THE SUNDAY OREGONIAN, PORTLAND, DECEMBER 25, 1910.



WOMEN FIGURE PROMINENTLY IN

Joseph of Braganza, Whose Bro ther Was King of Portugal.

side—all of which to my mind are distinct virtues in a deasert. A salpicon of any preferred fruits. served in glasses and accompanied by choice little cakes, would be good and A salpicon of any predicting nice by the served in ginases and accompanied by the hoped of recipes, based on the four types plain pilx, jelly with that a daraling array of recipes, based on the four types plain pilx, jelly with fruits, whipped is the framous alimond tarts, known as "Richmond Maids of Honor." or some form of "French pastry" that avoid the backery stame. Or a tich German "torte" might be chosen, or even at this season, thy individual tasts. Based to the generative and individual tasts. Based to the selection of service, and individual tasts. Based and the selection of service, and individual tasts. Based and the selection of service, and individual tasts. Based and the selection of service and individual tasts. Based and the selection of the sele COMINGS AND GOINGS OF TODAY Miss Gwendolyn Burden, of New York and Newport, Heiress to Millions, Is Reported Engaged to Prince Francis know if you want any particular re-

Warrenton, Or., Dec. 18 .- Can you tive me a recipe for turkey-drossing caramel and maple filling for cake? If

shredded and the chestnuts cooked and ties. ut in pieces.

(3.) 3 cups sifted crumbs, 1 cup (3.) 3 cups sifted orumbs, 1 cup seeded and chopped raisins; pepper and sait to tarta.

Chopped apple, to but of alsins; pepper and salt to tasts. Caramel Cake-1 cup sugar, with 3 inbispoons taken out; ½ cup butter or mixed shortening, ½ cup milk, 2 cups flour, 3 level teaspoons baking powder, a pinch of salt, 4 egg whites; mix in the usual manner for butter cakes with egg whites only; flavor with vanila, or slightly brown the extra 2 table-spoons sugar, and use, dissolved in milk, as flavoring with less vanilla. Filling: 1½ cups light brown sugar or white sugar slightly caramelized oy heating in very hot oven, 2 tablespoons butter; ½ cup milk or cream; melt the butter; add the sugar, stir until dis-solved in the milk; 'heat to boling point, boll about 13 minutes; beat until creamy, flavor with maple flavoring or caramel. caramel.

creamy, flavor with maple flavoring or caramel. No. 2. Make as above, using 11-3 cups brown sugar, 2-3 cup grated ma-ple sugar, 15 cup butter, 2-3 cup cream. No. 3. A good maple or caramel frosting is made by following the usual method of "White Mountain" boiled frosting, using 14 cups brown sugar, 14 cup white sugar, or maple sugar; 15 cup water, 2 egg whites, 15 tea-spoon vanilla; maple or caramel flav-oring to tasts; chopped nuts may be added if liked. Fondant may also be flavored with caramel or maple and vanilla and used for cake frosting.

vanilla and used for cake frosting.

Portland, Or., Dec. 15 .- Please send me a recipe for making cream centers, using glycerine. When making fondbe moulded into shape by the use of starch, is it made different from hand rolls or is the cream melted over again before pouring into the moulds? Please tell me why home-made chocolates and other candy tastes so much sweeter than factory made E. S.

I am sorry that your second letter reached me too late for insertion in last Sunday's paper. No recipes can be sent to correspondents, though I am always glad to give recipes or sug-

## EMILIE FRANCES BAUER WRITES OF OPERA "GIRL OF THE GOLDEN WEST"

Notwithstanding Americanism of Play on Which It Is B ased, of Its Action, Puccini Declares His Great Work Is Purely Italian, and Critic Agrees.

matic sense, but not more to his dra-matic sense than to his appreciation

for and his understanding of the theater, because he knew better than any other that if he selected the Belasco give me a recipe for turner it is other that it he play he would have to bring all his play he would have to bring all his a German dressing. Also a recipe for mastery to bear upon making that which in a play is essentially melowhich in a play is essentially melo-ou will answer these through ale col-umns of The Oregonian, I will be very MRS. M. B. music/ It is probable that no opera or I wonder if either of the following drama has ever had so much discussion before it was written as has had

