has dark auburn hair and glorious brown eyes. She considers herself very homely, and used to say to me: 'I simply have to be clever, since there was not anything else attractive about me.' She has a fascinating personality, and is just as brilliant in conversation as in writing. I have known her in London. It is by Captain Robert Marshall, the author of 'A Royal Family.'"

Letitia will be Richard Mansfield's leading lady next season. She appeared with Mr. Mansfield several seasons ago in "The First Violin," and has been in England ever since.

Among the foreign stars to visit these shores in the near future is Mile, Charlotte Wiehe, a Danish actress, who has a high reputation as a mimic and pantomimist. She was once a tour of the principal vaudeville houses.

"Lorna Doone" was produced last week in Chicago. The principal roles were taken by Olive May and William Courtleigh, others in the cast being William Harcourt, Frank Burbeck, Ralph DeMora, Elton Mortimer and Alice Pixley.

A new musical farce to be called "The Literary Belle" will be produced by Klaw & Erlanger, in Philadelphia, early in September. In the cast will be Cyril Scott, Sando Miliken, John Slavin and Etta Butler. It is by Harry B. Smith.

A proposition has been made Shimen Brothers by the manager of a star actress for a joint Spring tour with Walker Whitehead in an elaborate production of "Richelle" through the principal cities. This part is one of Mr. Whitehead's best roles.

Mansfield testified last week in Indianapolis in the suit brought by B. E. Gross, of Chicago, against Edmund Ross and the allegation that the latter's play, "Cyrano de Bergerac," is a plagiarism from Gross' play "The Merchant Prince of Cornville."

"The Heretic," a new play by Ernst Boddington and Otis Skinner, is to be presented next season by Mr. Skinner for his tour. It deals with episodes in the life of an English preacher who is expelled from his established church for heresy and unbelief.

A boy in Milwaukee was engaged as a super in Richard Mansfield's production of "Henry V." The management not knowing the boy was an epileptic. The novel surroundings possibly had a bad effect on the boy, for he had an exceptionally severe fit which cost the actor \$35.

It is announced that in the new comedy which Augustus Thomas has written for Peter Daley, that returned actor will have a Harry-Lehmann sort of young-man part. A. Lewis will play a matinee girl and W. A. McConnell the role of a theatrical manager, said to be true to life.

Nethercole has been ill recovered from the severe operation she underwent and is regaining her normal health and spirits at her English country place. She will return to the stage in July, when she will produce "Sapho" in London and later a play by Piner. She is working herself with Gertrude Atherton on a dramatization of one of the latter's novels.

Drink and Death.
W. E. Rensley in North American Review. He made this great discovery. With love and drink. I cannot tell. Or which he died. But death was well.

Why I die of drink? Why not? Won't I pause and think? Why in seeming waste? Waste your breath? Everybody dies.

Does death? Youth—if you find it's youth To late? Truth—and the back of truth? Straight.

Does it hurt? What's the liquor? What's the odds? So it kills you quicker To the gods?

"She has, in the past years, made a great reputation for herself as a musical critic, and has wielded a large influence for good in Paris, where she has been of immense help to young American girls. She is much better known in Paris than in America. One of her chief accomplishments is with her needle, for she believes that needlework is the salvation of every woman, and resorts to it whenever she has a track of time.

"About two years ago her most intimate friend, and mine, was the means of interesting her in Christian Science, to which she became an ardent convert. About the same time she discovered her connection with the Musical Courier. During the past year she has been living in London. The last time I saw her was last November or December. I spent a

Music

FANNIE EDGAR THOMAS

Portland Woman, Who Knew Her in Paris, Describes the Brilliant Music Critic.

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delightful evening with her and Miss Wheeler Wilcox, who is now developing into a full-fledged reformer. They had both run over to Paris from London. Shortly afterwards, in December, I believe, they both sailed for America, and are now in New York."

Portland Singer Praised.
Mrs. Fletcher Linn, the well-known Portland singer, who is now in New York, recently appeared with great success in the Annual festival concert of the Da Puay (Greenacres, Ind.) University, where she has a star, Miss Elizabeth Sawyer, teaching the piano. The festival was commented upon by local critics as the best given for years at the University.

