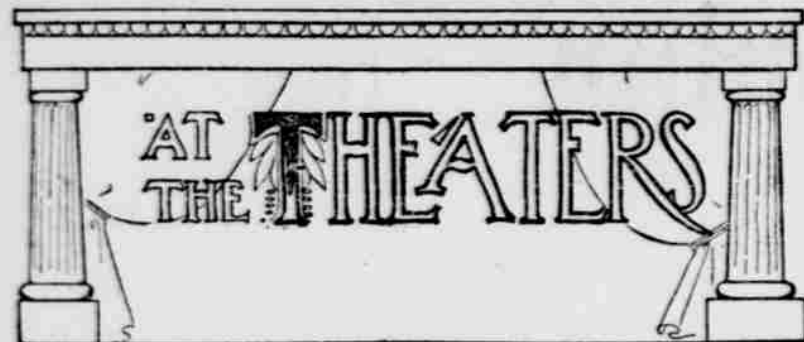




Modjeska's art never grows old. Fast falling in health and strength, she is still the great actress that she was in youth, and it is doubtful if she ever did anything finer than Katherine in "Henry VIII," in which she was seen in Portland last week. Her Portia was almost as good, although she has passed the time when she can look as well as act as a character. Mr. James is the same old James. He didn't "gray" the parts of Wolsey or Shylock this time, but perhaps it was an off week with him. Had James been as earnest in his work as Modjeska he might today be the foremost American actor, but his overdone sense of humor has lost him the gravitas which is out of the reach of many far more conscientious and far less gifted players. The support was not up to the usual Wagenhals & Kemper standard. A little less scenery and a little more strength in the company might prove more acceptable.

"Rupert of Hentzau" and "The Prisoner of Zenda" were both well played and deserved better patronage. The sword fight in the former play was as fine a thing of its kind as has ever been seen in Portland.

"Where's Baby Are You?" the attraction at Cordray's last week, is a lively, laughable farce, and was played by a good company. It did a good business and deserved it.

Manager Baker has proved that the public of Portland wants vaudeville, and he is proceeding to give them the best kind of it. As soon as more people realize how much he offers in the way of entertainment his enterprise will be still more successful.

ATTRACTIONS THIS WEEK.

"The Princess Chic" at the Marquam. So pleasing is the impression left by Frank Daniels in this city that it seems only just to say, by way of introducing "The Princess Chic," which is to be seen at the Marquam Grand Theater tomorrow night, Tuesday and Wednesday nights, with a special matinee Wednesday, that it is under the same management as the Frank Daniels Company. They both belong to Kirk La Shelle, and the San Francisco papers accorded a large part of "The Princess Chic" the same success in that city as that which is accorded to "The Princess Chic" here. The play is a costume and set in the same elaborate fashion which always characterizes the Frank Daniels productions. "The Princess Chic" is, to be technically correct, an opera comique, and Julian Edwards wrote the music, while the libretto, with its charming lyrics, is from the versatile pen of Kirk La Shelle. Unlike the average opera comique offering, "The Princess Chic" has a coherent plot, with sustained dramatic action throughout. It deals with the picturesque feudal days, when Louis XI of France attempted to subjugate Charles the Bold of Burgundy, and introduces in addition to these historical personages, Princess Chic of Normandy. The Princess is a neighbor of the Duke, and the expedition of a marriage between the two has often been urged upon both of them. In order that the combined strength of Normandy and Burgundy may stand against the encroachments of crafty King Louis, the Princess will not hear to anything but a love match, and Charles of Burgundy cares for the chase far more than for any woman. The Princess, however, elicits him disguised as her own envoy, and when she has won him of Louis' designs, the bravery with which he prepares for immediate combat fascinates her. He, however, does not fall in love with her, but is interested in her charms as depicted by the supposed envoy. As a consequence, the Princess again disguises herself as a peasant, tries to seduce him, and when she fails, she is enraged to set upon her at the gate of the Duke, who, of course, rescues her and is enamored of her beauty. The part of Princess Chic is eminently suited to the prima donna, Maude Lillian Berri, and her coloratura singing, which is a charm to Kirk La Shelle's lyrics and Julian Edwards' music. The cast of principals is said by the San Francisco Call to be the best that has visited the West for some time, and the four clever comedians and large chorus of pretty women make the piece easily the chief musical offering of the season.