I wonder if either of the following is what you want? One cup rice, 12 large chestnuts, <sup>1</sup>/<sub>4</sub> pound washed currants, <sup>1</sup>/<sub>5</sub> cup butter, i ounces blanched allmonds, <sup>1</sup>/<sub>5</sub> tea-tion on any stage Saturday night at the Metropolitan. It has been tried out in courts of all sorts, and juries com-to taste. Wash and boil (not stew) the rice, but do not continue cooking until quits soft. Combine with the other ingredients, having the almonds chredied and the chestnuts cooled and

cut in pieces. (2.) 4 cups sifted stale bread-(2.) 4 cups sifted stale bread-trumbs, 2-3 cup (or more if liked) melted butter, ½ cup seeded and chopped raisins. ½ cup wainut meats. broken; salt and pepper; a little sage. What Puccini was going to do with it, how he was going to treat it, was as much of a problem to the composer himself as to anyone of those who were trying and had already condemned him. What Puccini was going to do with How many times he destroyed page after page and act after act we shall

never know, but we do know that he changed his libretto and librettist completely, when the work was almost finished.

The questions heard on every lip were; How could Puccini write an American opera? How could he realize the American type? What did he know of the Western mining camps? After the cast was announced there came a new flood of questions and of criticism: How could Mme. Destinn represent that type of woman, she so essentially German? How could Caruso look the part of Johnson, the horse-thief?

In the first place, Puccini did not write an American opera and no one scouted the idea that he did more than he, when he saw the first billboards in front of the Metropolitan announcing "The Girl of the Golden West" as

an American opera" i he cried, aghast. "American opera" i he cried, aghast. "This is no American opera, it is pure Italian opera." And the biliboards were

changed. "I have not gone to geography, have gone to primal emotions," he said to me. "I believe the dramatic qualities of every human being are to be measured by a scale. In some localities certain feelings are stronger than in others and again people feel to a greater or to a lesser degree, but the real emotion, the only thing with which I can deal, or care to for that matter, and which is the essence of all drama, is not of a country or of a people.

Yet it is not to be doubted that geography, atmosphere and types were all supplied by Belasco, that magician of supplied by belast, the through the stage managers, not only through the book, but through every detail of the performance which Puccini saw. Nei-ther is there a reason why it would be more difficult to place an American than the same than to In always giad to give redupes of sub-restions in these columns. It is most convenient to answer your questions in reversed order. Where home-made chocolates seem sweeter than factory-made ones (this is not hiways the case) the difference may be laways the case) the difference may be laways the case) the difference may be laways the case) the factory, of a larger amount of glucose, which is tess sweet than sugar; (2) to the use chocolate than that usually selected by amateurs. Fondant for moulding is often made softer than that to be used "The Girl of the Golden West" has "The Girl of the Golden West" has many a lesson to teach Americans, the all-important one being that in every section of this immense country are people quite as distinct from one an-other in type as though they had been born in foreign lands. All of these have picturesque sides and they can supply inspiration, material or what-ever one may chose to call it to him who has the ear to listen to the throb of nature and to see with the artist's of nature and to see with the artist's New York has witnessed fow sights New York has witnessed few sights to be compared in brilliancy and ax-citement to that of Saturday night at the Metropolitan Opera-House, when "The Girl of the Golden West," by Puc-cini and Belasco, had its first production on any stage. The presence of the composer and of his distinguished as-sociate contributed much to the inter-est and enthusiasm which frequently verged on hysteria. When Toscanini raised the baton at \$25 every seat in the house was filled



used in precisely the same manner af did Strauss to describe the same eme-tion during Salome's tense excitement while awaiting the head of Jokansan. And it is this throb underlying every measure of the work which makes it vibrant, virile and responsive to the book in all its phases. "The Girl of the Golden West" may be regarded rather as an incident in the development of Puccini than as the great climax of his career, as there is no doubt that with a book of a different character the deeper Puccini qualities would reach greater heights. When we come from the work to its interpreters, we deal with a completely new phase, that of types. Perhaps no-where will be found a type further from what we are pleased to regard as Ameri-can than that of the early Californian, Johnson, the name assumed by the road agent instead of his own, Ramerrez, may have been anything from a Span-ter ergandee in exile to a Mexicars the music conform with this condition. Puccini, a past master of form, a mu-sician who understands the smallest de-Puccini, a past master of form, a mu-sician who understands the smallest de-tail of classical construction, has cast behind him every shackle, in fact he has torn form to tatters and he has followed his imagination and his fan-tasy with a freedom as bewildering as it is astonishing. It cannot be said that this has never been done before, as it is the idiom in which Debuasy wrote, but Debuasy, in his opera, had for sub-ject something poetic, mystical, filmy and undefinable which called for mere atmospheric tints, while Puccini was grappling with the most material and commonplace subject conceivable. Not that it was devold of poetry, of a strong human appeal, and of real, healthy sentiment, but it is an elemental poetry rooted in the depths of nature of the same character as are the great crags and the gigantic trees of fis locality. The first place be found in th erapidity of action to meet the requirement of the story, and in the sincere, simple

