MUSIC

EDITED BY JOSEPH M. QUENTIN.

PORTLAND people are always glad to hear of the progress made by Portland students in the larger world of music in Europe and one of the most notable and talented of these student-singers or young prima donnas is Mrs. Kathleen Lawler Belcher, who was heard in concert, with distinguished success, in the Heilig Theater only a short time ago. Mrs. Belcher is now in Paris, France, engaged in vocal coaching for grand opera, and in a letter which has just reached this city she writes home:

"Of course I like to sing, else I wouldn't be here, but I don't like always to sing my very best and wear out my voice. Dr. Shurtleff, the clergyman who conducts the American students' meeting in this city, called and wanted me to promise to give the programme next Sunday night, which I promptly refused to do. He stated: 'But Mrs. Seagle says that you are singing so well.' I said: 'So I am, but nevertheless I can't take time to sing at the students' meetings. I am tired and am working my voice hard. That's what I am here for, and if I sing for you it means not much singing for two or three days before, as I like to do my very best always.' I also told him that I was taking a vacation near Christmas and would rest then. I promised him a Sunday night in January sure.

"I want to tell you of a tenor whom I may as well disguise as Mr. Italy. He made a small debut in a little town that is well known to all opera-goers, in the direction of Milan. He sang 'Don Pasquali.' It was to be a one-night engagement, but they asked him to do it the next night also. Italy tells me that the opera scared him, it goes so high, and he hated to begin it. Another tenor, better known, said to him: 'I have only sung the part twice in my whole career and all the tenors I know hate to do it.' Well, Italy met an agent on the street who had heard him sing several times and the agent said: 'How is Don Pasquali going?' Italy remembered what an experienced tenor had once told him, that no matter what role agents ask you for, whether you know it or not, say 'It is fine. It is finished.' So Italy talked to the agent in this strain. The agent said: 'That's good. You will have a chance to sing it soon.' Italy said: 'I don't know the mise-en-scene of it at all' and the agent said that part of it didn't matter.

"Mr. Italy went home and commenced to study Don Pasquali. Italy says that we have all heard of the geniuses who once in a while learn a role over night, but Mr. Italy isn't a genius. Italy learned the music, etc., in about three days' time. Now for the sequel: At the rehearsal the orchestra men did nothing but fight. The basso was drunk, the soprano was tired and the air in the theater building was as cold as ice; Italy found that much he had learned in the opera was to be 'cut.' Well, the first night everything went off finely and when Italy went off the stage at the end of the first act his associates praised him. Even the stage hands said: 'Brava tenore.' The prompter said: 'Keep it up like that and you will do well.' The manager said: 'Good. You will never have the same fear again.' I think that Mr. Italy deserves credit for singing in an opera he doesn't really know.

"I imagine, though, because he was not sure of his role, he became desperately interested in his lines and music. He had no time, therefore, for foolish nervousness. Italy says that he thought some of the fellows were feeling, but they had honest-looking faces. One of the stage hands gave Italy a silver snake ring for luck that he had made himself. The first night, at the opera, when Italy was making love to the soprano, there was a violent smacking of lips among the audience. Italy laughed to himself, but the soprano got mad and said: 'These men we are singing to—they are dogs.' The baritone paid 400 lires for the privilege of making his debut. Every one in the company paid but Mr. Italy, who didn't pay a red cent. Lucky fellow! You know how scarce good tenors are. Tenors can make the other voices pay up. When people usually make up a cast, they say: 'Where on earth shall we get a tenor?' Mr. Italy says the hotel people placed some flowers in his room, and that some unknown friend sent a bottle of champagne to his dressing-room. Well, Mr. Italy made a good beginning. He tried his voice on the audience and it worked."

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January 26 is the date of the next concert at the Heilig Theater by the Portland Symphony Orchestra; Harold Bayley, conductor. The symphony chosen is "Antar" (Rimsky-Korsakow). One other notable composition that will be played is the transcription, by Bruch, of the famous "Kol Nidrei" music, arranged for orchestra by Jungnickel. The symphony management has not yet determined whether there will be a children's rehearsal before the concert referred to. If so it looks at this writing that there will be no rehearsal for children unless some substantial donations are received from citizens to meet the extra expenses. A wish has been expressed that some member of the orchestra should play a solo at the approaching concert.