"Human Hearts" at Cordray's. "Human Hearts," which comes to Cordray's tonight and all next week, like "Share Acres" and "The Old Homestead," appeals to general public tastes. It deals naturally with life as it is in Greater New York and among the hills of Arkansas, where the scenes are laid. Being a melodrama, of course there are exciting incidents, villainy and pathetic scenes, but they are relieved by comedy. So the play possesses light and shadow in various forms. The company is a large and competent one and the scenery new and picturesque.

Following is a brief synopsis of the story of the play: Tom Logan is an honest young blacksmith in Arkansas. He has muscles of steel and a heart that is susceptible to love. A young woman who had led a wayward life reforms, meets Tom and he falls in love with and marries her. Not long afterward she finds the rural life of Tom's home a burden and backslides, returning to her old ways of a villainous adventures. She finds a convenient male accomplice, who aids her in her depredations. Both will stoop to anything, even murder. Without cause, they plot to kill the honest young blacksmith, who never did them any harm. They call at his home and intend, when he comes to the door, to kill him. The male accomplice is ambushed for that purpose. It happens that Tom's old blood responds and is killed in old blood. Of course, Tom appears and holds his dying father, the adventures and her life ending in a charge against Tom, and he is finally sent to prison as a convicted murderer. He suffers for years the terrible stigma, until at last evidence is produced that he was innocent. Then the day of reckoning comes for the adventures and her villainous "pal." The play ends happily, with the couple as the shining stars. From beginning to end it abounds in intense heart interest.

Third Week of Vaudeville at The Baker.

For the third week of vaudeville at The Baker the management offers the most varied and attractive programme that has yet been given. Careful study of results of the last two weeks has shown what the public likes the best, and Mr. Baker has endeavored to provide it. That he has succeeded those who know him are ready to believe. Vaudeville has proved a decided success in Portland, and since its inauguration Mr. Baker has been kept busy receiving the congratulations of his friends.

The nine Landauers, German athletes of great reputation, who are said to perform feats which no other living men can

do; Ruby Dawson, a mimic of considerable reputation, whose imitations of well-known actresses are pronounced remarkably clever; Lewis and Clark, in a comedy sketch; Arthur Jones, a monologist who has appeared in all the leading vaudeville theaters; the three Rinkins, comedy actors, whose act is as wonderful as it is funny, and Alice and Ethel, in popular duets. The absence of waits throughout the entire evening and the snip and dash with which everything goes has been one of the most attractive features of the vaudeville programme, and has aroused much favorable comment.

The Chicago Symphony Orchestra.

More than four nations have been called upon to furnish talent for the Chicago Symphony Orchestra, which comes to the Marquam Grand Theater next Friday and Saturday nights, and each has responded with one of its musical stars. From the Scandinavian Peninsula comes Madame Ragna Linde. From the mountains of her native land, Madame Linde's soprano voice seems to have acquired its sterling qualities and its naturalness. In spite of the fact that this great singer's voice has been trained as far as art can train what nature has already provided, there is nothing artificial about her singing. No affectation, only the charming naturalness. From Holland, Jan van Gort came to win the love of the musical world. He came, America heard him draw exquisite music from the strings of his violin and was conquered, for his tones are sweet and his technique almost perfect. America has reason to be proud of Edward C. Towne, the tenor soloist of the orchestra. Mr. Towne is a native of Providence, R. I., and after receiving his musical education abroad, he returned to his native land to sing his way into the "hearts of his countrymen." Adolph Rosenbecker, the conductor of the orchestra, has established himself as one of the leading concert directors of this country. The orchestra of nearly half a hundred pieces consists of people of all nationalities, many of them well-known soloists. Franz Wagner, cellist, is also a well-known soloist with the orchestra. The orchestra has an extensive repertoire, ranging from the most classical music to the popular airs of the day, to the good old airs that everybody loves.