simple, direct force and without affec-tation. Puccini has given him mag-nificent opportunities for that luscious, beautiful voice which he used at its very best, and the dignity of the artist protected many situations where the slightest clumsiness would have been fatal. Many times he had opportuni-ties on the dramatic side which few of his other roles have afforded and he lost no effects. Madame Destinn, one of the rarest artists who has ever appeared in Amer-ics, has never been heard to better ad-vantage than in this role of a simple, natural, trusting girl, afraid of noth-ing, especially not of her own convic-tions, who was tenderly loved by those rough miners whose well-known char-acteristics were loyalty to and protec-tion of a woman, together with a sense of honer which would make it perfectly justifiable to lynch a man for cheating at cards or for seealing a horse. In this environment Minnie developed all sides of a straightforward nature, but the tender passion was not awakened: to the distress of Rance, the Sheriff, nor did it burst into bloom until John-son came; then it was logical, intense, and above all honest. Madame Destinn represented a healthy, robust girl, whose life under the trens and under the stars had given her that genial freedom and freshness so eminently typical of the West, and, great actress the stars had given her that contently freedom and freshness so eminently typical of the West, and, great astress that she is, she sensed and represented all this with great mastery. The part makes severe demands upon a voice. makes severe demands upon a voice, and in the most dramatic moments, as in the most restrained, her singing was a delight and a work of great art. Amato, as the Sheriff, gave a pictur-esque and altogether interesting im-personation, in which his splendid art and beautiful voice counted for their utmost. It may be said incidentally that this is a strongly defined type, but it has its foundation in no land and no people. This magistrate, important with the sense of his distinction, takes himself so seriously that at the most people. This magistrate, importants with the sense of his distinction, takes himself so seriously that at the most critical informatics, unconsciously as it were, be makes a great play for the center of the stage, while his pedantic superiority is in itself a grim humor. Amato carried out the eccentricities with telling effect. All the smaller roles were treated with consideration. Mrs. Mattfeid, as Wowkle, the squaw, had one or two ex-cellent opportunities vocally which she discharged in her usual conscientious manner. The rest of her work depend-ed upon pantomime, in which she showed intolligence and fidelity. After the performance an informal reception was held in the foyer of the opera-house, when a number of very distin-guished people were invited to meet Puccint.

G, PUCCINI, WHO GIVES PUBLIC FIRST GRAND OPERA BASED ON AMERICAN PLAY.

Lilian Tingle Gives Miscellaneous Ways for Making Sweetmeats Easily and Economically.

BY LILLAN TINGLE. ANDY Series No. 7.-In response to several requests I give this week a few suggestions for chocolate fillings, and some miscellaneou recipes for easily-made candies

Chocolate Filling No. 1-Soften in separate bowls equal parts of marshmallows and fondant cream. Beat well together and run into starch molds. The coloring and flavoring can be varied. Vanilla, peppermint, violet and rose flavoring, colored, respectively, cream, green, lavender and pink, are usually most popular,

Italian Creams With Egg-Two cups sugar, 1 cup thin or to cup thick glucose: 16 ounce gelatine; 1 egg white. 1-3 cup water. Cook the sugar, glucose and water to the soft ball. Add the gelatine, previously soaked and dissolved in the usual way. Let cool Beat this up, and combine with the stiff beaten egg white; then add 2 cups fondant, softened over hot water, and run into molds. Let stand over night before dipping. Use a rather bitter chocolate for coating.

Milk Chocolates-Cook 3 cups sugar. 4 tablespoons glucose and 1 cup cream as for fondant. Take care it does not burn. Pour upon one stiff-beaten egg white and beat until just soft enough to run into molds. Flavor with va-nills. If liked, use chopped nuts or French fruits, working them in as in French nought.

