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fect of producing such a work?" This was the next question I put to

- Color-MARY GARDEN - WHOSE SALOME IS THE SENSATION OF NEW YORK.

EW YORK, Feb. 8 .- (Special Correspondence.)-The topic of the week again has been "Salome," whom we thought, two years ago, had been disposed of for good and for all. But Cacar Hammerstein has his own ideas about things and felt that in this work lay another chance to make a great coup. He was not mistaken. That was proven on immoral than the book of Oscar Wilde. Much of it he has done with a brutal touch. I admire it, but it is no such setting as Debussy would have given it. Salome, the book of Wilde, has the atmosphere which Debussy could have handled. It would have been more voluptsous, if you will, more dan-gerous, perhaps, but it would have been less brutal." Thursday night, when the entire house was sold out at prices just double the regular ones which prevail at his house On the street and in ticket offices seats were selling for \$20, and the excitement around the lobbles on the night of the

performance was at its height. * While the success of the production rested upon the efforts of many, Mary Garden and her art dominated the entire performance, one might almost say the music itself. Her Salome was one of the most astounding pieces of realism ever enacted upon any stage. It is scarcely possible to describe Miss Garden in this role, as her interpretation as well as the work itself is for the psychopathist, not for the music critic.

In this part she is not the woman steeped in sin whose sensuality is not less vicious than her actual cruelty. Miss Garden takes as her keynote the age of Salome, 15, and follows this out with such logical truth and emotional detail that one is overwhelmed at her drawing of a natural degenerate, born of a still more degenerate mother, in consequence of which, by inheritance as well as by na-ture, she is at once a victim of her own the other Mary's press notices she was passion and the heritage of her mother's reading and said: crimes. "I cannot see any reason why 'Sa-

Salome's passion, which is clearly hyslome,' at least an interpretation such as that of Miss Garden, could possibly

WHO IS MAKING A CONCERT TOUR OF THE UNITED STATES.

sess it was so great that she wrought herself into the frenzy which ended in the scene with the platter and the head. Her grief is not one of mourning for the dead man whom she desired, it was still a regret that she did not accomplish what she wanted in life." "Will you say something of the mu-sic. Miss Garden?" whom he will make the next tour. The principal item of interest at these concerts will be the new symphony, which is at last completed and now under rehearsal in Boston. Paderewski was "The music of Strauss is to me more immoral than the book of Oscar Wilde.

much interested in the performance of "Salome" and said that he did not consider that Strauss had made her sufficiently barbaric. Said Paderewski: "Musically, there is nothing shock-ing about 'Salome'; Strauss has not painted her as black as she really is. It is my impression that the music, though very beautiful and skillfully "What do you think of the moral efthought out, is too moral, too civilized too cultured! But Strauss' 'Salome' too cultured! But Strates will always appeal to our sentiment, even if it is at variance with our theory. To me there is a lack of the

Miss Garden, but it happened at the time that she was also receiving the very interesting visit of Mary Shaw, barbaric elemental passion which was the noted actress, whose labors as pioneer for the Ibsen drama are well one of the salient characteristics of the heroine. Strauss has not fully inknown from Coast to Coast. Gracefully dicated the strange personality of the woman, nor the full force of her ani-"Salome wicked? Impossible; she is

playing Mrs. Warren in Bernard Shaw's quite a tame creature, but wonderfully drama when it was removed from the absorbing withal. Strauss is not as fond of lyric music as I am, I think; perhaps the majority of women will not take to Salome because she is of a symphonic nature. Women under-stand and admire lyric music, and the

One might believe it a long cry from "Salome" to woman's suffrage, yet the planist said to the young woman who

bute of each soul, and which by the law of nature makes man the builder of his own corporeal system to sult the earth stage of existence. Thus by the will and power of the mind of his and power of the mind of his the will and power of the mind of his soul man constructs the muscles of heart, lungs and digestion to be in constant action without fatigue: whereas the brain, nervous system and secular muscles which are con-trolled and exercised by the will of the objective mind become exhausted and tired and so need intermittent periods of soci of rest.