* * *

Miss Henrietta Holum sang "He Knows the Way" (Briggs) last Sunday morning for the offertory at Marshall-Street Presbyterian Church. This morning Mrs. Karl Keller will sing "Hold Thou My Hand" (Briggs).

* * *

William Wallace Graham, the well-known violinist, will be heard in concert at Silverton, Or., Tuesday night. Mr. Graham will be assisted by Mrs. Rose Coursen Reed, contralto, and Edgar E. Coursen at the piano.

* * *

Mrs. J. L. Freiman, dramatic soprano, and Miss Grace Josephine Brown, contralto, have been appointed soloists of the Park-Street Synagogue. Alexander Samuels is tenor and N. Abramson, basso, of this choir, and Miss Laura Fox, director. Mrs. Freiman and Miss Brown will be presented by Mrs. Rose Bloch-Bauer in recital next month.

* * *

About 35 members of the Portland Oratorio Society were present at the first rehearsal of the New Year, 1913, last Tuesday night. The society meets on the fifth floor of the Columbia building, 365 Washington street, every Tuesday night at 8 o'clock and is at present rehearsing Gounod's "Redemption," which will probably be sung in recital March 18, with Mrs. Rose Bloch Bauer as soprano soloist. Probably organ, piano, drums and trumpets will be used for accompaniment. The work is a beautiful one well worth studying and pleasing to hear. Information concerning the aim and requirements of the society can be obtained from J. A. Finley, the director, room 515 Columbia building.

* * *

At Centenary Methodist Episcopal Church tonight the gospel chorus, Mr. Hadley, director, will hold a 20-minute song service. Last Sunday night a full congregation listened to the "Messiah," sung by the regular choir, augmented by 75 voices, members of the Portland Oratorio Society, and directed by Mr. Finley, choir director at Centenary and conductor of the Oratorio Society. The chorus work was well done. The soloists all did creditably. Maldwyn Evans, director at the Third Presbyterian Church, sang "The Trumpet Shall Sound" and "The People That Walked in Darkness," in a musicianly manner. Miss Smith and Mrs. Thompson pleased with their solos, and Mr. Downing showed to good advantage in "Comfort Ye" and "Every Valley." Tonight the music will include "Te Deum" (Tours), and "The Homeland" (Dow). Mr. Hadley will sing "Nothing Satisfies" (Excell).

Mrs. J. L. Freiman.

Mrs. William Hansell Wilder.

Lowell Patton.

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A pleasant and instructive musical occasion was given at 335 Maegly street last Tuesday night by junior piano, chorus and sight-reading students, under direction of Mrs. Minnie Thompson Carty. Piano numbers and duets were given by Edward McGrath, Violet Faulkner and Alfred Manning. After the chorus drill, Mrs. Carty sang Tosti's "La Serenata" and "To Night" (Zardo). Miss Ruth Carty sang a group of three songs, "May Morning" (Manning), "In a Garden" (Cadman) and "Good Night, Little Boy" (Salter). The last number was a piano solo, "Berceuse," from "Jocelyn" (Godard), played by Mrs. Carty.