Nougat Fillings-Use French Turkish nought, cutting in neat ob-

long pieces and allowing them to dry a little before dipping. Orange Creams-To one small glass fine-cut orange marmalade, add grad-The before dipping of the production of the vinegar is produced in the second of the s ually enough sifted confectionery sugar

starch with bellows. Peppermint, rose or caramel marshmallows make at-tractive checolate centers. Nuts or cherries rolled in fondant make good centers; so do stuffed dates, stuffed raisins and apricots or apple-paste shapes, recipes for which have been given in these columns. Caramels, too, may be dipped, as well as any of the pulled and creamed candles, if nearly shaped. Butterscotch, pulled and rolled out thin, makes good chocolate chips. Maple Sugar, 2-4 cup thin cream, 1-4 cup boiling water; 2-3 cup wainut or pecan means. Break up the sugar. Add the water, then the cream. Cook to the soft ball, not quite to the hard ball. Remove from the fire; cool; beat until creamy; add nut means; pour into a buttered pan, and mark in squares. Ginger Candy-Make as showe, using 1 cups brown sugar. 's cup water, 2-3 putered pan, and mark in squares. Ginger, Candy-Make as showe, using 1 cups brown sugar. 's cup nut means. Cocanut, candy is similarly made. starch with bellows. Peppermint, rose or caramel marshmallows make at-tractive chocolate centers. Nuts or

BY LILIAN TINGLE.

Answers to Correspondents

riss may be mixed with of substituted for the coccanut. Pralines-2 cups white sugar, 1 cup maple syrup, ½ cup cream, 2 cups hick-ory or pecan meats. Boll to a soft ball. Cool, and beat until creamy. Add nuts and drop from tip of spoon on but-

tered paper. Date Pinochs-Five cups sugar, 1 cup Date Pinochs-Five cups sugar, 1 cup cream, 1/2 teaspoon salt. 1/2 cup maple or corn syrup, 1/2 cup cut-up dates, 2 cups walnuts. Cook together 4/4 cups sugar, the syrup and the cream. In a small pan slightly caramelize 1/2 cup sugar. Dissoive in 1/2 cup water and add to the rest of the candy. Gook all to the soft ball stage. Cool. beat: add nuts and dates and drop from end of smean or pour into buttered pans. builted and creamed candles, if heatly is haped. Butterssotch, pulled and rolled out thin, makes good chocolate chips. Maple Sugar Candy—One pound soft maple sugar, 1-4 cup bolling water; 2-3 cup wainut or pecan meats. Break up the sugar. 1-4 ball. Remove from the fire; cool: beat until creamy; add nut meats pour into ball. Remove from the fire; cool: beat until creamy; add nut meats pour into ball. Remove from the fire; cool: beat until creamy; add nut meats in squares. Ginger Candy—Make as above, using 2 cups brown sugar, 1-4 cup strown sugar, 1 cup and the soft ball. Cool: beat add favoring and nut meats and cool the soft ball. Cool is strown sugar, 1-4 cup the sugar candy is similarly made, cocoanut candy is similarly made.

It is most convenient to answer your questions in reversed order. Where home-made chocolates seem sweeter than factory-made ones (this is not always the case) the difference may be due (1) to the use, in the factory, of a larger amount of glucose, which is less sweet than sugar; (2) to the use of a more bitter or strongly flavored chocolate than that usually selected by amateurs. Fondant for moulding is

chocolate than that usually selected by amateurs. Fondant for moulding is often made softer than that to be used for dipping, by the use of a larger proportion of glucose. Any fondant usually requires to be slightly heated, over hot water, before pouring it into moulds. Be very careful not to get it too hot and thin, or the centers will be hard. A few drops of acetic acid is added by some manufacturers to keep the centers soft, but this is not to be recommended on hysienlo grounds.

the centers soft, but this is not to be recommended on hygienic grounds. I have no fondant recipe calling for giverine, nor do I see any particular advantage in using it. A teaspoonful worked into over-firm fondant would undoubiedly make it soft, but this can easily be attained in other ways. You will find some recipes for soft cream centers in another column. Very soft conters are sometimes frozen be-fore being dipped, but the amateur sei-dom cares to take this extra trouble.