As the mind of the human soul possesses this innate will and power to frame and maintain its body during its destined period of earthly existence, his destined period of earting existence, why should it not possess the same for the next stage of existence? That next stage can be no more wonderful than is the present one of translation. We have a beautiful and striking il-lustration of physical translation an-

nually before our eyes in the insect world. We see its individualized mind, will and power in the stages of egg, caterpillar and butterfly. In the first stage its physical body is fed and developed out of the yolk; in the next out of the leaves of its own selected plant, and in the last out of the nectar of flowers. These are the boun-daries or limits of its available trans-

nectar of howers. These are the boun-daries or limits of its available trans-lations of etheric substance of body. Jesus was a close observer of both physical and psychical nature, and surely we all should be the same. He tells us to "consider the lilies of the field, how they grow; which toll not, neither do they spin; that Solomon in all his glory was not arrayed like one of these." Moreover, Jesus called him-self far more often the "Son of man" than he did the "Son of God." By this we may understand that God is truly the man in human knowledge and ac-ceptance; for such is both the Hebrew and Christian origin of man on earth: "In the image and after the likeness of God made he man." God is spirit, and, therefore, man must be a spirit, and these necessaries the substant of the To he a presenties of the sternal spirit of life. of life. To be a pessimist, or believer in the

finality of man's spiritual existence is tantamount to the denial of the immortality of the spirit of life in crea-tion; since each object of mind and life is but an atom or ray of the sphere of spirit-"Who is above all,

sphere of spirit-""Who is above all, and through all, and is in us all." If the individual atoms or rays of the spirit sphere can perish, the whole must ultimately be annihilated. Thus we learn from nature and ra-tional thought there can be no doath to the soul of man, and, therefore, no mortal fear or doubt. As spirit and mind is all-pervading and eternal, so is its all-pervading etheric substance of manifestation eternal. Its etheric quality of texture in coarseness and fineness is measureless, and so is suitable for any stage of ex-istence in the "many mansions" of the

stence in the "many mansions" of the

stence in the many mansions of the kingdom of spirit. This is surely a logical hypothesis and supportable argument for the con-tinuity of human life which no Hebrew or Christian church in this 20th century should seek to undermine by the maintenance of long-established irra-

"O Grave where is thy victory? O Death, where is thy sting?" Begotten and offspring of the eter-nal spirit of life and love, and gifted with the mind, will and power of evo-utionary translation of stheric sublutionary translation of etheric sub-stance of body, man is a veritable god by nature: "He cannot die, but live and bless the Lord, his father, who has been his dwelling place in all genera-tions."

LILLIAN LANGTRY; AUTHOR

Noted Actress to Break Into Fiction With Publication of Book.

LONDON, Feb. 13 -- (Special)-Lady de Bathe, better known to the world at





tubbornness, has all the waywardness and lack of responsibility of her tender years. Miss Garden's art is the one supreme thing in the entire production. Long ago she astonished those concerned with numical affairs by announcing that she was willing to dance as well as to sing the part, and ever since there has been much curiosity as to her ability to do so. It must be said that her dance was all that was beautiful, artistic and finished, without even the suggestiveness which might have been expected to creep into a dance of this period given under these

Her singing, too, was throughout satisfying. Notwithstanding the disgust that many must have experienced over her scene with the head of Jokanaan on the platter, her singing at this time was of exceptional beauty, as was the music.

The work was produced in French, not as it was given the last time, which was in the German Language, but since, at In the German language, but since, at best, it is a translation, the isnguage did not disturb the atmosphere, especially as Stratus represents the music of no coun-try in "Salome," and in its atmosphere it comes within the range of the theatrical tendencies of the French school, although it lacks the finesse and the sub-tiety of the latter. It should be said that as Strauss showed catholicity in the treatment of his subject, so Campanini repressed his natural Latin tendencies in an interpretation which could but awaken admiration for a keenly analytical and conscientious interpretative power. Campanini's reading had the emotional sweep of the Italian temperament, but intel-lect was always present in the straightforward, commanding and clearly defined interpretation in which the conductor lost none of the nuances or of the crafty none of the nuances or of the drafty subtleness of the wonderful network of sound. The music seemed more within the mental grasp of the hearer than it did two years ago. It may be that Re-ger, Mahler, Debussy and others even more pitiless have forced us to hear fair-by. If not always unflinchingly, their cacenbuous messages. nous messages

Dufranne, as Jokanaan, intoned the music allotted to him with real beauty and nobility, and Dalmores sang with inscious beauty of voice the part of Herod. His nervous energy, his uneasy, restless, unstable manner, were well

The brilliant audience manifested great enthusiasm at the close of the opera, and many times during the performance it seemed difficult to withhold the applause from Miss Garden.