"The soprano numbers by Mrs. Fletcher Linn of Portland, Ore. were features of the programme," says the Greenacres Star Press. "Mrs. Linn's reputation had preceded her, but her first number, 'Scenes of Cavities,' introduced from Rossini more than met the expectation of the audience. Mrs. Linn has a voice of remarkable sweetness combined with unusual strength, and that the audience appreciated her artistic rendition was attested by the vigor of their encore. Other numbers by Mrs. Linn gave opportunity to judge the wide range of her voice. Von Stumm's 'Valkyrie's Song' was a delicate and airy number rendered with irresistible sympathy and simplicity. 'The Moonlight,' a composition of the singer's sister, Miss Sawyer, was charming. Greenacres audiences are among the 'discerning in musical matters, and whenever Mrs. Linn appears here she may be assured of a cordial reception."

Pacific Coast Honored.
Emile Frances Bauer, of New York, in a private letter received last week, writes that there is a well-known rumor that Graus has engaged two Pacific Coast women for the Metropolitan season—Sybil Sanderson and Ellen Beach Yaw. This, if it is true, is a very flattering honor to Sanderson, who has not been adding greatly to her reputation by her recent European "successes." Miss Yaw has been more sensible, devoting herself quietly but ardently to her musical studies, and striving to overcome much-needed defects of training.

Patti and De Reszke Out.
A pretty story comes from Paris to the effect that Mrs. Patti and Jean de Reszke are not on the friendly terms of former days. It is related, got up a monster benefit for the actress Marie Laurey, which netted \$3,000. Liberal donations were secured from Calve, Rejane, Bernhardt, James and Melba, but when Patti telegraphed to Reszke for a contribution the latter returned with a begrudging \$20. Patti returned it with no explanation. Another American tour for Patti—Concert-Goor.

To Summer in Switzerland.
Leonora Jackson, the violin virtuoso, whose concert here last winter was one of the musical events of the season, plays at The Birmingham Festival, New York, June 8, creating great enthusiasm. This was the young artist's last engagement since last October, a remarkable record.

Miss Jackson plans spending the Summer in Switzerland, but will return next Autumn for another American tour, which like the last one will include the Southern States and Pacific Coast.

THINK WELL OF SHAMROCK I
English Yachtsmen Say Old Cup Challenger Is Improved.

The English yachting experts believe that Shamrock I is sailing in much better form this season than when she was in American waters in 1899. In her cup races off Sandy Hook she had not quite the ability when going to windward to lay the same course as Columbia, while the American boat edged constantly to windward on every tack.

"The Gael," in the last number of the Yachting World, says it is not too much to expect that there further light will be thrown from this season's trials upon the question as to whether or not Shamrock I is traveling in improved form.

"The performance of Columbia was not anything very wonderful," he pursues, "except by contrast with the failure of Shamrock I on this point of sailing. Meteor or Sybilla could either of them lay as high a wind as was sailed by Columbia, although with her smaller sail area they would not go quite as fast through the water; and if Shamrock I is now capable of looking to windward with the other boats of the class, and outfooting them while she does so, I for one will take this as strong support of the opinion that the ex-challenger is now sailing in better form than she did last year."

The same number of The Yachtsman bewails the strange fate of the three Valkyries and raises the old question which will not be closed in the sporting edition of the old world "Valkyrie III" receive fair play?" The lamentation continues:

"Valkyrie II, the most unfortunate of the name, has gone down the moribund in Gloucester Bay, where she has been in anchor for about five years, to be broken up, returning to the Clydeside Shamrocks as just as the Clydeside Shamrocks are returning to the Clydeside."

Valkyrie of 1891 came back from New York to the Clyde, and in the following year, on July 5, when starting in a race from Hunter's Quay, on the Clyde, while Britannia and Vigilant were on had come over from America to beat the best of British yachts if she could. Valkyrie was run down by Salanta and sank, while Britannia and Vigilant went on, Britannia beating Vigilant by a few seconds on her time allowance.

"No yacht that ever was built to race for America has done less of the morning in her history than Valkyrie III. There are those who believe if she had been thoroughly tested and altered she might have won."

The Fan.
By Pan Tai Yu. B. C. 15. Translated by Dr. W. A. P. Martin in The North American Review.

Of fresh, new silk, all snowy white, And round as harvest moon, A pledge of purity and love, A small but welcome boon.

While Summer lasts, brood in the hand, Twill gently soothe by fanning brow, And charm thee to thy rest.