## Recipes for Christmas Cookies.

SOFT MOLASSES COOKIES-One cup of molasses, one and three-fourths tea-spoonfuls of soda, one cup of sour milk, one-half cup of melted shortening, two teaspoonfuls of ginger, one teaspoonful of salt.

flavor, so a recipe that is a success

BY LILLAN TINGLE No haformation can be given by tele-homone. Inquiries should be sent in writing to this office. Fortiand, Or. Dec. 5.—Can you tell me what to put in cider to make good vinegar in a short time? R.S. The change of the weak alcohol in the cider, into acetic acid may be ac-complished by simply exposing the iquid to warm air, but the changar in-a brownish alimy feited mass of ba-teria, which multiply rapidly during the production of the vinegar. Some the seed or insegar previously made-and the winegar previously made-method is comparable to the sit. The latter method is comparable to the sit. The latter method is comparable to the sit. The latter

<text><text><text><text><text><text><text>

When Toscanini raised the baton at \$256 every seat in the house was filled and standens were there to the full limit of the law. At the close of the first act there were 16 curtain calls; when the great card game brought the second act to a gripping and sensational close there were 19, and when the final curtain dropped there were no less than 25. There were also silver wreaths for both the composer and playwright and there There were also silver wreaths for both the composer and playwright and there were flowers and laurel wreaths galore for the interpreters, principal among whom were Mme. Destinn, in the title role, Caruso as Johnson, allas Ramer-rez, and Amato as Rance, the Sheriff. The only other womap in the cast was

res, and Amato as Rance, the Sheriff. The only other woman in the cast was Mme. Matifeld, the squaw, and her part, as several of the other smaller ones, was significant, difficult and impor-tant. The interest was very tense as was evidenced from the slightest at-tempt at any sort of demonstration which was hushed down with obvious excitement until the fall of each cur-tain. tain

tain. Most important are the interpreters in a work of this sort, and of these it may be said early and heartily that it would have been difficult to assemble three more adequate in the primary roles or more able representatives of the smaller parts.

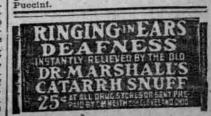
the story, and in the sincere, simple passiveness and the golden glow sug-gestive of that plcturesque country. In having done this, Puccini has accom-plished his purpose. The man who was writing under Italian skies was not dependent upon superficial, external suggestions. He was consider with the story, and in the sincere, simple dependent upon superficial, external suggestions. He was creating with a deep cosmic consciousness which reached beyond oceans and beyond

mountains. It is unnecessary to repeat in detail It is unnecessary to repeat in detail the story; it need only be said that such changes as were made brought the opers into three acts in which the prin-cipal episodes were well preserved. During the very short prelude the curtain rises and the music works out into the form which it retains through-out. There are few distinct arias, but there is much melody, continuous mel-ody, in fact, in frank, recitative form. Some of this at times seems melodra-matic, perhaps commonplace, but never Some of this at times seems melodra-matic, perhaps commonplace, but never this unless the book either by word or by situation compels it. Not infre-quently the conversation is so collo-quial and so matter of fact that no one short of a genius could have raised it into music. Puccini has always been essentially modern in his methods, but he is more so than ever in this latest creation. This is not due to the well-nigh over-

This is not due to the well-nigh over-whelming force with which this obses-sion has laid hold of the man who are writing now, but to the desire to get writing now, but to the desire to get far from the conventionality of music built upon the diatonic scale. The scale upon which the modern writer works today is pre-classic and lends it. self therefore the better to the strictly elemental emotions. But with a mar-velous sublicty of humor as well as a masterly skill in treatment, Fucchi has built much around the pure major scale, which is first heard in the waits at the close of the first act and later as the love theme. This might be consid-ered banal by those who cannot ap-preciate the humor, the simplicity and ered banal by those who cannot ap-preciate the humor, the simplicity and the suggestion, on account of ears so attuned to modern dissonances that simplicity not only startles but offends. There may be a greater musical up-

There may be a greater musical up-lift, a greater emotional sweep, more genial expression and a warmer musical appeal in "La Boheme." "Tosca," and even in "Madame Butterfly," but the mastery of orchestration in "The Girl of the Golden West" places Puccini among the few geniuses of the present era.

era. The extraordinary skill with which he has handled his subject has mani-fested itself in his remarkable blendroles or more able representatives of the smaller parts. To judge of the music, several things must be reckoned with from the be-ginning. Primarily the play is charac-teristically American, not by reason of geography of type or of national traits, but because of surpassingly quick ac-tion. This is one of America's contribu-tions to the modern stage. At best, opera as we know it is stilled, because the music holds back the action, especially where strict musi-cal form is regarded. Consequently in order to treat a book of such rapid action as is that of "The Girl of the Golden West," It was necessary to have



by the prosence of the so-called "vin-egar plant," or "mother of vinsgar"-