* * *

E. Cook, a pianist of Manila, and who was formerly a music teacher in this city, recently gave a students' recital in Manila, and was assisted by the Constabulary Orchestra and Mrs. Cook, organist. The programme: "Welcome," piano, four hands (Fred Behr), Lucy Kyburz and teacher; "Schottische," Op. 182, No. 3 (Streabbog), two pianos in unison, Master Fredric Funston, Jr., and teacher; "Birdling in the Cradle" (Franz Abt), Wanda Rosenstock; "Sultan's Band March" (Brown), Laura Schuman; Dancing Guvines" (Geza Hoevath), Wanda Rosenstock; "See the Pale Moon" (Compana), Misses Elisa and Adele Baenziger; "Morceaux Melodieux," Op. 174 (Gurlitt), Miss Hazel Butt and teacher; "Traumerei and Romance" (Schumann), Miss Doris Glazebrook; "Sunset" (Dudley Buck), E. J. Flinn; "Tarantella," Op. 85, No. 2 (Stephen Heller), Miss Marjore Glazebrook; "Last Smile" (Wollenhaupt) and "Danc Caprice," Op. 28, No. 2 (Edward Greig), Miss Edith Aultman; "Er der Herrlichste von Allen" (Schumann), Mrs. J. F. Boomer; "Anitra's Dance," Op. 46, No. 3, "Valse in A Minor," Op. 12, No. 2; "To Spring," Op. 43, No. 6 (Edward Greig), Miss Isabel Fleming; "Symphonie Espagnole," Op. 21, Allegro non Troppo and Andante (Edonard Lalo); violin, Godfrey Schroth, Jr., piano, Mrs. Agatha Cook; "Marche Triomphale," Op. 91, two pianos (Goria), Mrs. Agatha Cook and Miss Isabel Fleming.

Mr. Cook's new mass was sung at Manila Cathedral Thanksgiving day.

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"Ah, yes," murmured Miss Screecher, after the first selection at the musicale, "I have had some exciting experiences. Coming over from Europe a terrible storm arose, and I had to sing to quiet the passengers. You should have seen the heavy sea running."

And the big, rude man in the pink neck-tie gazed out of the window. "I don't blame the sea," he muttered.—Pathfinder.

* * *

The accomplished and obliging pianist had rendered several selections, when one of the admiring group of listeners in the hotel parlor suggested Mozart's "Twelfth Mass." Several people echoed the request, but one woman was particularly desirous of hearing the piece, explaining that her husband had belonged to that very regiment.—Everybody's Magazine.

* * *

Miss Helen Calbreath presented these students at her semi-monthly musical tea last Monday: Josephine Hefferlin, John Hefferlin, Beth Bedell, Norman Lewthwaite and Lucile Ballard.

* * *

Mrs. A. F. Petzel, contralto, sang an offertory solo at the Madeline Church last Sunday.

* * *

Miss Evelene Calbreath has left for New York to resume her studies with F. X. Arens, who considers her a clever and talented student.

* * *

The offertory tonight at the Sunnyside Methodist Episcopal Church will be Faure's "Crucifix," sunk by Harry Whetsel, tenor, and Jasper Dean MacFall, baritone. Mr. Whetsel is a newcomer to the city, and is already becoming favorably known as a tenor, possessing an unusually attractive voice of large range and sweetness of quality. Mr. MacFall, the director of music at this church, is preparing an elaborate programme of music to be rendered at the next of the monthly song services, Sunday night, February 3.

* * *

Mrs. Ella B. Jones will entertain the Self-Culture Club in the Russel building, January 24. The last meeting was was held at the East Side Library, where Miss Bailey secured the necessary books, and the regular Chautauqua course will be studied by the members. A musical and literary programme will be given.

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Howard Underhill, who is a cornetist in the United State Navy school in San Francisco, has returned to duty after the holidays. Mr. Underhill is a nephew of Mrs. Ella B. Jones.

* * *

Lucien E. Becker will give a pipe-organ recital at St. Francis' Church, East Twelfth and East Pine streets, Friday night at 8 o'clock. Mr. Becker will be assisted by Miss Rose Friedle, contralto; S. J. McCartney, baritone, and the St. Francis' Church choir. The programme is intended to please the public, who are invited to attend. No admission will be charged. The selections will include: "Spring Song" (Mendelssohn), "Pilgrims' Chorus" (Wagner), "Intermezzo," "Gavotte Moderne" (Lemare); "Evensong" (Johnston), "American Fantasie" (Becker).

* * *

A large audience attended Sellwood Methodist Episcopal Church last Wednesday night and enjoyed a piano recital by little Miss Camilla Caufield, under direction of Miss Cora Blosser. Miss Camilla was assisted by Viola Coon, vocalist, and Hazel Pelton, violinist, both of whom acquitted themselves creditably. Miss Camilla plays the piano with skill and understanding. All three girls are not over 12 years of age and give evidence of good musical ability.