ATTRACTIONS NEXT WEEK.

Miss Viola Allen at the Marquam Grand Theater.

Miss Viola Allen, in "In the Palace of the King," will be the attraction at the Marquam Grand Opera-House the first three days of next week, Monday, Tuesday and Wednesday, and also a matinee. This will be Miss Allen's first appearance in Portland as a star, but the tidings of her enormous success have long ago reached the theater-goers of this city. It was as Glory Quince in

the elder Salvini, John McCullough and Lawrence Barrett. Miss Allen has brought from New York her entire company, as well as the complete scenic environment of what is said to be one of the most magnificent productions seen on the stage in modern times. The advance sale will open next Friday morning.

Cordray Secures "Zaza."

Arrangements have just been perfected by Manager Cordray, of Cordray's Theater, securing the great New York success, "Zaza." This is the play that created such a future in New York City with Mrs. Leslie Carter, the original creator of the character of Zaza. "Zaza" has secured more comment, created more stir and given rise to more criticism than any play on the stage, and it has been a towering dramatic success. In it David

pany will finish the season in the big metropolis. J. Lester Wallace, a grandson of the famous old-time actor-manager, is a member of the Murray Hill Stock Company, in New York.

Selma Herman is announced as one of the next season's stars, appearing in "For the Red Cross," an emotional drama of the Civil War.

Harry Brown and John Blakemore, the well-known comedians, will be joint stars next season in an original comedy by Edgar Smith.

Marguerite St. John, the English actress, is playing the leading role in "The Climbers" Company, which opened its road tour last week.

"Arizona" had its first performance in London last Monday night before a very large audience and cablegrams report a

principal piece. Wagenhals & Kemper are also to exploit two well-known stars in the piece.

Marie Murphy, who plays the little Japanese maiden in "The Liberty Bells," will shortly leave the stage to marry Superintendent John Muhlfeld, of the Grand Trunk railway.

The Eugene Cowles Opera and Concert Company has been organized and will soon take the road. Andrew McCormick and Edmund Stanley are also interested with Mr. Cowles in the venture.

Richard Carle, the clever musical comedian, has tied himself up for two years with the syndicate that controls "The Burgomaster" and "Kings Dodo." Special pleas are to be written for him. Kate Lester, who had to resign from the Mary Manning Company last November on account of illness, was only able to leave a New York hospital last week for her home at White Plains to recuperate.

It is more than probable that the trouble between John W. Dunne and Fisher and Kiley over the rights to "Floradora" will be settled out of court. This means a very large sum of ready money for Mr. Dunne.

One of the members of the Eugene Blair Company was stricken with smallpox at Fort Haron, Mich., last week and the entire aggregation was quarantined for three days in a small house on the outskirts of the city.

The success of "The Sleeping Beauty and the Beast" in New York will result in bringing over from London the latest pantomime, "Bluebeard." It won't be seen until next season, and then in the borough of Manhattan alone.

Edith Barrymore is reported to be again engaged, not, however, after the usual style of theater engagements. This is said to involve the heart, but no further description is given of the gentleman in the case than that he is "an Eastern man."

King Edward VII, Queen Alexandra, Princess Victoria and the Prince and Princess Charles of Denmark witnessed the London production of "Mice and Men" last Saturday night. This was the King's first visit to a theater since the death of his mother.

Lieber & Co. suspended the free list when Kyrie Belew presented "The School for Scandal" in New York last week, and John Drew, who was anxious to see the Englishman in the piece, had to pay for two seats, the first he ever bought in his stage career.

