SCHUMANN-HEINK SINGS IN GRAND OPERA

GREAT ARTIST RENDERS ROLE OF AZUCENA IN "IL TROVATORE" IN GERMAN

NEW YORK, Feb. 1.—(Special Correspondence.)—It is a delight to be able to say that the operatic sensation of the week was the reappearance of Madame Schumann-Heink in opera. The details of this appearance are as follows:

Mr. Hammerstein planned to have Wagnerian opera at the Manhattan this season, and with that in view engaged among others Madame Schumann-Heink. His plans worked around differently and made it impossible to bring forward German opera this year. Still, he was so anxious to have the great artist make an appearance on his stage that he asked her to select one of her favorite roles in Italian opera, in which he would have the pleasure of presenting her properly. Having filled already 63 concerts, and with 50 more ahead of her, she had no time to brush up a role in Italian; therefore she sang in German the part of Azucena in "Il Trovatore," with Zenatello as Manrico and Sammarco as the Duke. Madame Schumann-Heink's Azucena was a remarkable piece of work, the manner in which she portrayed the gypsy, burning, living, yearning for revenge, was an achievement to be compared with the greatest work that has ever been seen on the operatic stage.

* * *

The great German singer is better known in Wagnerian roles than in Italian, and the former, while giving full opportunity for her wide talent, do not contain such melodramatic and emotional elements as does the gypsy of the Verdi opera. Her marvelous voice lent itself wholly and gratefully to the music, and her shadings and phrasings were done with such skill and musicianship as to be hidden by the greatness of the art itself. This art is sufficient in itself, but it is greatly enhanced by her tremendous sincerity, and as she carries her hearers along she makes them feel the great living grief of this gypsy queen, and when to these qualities Madame Schumann-Heink adds her splendid singing, even the actress herself is forgotten. Madame Schumann-Heink's art is one of rare finish; her poses, especially of hands and arms, and her pantomime in general justify the exalted position which she holds among the greatest artists that live. The contralto was received with wild enthusiasm, and was called before the curtain many times.

* * *

There is no singer who enjoys or receives more affection from the American public than Madame Schumann-Heink. This is no doubt due to the fact that she gives so much and so spontaneously. In her dressing-room, after the opera, Madame Schumann-Heink said:

"I am the happiest girl in the world tonight. I am back again at the beginning. Did you know that it was in this that I made my debut in opera, when I was a very young girl, and then I studied my make-up from a famous gypsy queen who lived in Hungary in a small place where my father, an Austrian army officer, was stationed? I was very much interested in everything she did and in every movement she made until it got so that I felt as though her wild blood was coursing through my veins. I have sung this role at least 500 times in Europe, but never in this country until tonight, and I want to please the public now more than ever, because now I am an American citizen and I feel that my whole life centers now in this country. I believe I can now do better work than I have ever done before, because I am so free from care and so happy, but probably next season I shall spend the whole year in Europe, because I have so many engagements there that it will take me that long to fill them. But I shall not forget America while there, for I have sent to Hambourg to the St. Cecilia Club the dramatic cantata 'Job' of Frederick Converse, which I sang at the Worcester Festival, with which they were so delighted that they will produce it in November, and I will sing the principal role. In order to make this entirely an American evening, I will also sing a dramatic aria for contralto and orchestra, also by Mr. Converse."

* * *

When Madame Schumann-Heink could be brought back to talk about the opera, she said:

"I am very fond of the Italian roles and I have sung many of them, including Amneris in "Aida," Ulrica in "Masked Ball," and I have sung Carmen often, in German, of course, although I do sing and have sung in Italian. My favorite role now is Erda in "Siegfried." I also take great pleasure in the Ortrud of "Lohengrin," and after singing tonight, the Italian opera, I cannot see why there are singers who say that Wagner is a greater strain on the voice than the Italian opera. If one sings anything on a proper method, there is no reason why the voice should be injured. Some people have more robust voices than others, and these can stand more of a strain, but it is not Wagner who ruins the voices—it is simply that German singers refuse to learn the Italian method, and in that lies the safety."

Mme. Schumann-Heink is very proud of her son Henry, who is studying in Chicago for the operatic stage.

"Henry will some day be a great American basso, I hope; but it is too bad that he cannot sing Manrico with me. He should have been a tenor for that, but I am happy that both he and Hans are to be singers. Of course, it is born in them, and I think it is just as good to be a great sniger as to be anything else. Nichtwar?"