* * *

Die Unterhaltungs Klasse will meet Wednesday morning at 10 o'clock at the residence of Mrs. J. C. Hare, 274 Caruthers street. The biographies of two composers, Ferdinand Hiller and J. N. Hummel, will be the main topic of discussion.

* * *

Mrs. Nathan Harris (pseudonym Hannah Quatch) has written a German musical comedy, "Die Amerikanische Cousine," for the German department of the Monday Musical Club. The members are enthusiastic about it and are anxious to begin to learn their parts.

* * *

A sacred concert will be given tonight at 7:30 o'clock in the First United Presbyterian Church, Sixth and Montgomery streets, under the direction of Mrs. C. C. Tripp. The programme: Chorus, "While the Earth Remaineth" (West); tenor solo, James Shearer; chorus, "I Love the Lord" (West); trio, "Lift Thine Eyes" (Mendelssohn), Mrs. Stokes, Mrs. Ruff and Mrs. Feemster; duet, "I Will Lay Me Down in Peace" (Herbert), Mrs. Hulburt and Mrs. Tripp; chorus, "Sing, On Heavens" (West); mezzo soprano solo, Miss Jessie Maulbetsch; duet, "I Will Magnify Thee," Miss Strong and Mrs. Tripp; soprano solo, "The Lord Is My Light," Mrs. Feemster; chorus, "Oh, Love the Lord" (West).

* * *

Lowell Patton, accompanist for the Portland Oratorio Society, formerly organist at Taylor-Street Methodist Episcopal Church and lately organist at Pilgrim Congregational Church, has accepted the position of organist at Sunnyside Congregational Church. Mr. Patton is a competent musician and has been well liked in every position so far occupied by him.

* * *

One of the least known of the talented professional musicians of this city is Mrs. William Mansell Wilder, harpist, pianist and soprano. She subjugates her identity in that of her husband, who is director of the Orpheus Male Chorus, and who also directs the orchestra that bears his name. Mrs. Wilder was largely responsible for the organization of the Gipsy Smith Chorus and for the chorus of 800 voices that sang at the open-air concert held on the night of December 31, at Tenth and Stark streets, to sing out the old year and welcome the new year. Of course, Mr. Wilder was officially director of the latter chorus, but the chorus members were not brought together magically. Most of them had to be specially sent for, through the medium of the telephone. Mr. Wilder just mentioned, casually, to his wife, that he wished to get from 500 to 1000 voices in the New Year's eve chorus, and that only about one week was left for organization. That was all the hint Mrs. Wilder needed. She took possession of both telephones in her home, and, scanning the lists of the former Gipsy Smith chorus, she 'phoned to singers all over the city, morning, noon and night, for nearly a week. Her memory helped her to recall other singers' names, and her husband helped her in her telephone activities, now and then. You can imagine what interest Mrs. Wilder had in that chorus, when it came together for rehearsal and open-air concert. It was practically her chorus, and her husband bossed it.

Mrs. Wilder is a native of Drammen, Norway, but she was taken by her parents to this country when she was a baby. In this city she has played on her harp—on which difficult-to-play-instrument she is a really first-class performer — before two Presidents of the United States—Theodore Roosevelt and William H Taft, at banquets given them in the Commercial Club rooms. Mrs. Wilder has also played her harp at most of the other principal banquets given in this city for quite a number of years, and her musicianly ability is much admired. At what are called outside concerts Mrs. Wilder is not so well known, as she invariably refuses to play in an orchestra unless with her husband.

* * *

The music school of the University of Oregon enrolled nearly 150 pupils during the first semester, of which number two-thirds are piano students and the rest vocal and violin. A considerable increase is expected for the second semester, which begins the first week in February. The first faculty concert of the season will be given Wednesday night by Miss Avis Denton and Miss Winifred Forbes, violinists, both newly engaged pianist instructors, David Campbell, pianist, assisting in a violin and piano sonata by Sogren. Miss Benton will play Liszt's "Rhapsody No. 11," "Woodland Lullaby" and "Valse Impromptu," written by Carl V. Lachmund, who is now director and dean of the school. Miss Forbes gives a movement from the Bruch violin concerto and a group of shorter numbers.