The triple star alliance of Viola Allen, Otis Skinner and James O'Neill, who were to appear in "The Hunchback," having



EDNA FLOYD AS ESTELLE IN "THE PRINCESS CHIC" - MARQUAM



MISS ROSE EMERSON IN "HUMAN HEARTS" AT CORDRAY'S

Dolores made a masterful play on the human emotions, involving love, hatred and despair, and underneath it wove the fabric of women's tenderness and sympathy.

"Zaza" will be presented in this city at Cordray's Theater, with the same scenery and accessories as presented in New York City, with Miss Florence Roberts in the leading role, supported by an excellent company, altogether making it one of the dramatic treats of the season.

"The Eleventh Hour."

Lincoln J. Carter's "Eleventh Hour," the drama in which all the scenery on the stage is smashed to kindling in the last act, will be the attraction at Cordray's following "Human Hearts."

Notes of the Stage.

Tim Murphy is reported to be buying old land in Texas.

A statue of William H. Crane has been made showing him in the character of "David Harum."

"Floradora" caught the Canadians' fancy and the advance sale in Toronto was the largest on record.

"The Chaperone" made a jump of 1200 miles to Western cities and scored in Minneapolis and St. Paul.

Ada Hohen will probably act no more. She is quite wealthy and has decided to reside permanently in Paris.

Madame Janaschek, who was partially paralyzed at Saratoga is improving and is once more at work on her memoirs.

William Jerome is writing the music for the new farce, "The Adventures of Bridget Maguire," in which the Elmore Sisters will star next season.

Edna Wallace Hopper is out with the announcement that the title of the musical comedy in which she will star next season is "The Gold Digger."

Notwithstanding the fact that Willie Collier has played "On the Quiet" something like 200 times, he has not yet missed a single performance.

Oleg Netherole will probably play in this country next season, her coming to America depends upon whether she can obtain a new play or not.

Jerome K. Jerome's "Miss Hobbs" has been translated into the Russian language and will soon be presented in St. Petersburg by order of the Czar.

It is now reported in New York that a musical comedy is being written around "Huckleberry Finn" in which Jerome Sykes will star next season.

Eddie Cook, who is now at the head of one of the "Kings Dodo" companies, and Miss Elvira Crater, of the Frank Daniels company are reported to be engaged.

Louise Drew, who, by the way, was named after her grandmother, is making quite a success in "The Second Command" with her father, John Drew.

DeWolf Hopper may appear in vaudeville next summer, as several Western houses have offered him exceptionally big money for a few weeks' engagement.

Jacob Wells, who manages theaters in Norfolk and Richmond, has been sued for \$200 by M. B. Leavitt, for refusing to play "Mazepa" at his houses last fall.

Paul Kester has dramatized Mark Twain's "Tom Sawyer." Charles Frohman will present it next season, but as yet the actor for the title part has not been selected.

Stuart Robson will put forward "The Comedy of Errors" next season as his

fallen through, a combination for a star tour is talked of between Mr. Skinner and Grace George and two other well-known favorites.

Aubrey Boucicault, who is the Paolo in Otis Skinner's revival of "Francesca da Rimini," has in his possession the unpublished manuscript of an original work on Shakespeare by his father, the late Dion Boucicault. This posthumous work will probably find its way into print at an early date.

Council of Jewish Women.

The annual open meeting of the Council of Jewish Women, held last Sunday evening at the Selling-Hirsch building, was so largely attended that it taxed the seating capacity of the hall. Mrs. Anna L. Newman, the president, gave an address telling of the successful work of the National organization, which numbers 28 sections, representing a membership of 900 women. She also gave a detailed statement of the work of the Portland section, with its enrollment of 240 names.