following her great success, and found her literally buried in flowers in her her hisrally buried in lowers in her uptown spartment. Before she had the chance to ask what I thought of "Salome." I informed the great artist, who is as dazaling in her brilliancy in her home as upon the stage, that I came to get her opinion of "Salome." "Salome." suid Miss Garden. "Is a

came to get her opinion of "Salome." "Salome." said Miss Garden, "Is a very remarkable role, and I believe that my interpretation bag taken it out of the range of immortality. You enught my idea." continued the singer, who is not one of those to say that she never reads a criticism. "You have already expressed me much as I would express myself. Salome was a degen-erate of the worst type. She was a sexiess thing and a child. The overalready expressed me much as I would express myself. Salome was a degen-erate of the worst type. She was a sexiess thing and a child. The over-whelming passion she manifested for Jokanaan was not one of love and had no relation to that emotion in the least. She was not capable of love. She found something here which she could not have, and her passion to pos-

e objectionable, but I do not see things for audiences who really love music from this standpoint anyway. I be-lieve that nothing comes out of a perbut not when music is merely a fad, like suffrage is a fad. To explain himself further he said: son except what is already in him, "The American woman is the freest, most perfectly happy woman alive-and whether this is man, woman or child. I always know from what a person sees

in a play what is in the person, and I know that it was in him long before he ever saw the play. It only came as birds. They are worshiped and out because something made him give expression to it. The person who sees only low things has only eyes and a mind to see low things. If there is while away the time. Look at the Germind to see low things. If there is danger in a play, it may exist in one like 'Camilie' not in 'Mrs. Warren's Profession,' and not in 'Salome.' In these, vice is made so hideous that it cannot be attractive, and if it swak-ens certain emotions, it is because the emotions are there to be awakened, and the person, not the play, is at fault. What you call disgusting or re-volting plays are seldom dangerous to morals. It is the play which arouses

morals. It is the play which arouses sympathy with the weak and erring woman where danger can lie. For insympathy with the weak and erring woman where danger can lie. For in-stance, I consider "The Easiest Way" side by side with him. It destroys the glamour and charm of the rare momuch more dangerous, if not more im-moral than I do 'Mrs. Warren's Profesments he goes to her for comfort and sion,' and if you have seen them both you know that I am right." "Oh, yes, indeed, it has not escaped me, this suffrage that has taken Eng-

"Salome" is announced for a great many performances, two of which will follow next week, it being scheduled for Wednesday evening and for Friday night as well. One of the welcome visitors to these shores arrived safely last Tuesday from Europe. This was Faderewski, who is to play about 20 or 40 concerts in me, this suffrage that has taken Eng-

to play about 30 or 40 concerts in America this season. The great artist and his wife are at the Manhattan EMILIE FRANCES BAUER. Apotheosis and Translation of Man

constitutes the temporal body or outward incasement of the ever-living mind of the

Four thousand years after Enoch, Jesus taught the same all-sufficient truth, "The

Kingdom of God is within you"; more-over, he declared in needed illustration, "God is a spirit; flesh and blood cannot

inherit the kingdom of God; he is my father and your father; he is not the God of the dead, but of the living."

Recent scientific researches show that

All Nature Teaches That Man Is the Builder of His Own Corporeal System.

human soul.

BY R. M. BRERETON. HE apotheosis or glorification of the HE apotheosis and distinguished men BY R. M. BRERETON. for their display of noblest moral chivalry, philanthropy and philosophy has always been exhibited by the leading nameasured and impressive. Herodias was tions on earth. At the present time the people of the United States are displaying the apotheosis of laudation of Abraham Lincoln. It should be most interesting to note this truly natural instinct inherent in mankind alone on the stage of earth life. This innate influence of the

I went to see Miss Garden the day spirit of life in man forms the natural the all-pervading ether forms the A to Z of all known substance called matter. foundation and threshold of the moral and foundation and threshold of the moral and religious life of civilized humanity. It opens to our view the true and the beau-tiful features and scenery of the eternal world of mind and spirit, which we all need so much of in living our present coarser physical existence. When more fully taught and developed, this innate consciousness of mind and of its eternal tiful features and scenery of the sternal world of mind and spirit, which we all consciousness of mind and of its sternal consciousness of mind and of its eternal life enables the soul of man to "pass through the valley of the shadow of death" without fear of finality or anni-hilation. This valley is only a ghostly shadow and not a reality.

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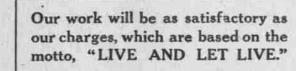


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