* * *

Raymond McCalson sang for the Fraternal Brotherhood last Wednesday night, his numbers being: "On the Road to Mandalay" (Speaks), and "Rose of My Heart" (Lohr). Miss Jennie Donnell was piano accompanist.

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A piano and vocal recital was given under the direction of Mr. and Mrs. Charles Swenson, last Thursday night. Those who took part in the programme were: Misses Lella Braus, Lillian Swanson, Agnes Odeen, Anna Madison, Ester Borgstrom, Alice Johnston, and Henry Odeen, Anton Erickson, Ernst Olson and Frank Randell.

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In the theosophical room, Ellers building, Tuesday night, Dr. Clement B. Shaw will deliver his second lecture of the series of three on "The Principles of Artistic Respiration."

* * *

A successful students' recital was given under the direction of Miss Gertrude Hoeber, last Monday, at 356 East Forty-first street. The students playing violin numbers were: Miss Margaret Jones, Josephine Peterson, Opal Hight, Edward Stout and Kenneth Mecklem. The piano students: Miss Winifred Jones, Nona and Jeanie Becker, Gertrude Krause, Marie Peterson and little Ruth Wilkinson. Miss Charlotte Baufield assisted by giving delightful readings, to which musical settings were played by Miss Winifred Jones and Miss Gertrude Hoeber. About 60 visitors were present.

* * *

The first of a series of informal musicales was given under the direction of Mrs. Mityiene Fraker-Stites, at the home of Mr. and Mrs. R. J. Slater, Piedmont, last Thursday night. These numbers were finely rendered: "Love's Dilemma" (Richardson), "No One Saw at All" (Loewe), "Calm as the Night" (Bohm), Miss Lucy Stanwood; "The Chrysanthemum" (Salter), "My Heart is Weary" (Thomas), Mrs. Millie Tidd-Slater; "Shadow March" (Del Riego), "The Asra" (Rubenstein), Mrs. Edith Mickham-Densmore; "Drink to Me Only" (Old English), "The Requiem" (Home), Louis Yost; "If I Built a World for You" and "Sunbeams," Miss E. McBride; "A Spray of Roses" (Sanderson), "I Wonder If Ever the Rose" (Slater), Miss Ethel Belts; "The Maiden in Gray and "Corisande" (Sanderson), Miss Edna Slater. Miss Ethel Fraker and Miss Gladys Morgan were able accompanists. Later in the evening Mr. and Mrs. Stites each favored the guests with several musical selections.

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The Council of the American Guild of Organists met recently in New York City and approved of the list submitted of the new officers of the Oregon chapter.

* * *

Frederick W. Goodrich will dedicate the new pipe organ of St. James' Cathedral, Vancouver, Wash., this morning at 10 o'clock, when solemn high mass will be celebrated. During Mr. Goodrich's absence today at St. Mary's Cathedral, this city, where he is organist, the substitute organist will be Miss Florence Day.

* * *

While singing before the German Emperor and Empress in the earliest days of her career, Madame Clara Butt, the contralto, who is now touring this country, had an amusing though disconcerting experience. His Majesty, supposing from her finished rendition of a German song that she could speak his native language, began a conversation with her. But her knowledge of the German tongue, apart from song literature, was so slender that, to her intense embarrassment, she could not reply. The Emperor quickly "caught on," saying laughingly in English: "Though you have mastered the beautiful poems of Goethe, you would not be able to ask for a second cup of tea."

* * *

Maud Powell, who is to appear at the Heilig in recital Wednesday night, has just returned from Honolulu, where she played at several recitals with tremendous success. The Honolulu Star-Bulletin of December 31, said of her: "With the first notes drawn from the strings of her violin last night Maud Powell delighted, then thrilled and lastly conquered her hearers in the Royal Hawaiian Opera-House: Nor did she stop there. From first to last her concert was a crescendo movement, rising to a constantly higher level of emotional values until it culminated in the brilliant "Fantasie de Faust," bristling with technicalities which were no difficulties to the genius that overcame them with the east of a mounting bird." Miss Powell, who is also an accomplished literary woman, write this exquisite poem, entitled "An Impression of Hawaii," when visiting that charming place:

A many-hued pearl set in a sapphire sea,
Where the winds and the waters caress and coax the soul to gladness,
Where good fellowship reigns supreme and June abides alway,
Where earth, with artless charm, plays at being heaven,
Where I left a throb of my heart and where I will return some day to find it in the gentle custody of the Hawaiian muse of rhythm and sweet melody,
Ahola nui.