Mrs. Frank J. Raley followed with two beautiful vocal selections: "When Love Is True," by Abing, and "If," by Tooni, both of which were charmingly rendered. The address of the evening, "Shakespeare as a Moral Teacher," was given by Dr. Stephen S. Wise, a most masterful exposition, showing Shakespeare's art of embodying the moral lessons in the unfolding action of the characters themselves. Dr. Wise exemplified this by his comprehensive interpretation of "King Lear," made vivid by his splendid dramatic readings.

The programme closed with two fine instrumental numbers, a "Scherezade" and "Etude" by Chopin, their brilliant execution eliciting much applause.

Sure: We're in It Now.

PORTLAND, Feb. 14. (To the Editor.) We have a bet in our club as to the century we are in. One party says we are not in the twentieth century until we reach 200 years. I say we are in it now.

YOUR SUBSCRIBER.

THIRD SYMPHONY CONCERT

FAIRY TALE IN MUSIC • CHORUS CONDUCTED BY W. H. BOYER.

Of when we see a shining name high inscribed on the roll of fame, Glancing at the path that it led, We find each step a fellow-creature's head. Not so the glorious gift of song: On every step we see a throng Of happy faces, whose hearts rejoice In the glad memory of a voice.

Portland, Feb. 14, 1902.

"The Erl King's Daughter," a cantata for solo voices, chorus and orchestra, which is to be given Thursday night at the Marquam, under the auspices of the Symphony Orchestra, must not be confused with "The Erl King," the legend which the genius of Schubert has immortalized in song. The two are indeed alike in their legendary origin, but in form and matter are entirely distinct. "The Erl King's Daughter" comprises a prologue, two parts and an epilogue. It follows the old Danish ballad, in which are narrated the adventures of the Knight Sir Olaf, on the eve of his wedding day.

Thoroughly modern in the richness and variety of its orchestral setting, and dramatic in its characterization of the conflict in the breast of the unfortunate knight, between true love for his bride and the baleful fascination of the Erl King's daughter, the work is yet essentially a fairy tale in music, bewitching in the dainty melodies that tell of the woodland home of the fair maiden and her attendant sprites. It closely follows the old ballad on which it is founded.

In the prologue, Sir Olaf, who has slept upon the Erl King's mound, and thus come under the fatal influence of the Erl King's daughter, announces his intention of again entering the darksome wood on the eve of his wedding day, ostensibly to seek "yet another wedding guest." Heedless of his mother's warning, though well knowing the danger to which he thus exposes himself, he rides away, and a spirited chorus closes the prologue with a description of the wild rush of his foam-bespattered steed over trackless wastes, as he flies from hearth and home.

Part second finds the knight within the enchanted wood. The air is full of fairy voices, whose seductive strains lure him on; lightly dancing through the shades the Erl maidens appear, while their queen beckons him to join the revel. She offers him gifts, a silken robe, a silver casket, but wakening at last to full knowledge of his danger, he turns to fly. Angered, she touches him on the brow, the red blood trickles down, and at that fatal moment he lies dead beside him as his unbidden wedding guest.

The wedding morn dawns bright and clear, welcomed by the chorus in a majestic and beautiful hymn to the rising sun. The mother, filled with foreboding, has watched before the castle gate through-

out the night, and now describes her son returning, while within the walls are heard sounds of revelry as the wedding preparations are hastened.

But what is this? Chastely pale, riding at headlong speed, the charger bleeding from cruel spurring, with plume and shield gone, Sir Olaf dashes before her and the affrighted guests. Trembling, she asks: "Where are the guests after whom thou hast ridden?" "But one saw the morn of all those I had ridden," her son replies, "and he is Death!" and so falls dead before her, while mothers and guests raise their voices in a pathetic and touching wail of lament.

The epilogue points the moral in a warning to all brave youths to shun the baleful Erl King's mound when evening shadows fall on the forest.