* * *

The most important musical event of the week was the first presentation in this country of Eugen Onegin, the only operatic work of Tschaikowsky known in this country. It has been performed in London with very great success under Henry J. Wood, and the motives which prompt Mr. Damrosch to present this work are the same as those which induced him to give the first performance in this country of the same composer's great pathetic symphony and other important works. This will mark the opening concert of the second series of concerts by the New York Symphony Orchestra under Mr. Damrosch.

The second of the Symphony Society's important announcements, and which may be looked forward to with a great deal of pleasant anticipation is the Beethoven cycle. This, the first chronological cycle of Bethoven's works ever produced in New York, will be given on the last six Sunday afternoons of the season, and will offer a complete exposition of the three periods of the master's activities as a composer. All the nine symphonies will be performed. The programmes will also contain the following vocal and instrumental compositions: Trio for two Oboes and English horn; Romance in G for violin; Scene and Air, "Ah! perfido!" Concerto for piano in G major; Overture "Leonore," No. 3; Overture to "Coriolanus"; Sonata for piano, "Les Adieux"; Three Canons, and the Benedictus from the Mass in D.

These works will be so grouped with the symphonies that each programme will be a complete exposition of Beethoven's activities during a certain period of his life. Besides the New York Symphony Orchestra of 100 musicians, the Symphony Society will have the co-operation of various soloists and the chorus of the New York Oratorio Society.

* * *

The Tschaikowsky opera was given in concert form on Saturday night and Sunday afternoon with the following cast:

Madame Lerin, mezzo soprano, a Landed Proprietress.
Tatiana, soprano.....Mrs. Hissam De Moss
Olga, contralto.....Mrs. Taylor-Jones
Philipievna, a waiting-woman, mezzo-soprano.
Eugene Onegin, baritone.....
.....Emilo de Gogorza
Lensky, tenor.....Ellison Van Hoose
Prince Gremin, high bass.....Tom Daniels
A Captain, low bass.....
Saretzki, low bass.....
Triquet, a Frenchman, second tenor.....
.....Paul Dufault
Gillot, a man servant.....
Peasants, ball-guests, landowners, officers—chorus of the New York Oratorio Society

The action takes place partly upon a landed estate, and partly in St. Petersburg, in the second decade of the last century.

The opening scene is in the garden of the Lerins' country house. Madame Lerin, seated under the trees, is busy preserving her fruit; her daughters, Olga and Tatiana, are seen at the open window of the drawing-room. Their duet, "Hearest Thou the Nightingale?" seems to carry one back to the days of muslin frocks. A quartet follows, in which Madame Lerin and the old nurse, Philipievna, take part. The peasantry then arrive on the scene and the succeeding chorus is quite national in character. At Madame Lerin's invitation, they start a choral dance. The sisters come into the garden. Tatiana advancing dreamily, book in hand. Olga rallies her sister on her romantic musings and sings her first solo, "I have no mind for languor or for sadness."

Lensky, their neighbor, who is in love with Olga, now enters and asks permission to introduce his friend, Eugene Onegin. When the young people are left alone, Onegin entertains Tatiana in a formal recitative. They wander into the garden, leaving Lensky and Olga, Lensky then singing his impassioned love song, "I love you, Olga." The old nurse comes to announce that tea is served. Her motherly eyes perceive the subtle change that has come over Tatiana, who looks with worshipful eyes upon the stranger, Onegin. As the curtain falls the orchestra, in a few expressive bars, suggests the emotions newly awakened in Tatiana's heart.

In the second scene Tatiana is alone in her room, by moonlight. The nurse comes to remind her that it is bedtime. A long confidential recitative follows between them. This scene is perhaps the most exquisite of the whole opera, resembling the similar scene in Shakespeare's "Romeo and Juliet." The nurse gone, Tatiana falls into a reverie, from which she rouses to sing her charming little song, "Nay, though I be undone," in which she tells of her love for Onegin. She questions herself, how will he know of it unless she tells him? She decides to send him a love-letter, the orchestra, meanwhile, delicately portraying all the emotions which rise up in Tatiana's breast. When the nurse returns, Tatiana begs her to deliver to Onegin the finished letter. The nurse is loth to assist in such rashness, but she knows not how to refuse her Tatiana, and goes away reluctantly. Tatiana, seated at her writing table fall again into reverie.