But ah! When Autumn frosts descend, And Winter's winds blow cold, No longer sought, no longer loved, Twill lie in dust and mold.

This sicken fan, then, deign accept, Emblem of my lot— Carried and fondled for an hour, Then silently forgot.

POPULAR WITH THE PEOPLE
CORDRAY'S
2d and LAST WEEK, COMMENCING TONIGHT, SUNDAY, JUNE 30

SUMMER ENGAGEMENT OF THE
CUMMINGS STOCK CO.
SUNDAY, MONDAY, TUESDAY AND WEDNESDAY

"WOMAN AGAINST WOMAN"

SPECIAL HOLIDAY MATINEE JULY 4th, and THURSDAY, FRIDAY and SATURDAY NIGHTS

THE SCREAMING COMEDY SUCCESS
"ARABIAN NIGHTS"
SATURDAY MATINEE, . . . "ARABIAN NIGHTS" . . . USUAL PRICES

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PADEREWSKI'S OPERA

MUSIC THAT FAILS TO REACH THE EMOTIONS.

Inspired, GRAY Tale, in Which the Lover's Death is Welcomed With Relief.

Paderewski's opera does not seem to have been received with unalloyed enthusiasm, if we are to believe the reports that come to us from across the water. The Concert-Goor's special correspondent writes from Dresden concerning it as follows:

"Dresden was in an unusual state of nervous expectation yesterday, and the hot weather increased the difficulties of listening with impartiality to the event of the season—Paderewski's premiere of 'Manru'."

"None of the great pianists have been satisfied with the fame and wealth which the public has poured upon them. Last, Rubinstein and d'Albert not excepted. Paderewski's biographer tells us that the story and gold which Paderewski gathered in two hemispheres failed to satisfy his ambition; he could not rest until his dream, to step as a full accomplice before the public, was realized. So far the honors which Paderewski gathered, as composer, were chiefly compositions for the piano. We know that he composed 'Manru' in seclusion, in his vineyard, and among flowers-beds. He suffered none of the hardships of his poorer colleagues; but we need not believe the bombastic language of this biographer, who says that Paderewski, like the relict of the Indian palace, built like a Titan and finished with the delicate touch of a goldsmith."

"Although Paderewski was fortunate enough to secure one of the greatest opera-houses in the world to accept his opera for production, which added some importance to his work, there were many who hesitated to accept it as a sufficient to create an opera. They doubted his ability to give dramatic life, to inspire his creations and to draw depth of soul."

"For the present, however, he convinced of this. He possesses soul and imagination enough to give life and depth to his music. It is possible to find many good and beautiful scenes in his opera, and without reflecting upon his talent-discount moments which handicap an unlimited appreciation of his facilities as composer and conductor. But throughout the whole opera one feels the pulsation of a splendid musician, and the opera is well worth being heard."

In addition to this, Paderewski wavers too much between the old and the new; he seems in doubt toward which side to drift. In the main he sticks to the conception, "except by contrast with the failure of Wagner's style of 'Sprechgesang.' He borrows freely from Bizet and the younger element of Italian composers, and does not hesitate to acknowledge it. He has a whole opera one feels the pulsation of a splendid musician, and the opera is well worth being heard."

"All in all, this conglomeration of good and bad, especially as a first attempt in opera, is not unworthy—but not deserving such stupendous applause as was showered upon Paderewski last night. Two-thirds of the audience were merely moved, and mostly wrong moved. The real value of the work should not be judged by the applause. Though the performance ran smoothly, the wearisome music, which was so much to be desired, was not so much to be desired. The real value of the work should not be judged by the applause. Though the performance ran smoothly, the wearisome music, which was so much to be desired, was not so much to be desired."

The minor parts were all well represented, and I had the opportunity to hear the beautiful voice of Rains, who is a pupil of your Queen's Conservatory. The opera was entirely new. The audience began to call for Paderewski after the first act, but when he, with Schuch, finally appeared after the performance, a Homeric storm broke forth as if Dresden had never witnessed the like.

In the foyer I met Josef Joachim, Berlioz, Professor Leschetzky, Vienna; Herr von Wolf, Berlin; Herr von Lohse, Leipzig; Herr von Scherwin; Angelo Neumann, Prague; and Director Pawlikowski, with musical director from Lemberg, where the opera was produced. The audience began to call for