The composer of this charming cantata is Niels Wilhelm Gade. Up to the early part of the present century the kingdom of Denmark, though in such close association with the social, literary and artistic influences of Germany, and possessing a wealth of national tradition and legend that offered inspiring themes and subjects for the poetic or musical imagination, had contributed but little to the interest or achievement of the musical world. It remained for Gade to supply Denmark a promising figure in that unique circle of great musical masters who gathered around Mendelssohn at Leipzig, and who for himself a national place on the scroll of musical fame. He was born on February 2, 1817, at Copenhagen. In 1836 he was granted a life pension by the crown, and in the same year visited England, where he directed the production of his "Zion," "The Crusaders" and "The Erl King's Daughter," the merit of his work and the favor of the Princess of Wales, daughter of the King of Denmark, securing for him brilliant and popular success.

W. H. Boyer will conduct the "Erl King's Daughter," also Bruch's ballad of "Fair Ellen," which is to be given the same evening.

There are a number of other full assurance of exceptionally enjoyable chorus work. There are to be 75 voices, the Symphony Orchestra accompanying. Mrs. May Dearborne Schwab, Mrs. Clara Edwards, Mrs. J. W. Adams, Mrs. J. W. Adams, and Paul Messinger will be the soloists.

Luclen Vannod in New York.

Luclen Vannod's many friends will be sorry to learn of his departure last Sunday from this city to make his home in New York, where he is to reside with his father, Mr. J. W. Vannod.

The latter is said to be very happy among his old friends. He has been entertained by the Press Club and other associations. A recent success in arranged for him by Schubert (Semblich's manager). Among his Oregon pupils who have already gone to New York for the purpose of continuing their musical studies, are Miss Reba Hobson, of Astoria, and Mr. J. B. Starr. Mr. Luclen Vannod, the latest addition to the force, will be much missed in Portland musical circles.

LEDYARD AND JEFFERSON

EACH MAN ENTITLED TO CREDIT, BUT NOT AT THE OTHER'S EXPENSE.

SOME time ago a correspondent of The Oregonian suggested, on the authority of Mr. Sparks, that Ledyard was the real originator of the idea of exploring the trans-Mississippi West, and that (as I now recall the tenor of the communication) it was historically unjust to credit Jefferson with the glory of both its conception and its practical realization.

I am not surprised that any generous mind, after reading Sparks' life of Ledyard, should feel impelled to take up the cudgels for this brave, restless, idealistic globe-trotter, especially since his importance is so often minimized by historical writers, and yet justice to Ledyard need not involve injustice to Jefferson.

What, on the basis of Sparks, is Ledyard's claim to recognition as a promoter of Western exploration?

1. As a companion of Captain Cook on his famous voyages in the Pacific, Ledyard had touched at various points on the Northwest Pacific Coast, and had been impressed with the possibilities of the trade between this region and the Orient. And yet, 14 years before Sparks' time, he had published an account of Captain Cook's voyages in 1783.

2. During the years 1783 and 1784 he tried vainly to interest American shipowners in the Northwest fur trade, in which he wished to embark on account of the profits to be made in it.

3. Ledyard, who had been in the Northwest, mentioned his intention of leaving the ship on the coast, when the cargo should be obtained, and exploring the country overland from Nootka Sound, or some point on the coast, and thence to return and meet him in New York, ready for another voyage. (Sparks' Life of Ledyard, p. 129.)

4. But Ledyard was unsuccessful in America, and in 1784 proceeded to France to prosecute the same plan of interesting some shipowner or mercantile company in the Northwest Coast fur trade.

5. Again he failed, and "his fate seemed to grow insupportable difficulties in the way of a passage by sea, he thought himself of the only remaining expedient, by which a part of his original design might be carried into effect, and that was to travel by land through the northern regions of Europe and Asia, across over Berlin's Strait to the American continent and then pursue his route thence down the coast, and to the interior, in such a manner as the exigencies of his condition might point out to him when on the spot. The first object was to gain permission of the Empress of Russia to pass through her immense territories to Kamtschatka. Mr. Jefferson, WHO HEARTILY APPROVED THE PROJECT (capital letters are mine), interceded himself in the preliminary measures."