At the opening of the third scene (again the garden), a chorus based on a folk-song is sung by the peasant girls, who have been gathering berries. Tatiana enters, the orchestra depicting her scarcely hidden uneasiness. For she has not seen Onegin since she sent her love letter to him, and in the light of after reflection her action has appeared to her in a different color. Her conduct seems unmaidenly. Onegin appears. The girl and her love letter are delicious jokes to him. No such easy game for Onegin. The decided unsophistication of Tatiana, coupled with the absence of excitement in the winning of such a girl, who is only too anxious to be won, robs her of any attraction for the smooth Onegin. He thanks her coldly for her impassioned love letter. He offers to be a "brother," advises her on the acquirement of more maidenly reserve, and leaves her crushed with disappointment and burning with shame.

The fourth scene takes place in a brilliantly-lighted room of the cynical boredom. To relieve the monotony, he makes up his mind to flirt with Olga, which promises to be sport, inasmuch as she is now affianced to his friend Lensky. He carries her off to dance, while Lensky pouts with jealousy, Triquet, a typica, Frenchman, has an old-fashioned French air here which relieves the continual valse rhythm. A mazurka follows, and Olga and Onegin are again seen flirting. Lensky loses control of himself, demanding an explanation. Onegin retorts coolly and insolently; Olga is rebellious. Lensky insults his friend, then challenges him to a duel. Onegin, at this, begins to see the matter more charitably; but his own plumed self-estimation compels him to go out with Lensky. The birthday party is disrupted.

There is a short orchestral prelude to the fifth scene, which, on the stage, shows a Winter landscape at dawn. Lensky, awaiting the arrival of Onegin, sings his wonderful aria, "My Days of Youth, Where Have They Fled?" Full of real pathos, this air is held to be one of the most characteristic and best of Tschaikowsky's inspirations. A conventional duel scene follows, in which Lensky is killed.

Several years elapse before the sixth scene, which occurs in the reception room of a luxurious house in St. Petersburg. A brilliant polonaise accompanies the movements of the guests to and fro. Onegin is there, standing alone in gloomy reflection. His remorse is told in a long recitative. He also tells of his futile search for spiritual rest. Neither love nor folly can now dispel the dejectedness of his mind. The ball continues merrily, all awaiting the coming of Princess Germin, the belle of St. Petersburg society. She comes, and Onegin sees in her a stately woman of the world, admired and acclaimed by all—she who was once Tatiana, simple, love-sick girl whose love he once laughed at. She is the wife of Prince Gremin, a respected member of the nobility, a diplomat, very much devoted to her. Onegin's coldness turns to violent love.

The closing scene of the opera passes in the boudoir of the princess. She is reading a letter from Onegin, quite the kind of note she once wrote to him. Tatiana has been happy and contented with her elderly prince, but the vision of Onegin has aroused all the more potent emotions of her youth; the reading of his letter transforms her again into the love-fired girl of yore. At this critical moment Onegin himself enters, fervidly declaring his love. In a long duet, in which the emotion is kept at high tension, he begs her to fly with him. During his pleadings she struggles hard between the calls of honor and of reawakened, all-powerful love. This struggle with herself continues, and then, when she has finally confessed her yearning, with a supreme effort she breaks away from him. Onegin, baffled and despondent, cries out in his utter loneliness.

EMILIE FRANCES BAUER.

DE GOGORZA WHO CREATED THE ROLE OF EUGEN ONEGIN IN THIS COUNTRY

MR WALTER DAMROSCH CONDUCTOR THE NEW YORK SYMPHONY ORCHESTRA

New Books at the Library

BIBLIOGRAPHY.

Hasse—Index of economic material in documents of the states of the United States: New Hampshire. 1907.

BIOGRAPHY.

Brooks—Charles Brooks and his work for normal schools; by John Albree. 1907.
Cooke—Jay Cooke, Financier of the Civil War; by E. P. Oberholtzer. 2 v. 1907.
Hearn—Letters from the Raven; being the correspondence of Lafcadio Hearn with Henry Watkin; ed. by Milton Bronner. 1907.
Taylor—General Taylor; by O. O. Howard. 1898.

DESCRIPTION AND TRAVEL.

Burroughs—Camping and tramping with Roosevelt. 1907.
Hueffner—England and the English; an interpretation. 1907.
Lorey & Sladen—Queer things about Persia. 1907.
Parrish—The great plains; the romance of western American exploration, warfare and settlement. Ed. 2. 1907.

FICTION.

DeMille—Helena's household; an ideal of Roman life in the time of Paul and Nero.
Howells—Between the dark and the daylight.
Morris—The wood beyond the world.
Oxenham—A man of Sark.
Rhodes—The flight to Eden; a Florida romance.
Robins—The convert.
Scudder—The disciple of a saint; being the imaginary biography of Raniero di Landoccio dei Pagliaresi.
Todd—Growth; a novel, by Graham Travers, pseud.

FINE ARTS.

Hayes—The National gallery, London; the Spanish, French and German schools. 1906.
Cunynghame—European enamels. 1906.
Glover—Dame Curtsey's book of novel entertainments for every day in the year. Ed. 2. 1907.
Haney—Pencil sketching from nature. 1906.
Hiorns—Metal-coloring and bronzing. Ed. 2. 1907.
La Sizeranne—The National gallery, London; the early British school. 1906.
La Sizeranne—The National gallery; the later British school. 1906.
Ostwald—Letters to a painter on the theory and practice of painting; tr. by H. W. Morse. 1907.
Theophilus—Essay upon various arts, in three books, forming an encyclopedia of Christian art of the eleventh century; tr. by Robert Hendrie. 1847.
Wedmore—The National gallery, London; the Flemish school. 1906.
Wisconsin, University of—Deutsches liederbuch fur Amerikanische studenten. 1907.
York—Counterpoint simplified; a text-book in simple strict counterpoint. 1907.

HISTORY.

Blok—History of the people of the Netherlands. v. 4. 1907.
Ferrero—The greatness and decline of Rome; tr. by A. E. Zimmern. 2 v. 1907.
Grohman—The land in the mountains; being an account of the past and present of Tyrol, its people and its castles. 1907.
Napoleon I—Napoleon; by T. A. Dodge. v. 3-4. 1907.
Trevelyan—The American revolution. Part 3. 1907.

LANGUAGE.

Cameron, ed.—Tales of France, from the works of Georges d'Esparbes, Auguste Marin, Anatole Le Braz, Jules Claretie, Francois Coppee. 1904.
Carlson—Swedish grammar and reader. 1907.

LITERATURE.

Blaisdell—Steps in English; composition-rhetoric. 1906.
Brooke—The history of early English literature; being the history of English poetry from its beginning to the accession of King Alfred. 1905.
Ibsen—Works. v. 11. 1907.
Schofield—English literature, from the Norman conquest to Chaucer. 1906.

PHILOSOPHY.

Mahan—Some neglected aspects of war. 1907.

RELIGION.

Marti—Religion of the Old Testament; tr. by G. A. Bienemann. 1907.
Putnam—Censorship of the Church of Rome. 2 v. 1907.

SCIENCE.

Dryer—Lessons in physical geography. 1901.
Fournier d'Albe—The electron theory. 1906.
Morgan—Evolution and adaptation. 1903.
Whetham—The theory of experimental electricity. 1905.

SOCIOLOGY.

Carver, comp.—Sociology and social progress. 1905.
De Garmo—Principles of secondary education. 1907.
Haines—Railway corporations as public servants. 1907.
Heaton's annual. 1908.

USEFUL ARTS.

Beaumont—Motor vehicles and motors, their design, construction and working by steam, oil and electricity. Ed. 2, rev. 2 v. 1902-1908.
Christie—Boiler-waters; scale, corrosion, foaming. 1906.
Garnett—Turbines. 1906.
Navajo school of Indian basketry, Los Angeles—Indian basket weaving. 1905.
Rural cook book; some old recipes and many new ones. 1907.
See—Extracts from Chordal's letters. Ed. 11. 1905.
Sloane—The electrician's handy book, a modern book of reference. 1905.
Toch—The chemistry and technology of mixed paints. 1907.
Trevathan—The American thoroughbred. 1905.
Turneaure & Russell—Public water supplies; requirements, resources and construction of works. 1907.
Wright—Electric furnaces and their industrial applications. 1907.

BOOKS FOR CHILDREN.