In these six statements we have, I think, a fair summary of the grounds on which Ledyard's claim to recognition is based. There is no question that his voyages with Captain Cook gave him an abiding interest in the Northwest Coast fur trade, and that his account of these voyages, written by Abing, and "If," by Tooni, both of which were charmingly rendered. The address of the evening, "Shakespeare as a Moral Teacher," was given by Dr. Stephen S. Wise, a most masterful exposition, showing Shakespeare's art of embodying the moral lessons in the unfolding action of the characters themselves. Dr. Wise exemplified this by his comprehensive interpretation of "King Lear," made vivid by his splendid dramatic readings.

But it is perfectly plain that Ledyard's schemes were commercial, and did not embrace, except incidentally, any plan of exploring the country. The form of Sparks' statement on this point is such a safe suggestion as to be mentioned in a letter or other document examined by him. Mr. Sparks, who wrote in 1858, 14 years after Jefferson had published his memoir of Captain Lewis (in which he claims the honor of proposing such a plan to Ledyard), would naturally have emphasized this point instead of making it incidental. Aside from this the motive of exploration set so lightly upon Ledyard that in the arrangement entered into with Paul Jones at Paris (Sparks, page 150), he allowed it to be wholly excluded. We, therefore, conclude that while Ledyard, in his visions of thrilling adventure, probably included an overland trip from Nootka Sound to Astoria, and perhaps into the interior of New York, yet this was not a constant or in any way an important part of his general scheme.

Next as to the Kamtschatka expedition. Mr. Sparks does not distinctly say that Ledyard unfolded this scheme to Jefferson, although from his statement that Jefferson "heartily approved" it, we would naturally infer that it was the plan which Ledyard had in mind. (See Sparks' Life of Ledyard, p. 129.) Seven years later, in writing his autobiography, Jefferson substantially repeated the above statement. (See his works, I, page 69.)

Now, it is conceivable that in the lapse of 27 years Mr. Jefferson may have forgotten the details of this incident, and that the statement merely represents his idea of how the thing ought to have been, but to assume this, in the absence of some compelling evidence would be to discount the testimony in an unwarrantable manner. It is far more natural to assume that both men entertained the idea in germ and that in the course of numerous conversations it gradually worked itself into definite form. Individual features of it may have been suggested by each, and at the last each may have honestly felt himself to be the author of the completed plan. On general principles it would have been wise for Ledyard to allow the proposal to come from Jefferson, for in this way his influence would be more thoroughly committed to aiding in its execution. But this is speculation. Jefferson says he proposed the plan; Ledyard does not say so (so far as we know from Sparks) that he proposed it, and therefore we have no right from this incident to conclude that the credit of the idea belongs to Ledyard rather than to Jefferson.

But some one may ask, since Ledyard apparently entertained the plan of exploration from the Pacific Coast eastward as early as 1784, when he "mentioned it" to "some of his friends," is it not probable after all that it was he who put the idea into Jefferson's mind? Five years ago such an argument could not have been successfully answered; at present we have a piece of evidence which fully disposes of it. The Clark MSS. in the Draper collection of the Wisconsin Historical Society contains a letter written by Jefferson to George Rogers Clark, December 1803. The letter, first published by Professor Turner in 1858 (Ameri-

can Historical Review, Vol. 1, p. 100), is a reply to Clark's letter of the 10th of December, 1803, in which Clark had written: "I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration."

Jefferson's reply is as follows: "I have the honor to acknowledge the receipt of your letter of the 10th inst. and in reply to inform you that the same has been forwarded to the proper authorities for their consideration."

Every day there is new evidence of the way in which the PLANOLA is making itself felt. First, a luxury; then a subject of general discussion and interest; and soon it will be a necessity. A few months hence there will not appear to be so much apparent fiction in our daily advertisements of the merits of this instrument.

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