Barbour—Tom, Dick and Harriet.
Bass—Lessons for beginners in reading.
Bonney—Electrical experiments.
Brooks—Readers; first year.
Chutter—Art literature readers; book two.
Creswick—Under the Black Raven.
Heath—First reader.
Meadowcroft—A B C of the X rays.
Powers & Balliet—Silver-Burdett readers; first book

Dining With the Monks.

New York Tribune.

A young Englishman with a title and a healthy appetite recently went to spend a few days at a monastery in Switzerland. By chance he arrived on a Friday, when the fare was especially frugal. He had little to eat that day and went to bed hungry. During the night, as is their custom, one of the fathers went to the cells with a benediction, "The Lord be with you," which, of course, he said in Latin. When he came to the door of the visitor's cell he knocked and said, "Dominus tecum!" "Who's there?" cried the young Englishman. The monk repeated, "Dominum tecum!" "Ah, thanks, I'm much obliged," said his lordship, getting out of bed. "Please put it down outside!"

I am a Grandmother

with grandchildren old enough to go to school, and I know that Kosmeo will make your skin as fresh, clear and youthful as a girl's, because it has kept my own skin youthful. So many thousands of ladies have written me that

Kosmeo The Beauty Maker

has made their skin firm, smooth and velvety, and their complexions beautiful, that I know what Kosmeo will do for you. Kosmeo is different from any other toilet preparation. It does not require exhausting massage. All you need do is to gently rub a little Kosmeo on your face, neck, shoulders and hands—let it stay a few moments, then wipe it off.

Kosmeo is sold by leading dealers. Price 50 cts.

If your dealer does not sell Kosmeo, send me his name and 50c, and I will send you a full size jar of Kosmeo postpaid.

Try Kosmeo Face Powder

Mrs. Gervaise Graham, Chicago,
Mnfr. of Fine Toilet Preparations.

FOR SALE IN PORTLAND BY WOODARD, CLARKE & CO., SPECIAL AGTS. MAIL ORDERS SOLICITED.

CATARRH A SYSTEMIC BLOOD DISEASE

REVIVED BY WINTER'S ICE AND SNOW

Catarrh, like some other blood diseases, is worse at certain seasons of the year. During warm, pleasant weather, when an active, out-door life may be enjoyed, sufficient exercise indulged in, and when other favorable conditions exist, some of the impurities and catarrhal poisons which produce the trouble are removed from the system through the perspiration and other avenues of bodily drainage. But when Winter comes with its snow and ice, its slush and cold, the free working of the system is interfered with, the blood becomes thick and congested, and the catarrhal matter is left to disease and corrupt the body.

The entire inner portion of the body is lined with a delicate fibre known as mucous membrane—in other words the inner skin of our bodies. This membranous tissue is a perfect network of veins, arteries and capillaries, through which it is supplied with nourishment and healthful properties from the great source of life, the blood. So long as the circulation remains pure this mucous membrane will be healthy, but when the blood becomes infected with catarrhal impurities and poisons, the tissues become diseased, and Catarrh with all its unpleasant symptoms gets a foothold in the system.

Gentlemen:—I suffered for a long time with a bad case of Catarrh. I had a continual headache, my cheeks grew purple, my nose was always stopped up, my breath had a sickening and disgusting odor, and I coughed incessantly. I heard of your S. S. S. and wrote to you. On your recommendation I commenced to use it, and after taking several bottles I was cured and have never since had the slightest symptoms of the disease. MRS. MARY L WESSERMAN. 2710 Caroline Street, St. Louis, Mo.

The polluted, impure condition of the blood causes irritation and inflammation of the different mucous surfaces, and the early stages of Catarrh are characterized by such symptoms as a tight, stuffy feeling in the head, watery eyes, ringing noises in the ears, constant "hawking and spitting," and often hoarseness and difficult breathing. The annoyance of even these early symptoms, together with the filthy character of the disease, makes Catarrh a dreaded and disgusting trouble, but after the blood is more thoroughly steeped in the impurity it becomes a general systemic disease, and develops into a serious disorder.

Every fibrous tissue becomes involved, the bronchial tubes are attacked, producing a chronic cough, the soft bones and cartilages of the head are diseased and sometimes destroyed, the stomach is affected, resulting in dyspepsia, and gradually the entire system is upset. But Catarrh does still greater damage if allowed to remain in the system. Frequently the kidneys and bladder are attacked, and the continual passage of impure blood through the lungs affects these vital members, and then Catarrh terminates in Consumption.

Being a deep-seated blood disease Catarrh must be treated constitutionally, for it is beyond the reach of local or surface treatment. Washes, sprays, inhalations, etc., are perhaps cleanly, and in some cases antiseptic, and for this reason desirable; but such treatment does not reach the cause and can never cure the disease. S. S. S. cures Catarrh by cleansing the blood of all the impure catarrhal matter, and at the same time builds up the system by its unequalled tonic effects. It goes down into the circulation and attacks the disease at its head and removes every trace of the pollution that is causing the trouble. In plain language, S. S. S. purifies the blood so that the mucous linings are all supplied with healthy, life-giving properties instead of being saturated with foul catarrhal matter. Then the inflamed and irritated membranes heal, the discharge is checked, the head noises disappear, the stomach is toned up, and all the symptoms of Catarrh pass away. If you are suffering with Catarrh begin the use of S. S. S., and by removing the cause and building up your system, rid yourself of this dangerous and far-reaching trouble. Literature about Catarrh and any medical advice desired sent free.

S.S.S.

PURELY VEGETABLE

THE SWIFT SPECIFIC COMPANY, ATLANTA, GA.

Watching for Trains Is the Bugbear of the Theatrical Proffession

MARGUERITE CLARK, of the De Wolf Hopper Company, tells of the joys of traveling with a theatrical troupe. She says:

"In the language of Mark Twain, 'I can do anything quicker than wait for a train.'

"The other morning we had an early jump, 8:30 A. M., and the depot a mile from the hotel. It was a nice little Pennsylvania town, but shy of some conveniences. The streetcars run every 20 minutes to the station, and of course everybody in the company figured on catching the last car. It had picked up over 50 of the company at other place and when it reached our hotel they were packed in like herrings; there were 11 more in our party and how ten of them squoze in I can never tell; two rode on the fender and there must have been half a dozen hanging on to the back-board. Well the car started, and I was left with a 25-pound stachel and only 10 minutes to catch the train. Frantically I ran back into the hotel to order a carriage, and such a thing as a hack at 6 A. M. was impossible. A few anxious moments passed and I saw a wagon approaching loaded with a cord of wood. Hailing the driver I begged him to take me to the depot and I would pay him a dollar. 'Glad to do it miss, but ther's no place for ye to sit and ye couldn't climb up on top o' the wood.' 'Two dollars,' I exclaimed in reply; 'get me there somehow.' 'Ye'd only fall off and kill yeself and I couldn't hold ye on my lap,' he replied. In my frenzy, the only suggestions I could make was money. 'Three dollars,' I yelled.

Marguerite Clark.

The big tip evidently gave him an inspiration. In less than 10 seconds he had pushed half the wood off the wagon into the road, and lifting me by both hands, swung me on top. The horses were game, but to make a mile in now about 4 minutes was not possible. However, nothing could be done but try, and I mentally prayed that the train might be late. As we neared the depot I pushed the promised fare into the good fellow's hands. Then my eyes caught sight of the platform and I could see that it was crowded with our people. 'Oh, joy,' I had caught the train. In my happiness I dug out a few more pieces of change and forced them on the wagoner as he lifted me to the ground. Then I heard a dozen voices exclaim, 'the train is three hours late.'

"I wish I could make trains behave."

START COOKERY MUSEUM

Shows Banquet Table of Ancient and Modern Times.

BERLIN, Feb. 8.—(Special.)—Considering how ancient and widespread is the habit of eating, it is strange that till now no one should have thought of founding a museum of cookery. The deficiency is, however, to be made good at Frankfort-on-Main. The idea is being carried out by the International Association of Cooks, and its execution will cost $85,000. The museum is to contain a historical section, in which, by the aid of models, the visitor will be given some idea of what an alder-manic banquet was like in ancient Egypt, Greece and Rome.

Further exhibits will show "creations of immortal masters, such as Careme Dubois, and Bernard," and the most modern achievements of the culinary art. Other sections will be devoted to the chemical, architectural, and literary sides of the subject. There will also be models of famous kitchens, past, present, and to come, collections of cooking implements of all ages and nations. One of the most useful features of the institution will be a room demonstrating what can be done in army, hospital and charitable catering. Here the visitor will be able to learn how tasty and nourishing meals can be prepared for large numbers of persons at a minimum of expense.