Wednesday's night's concert is the second in the Portland Musical Association series. Maud Powell will present an interesting programme, including Marian Bauer's "Up the Ocklawaha," Coleridge Taylor's "Concerto in G Minor," written for and dedicated to Maud Powell, a Bach sonata and several smaller numbers.

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On account of the Maud Powell concert, Miss Thelma Waters, contralto, has been requested to postpone her recital at the Campbell Annex, to Tuesday night.

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CHINESE ART OF 200 B. C. COMBATS OLD IDEA

Facsimiles of Sculpture Dating to Period Shortly Before Dawn of Christianity Show Race to Have Been Behind Greeks, Says Alfred Tingle.

BY ALFRED TINGLE.

"THE unchanging East" is a very popular phrase, but, like many other popular phrases, it is quite misleading when it is not meaningless. So China has been looked on as a concentrated essence of conservatism, as having, till the late revolution, remained the same "for thousands of years." Here we have an opportunity to test the truth of these ideas.

In Northern China there is a hill called Hsiao Ta'n'g Sham, on the side of which is a temple dedicated to the ancient worthy Cr'u Shi Wen. At this temple have been deposited the oldest known examples of Chinese sculpture. They might almost be called the oldest fragments of Chinese pictorial art, for they are line drawings, probably executed directly on the stone, which have been lightly incised and so made permanent. It is easy for anybody visiting that out of the way spot to get facsimiles of these drawings, by a process related to printing, and essentially like that by which ancient monumental inscriptions are reproduced in Europe. The incised figures come out in white on a dark ground, only confused by the presence of flaws in the stone, which also show white.

A set of these "rubbings" has found its way to this country and will shortly be exhibited at the Portland Museum of Art. There are eight stones in all, showing scenes of a most varied nature. Battles, hunting scenes, pageants and historical or mythological incidents are displayed, and from them we can get some idea of the life and customs of ancient China, as well as of Chinese art before the Christian era. So great have been the changes that a person well acquainted with the China of today but ignorant of the origin and mythical allusions of these pictures, might decide that they were the product of some other country.

Take as an example the picture on one of the largest stones; we see a King drawn in a four-horse chariot, all four horses being harnessed abreast. Other chariots, drawn by two horses only, preceed and follow him, while mounted men, mostly armed with bows and arrows, fill up the gaps in the procession. Here we have the outcome of an art not young and vigorous, but already conventionalized. These horses use their heads and legs not as a Chinese pony ever did in real life, but as an old-fashioned London coachman would like his pair of high-steppers to do. The convention is not lacking in decorative value, but it shows the artist to have passed beyond the stage of attempting naturalness. The draughtsmen of a later period of art abandon again these stiff attitudes and while they produce animals often much more grotesque, it is plain to see what is the natural phase they have attempted to present.

Customs Are Revealed.

But these figures show more than the art of the period; there is something of customs, too. The chariots and the manner in which the horses are yoked to them have long since passed away. No such vehicles are to be seen in the China of today. Of the mounted men, too, nothing in their outfit, from cap to shoes, is now represented in modern China; even their seat on horseback has altered. These ride with quite a long stirrup and straight leg, while the mounted Chinese of today bend the knee till the thigh is almost horizontal. But the saddle cloths, plainly shown in these pictures, are exactly such as might now be bought from any saddler in Pekin:

On another stone we have a scene which helps us to date these sculptures. According to tradition the nine sacred tripods, palladia of the Empire, were lost in the year 232 B. C., while being carried across a river. In 194 B. C., an unsuccessful attempt was made to recover them. One was dredged up, but "a dragon came from within it and bit the rope by which it was being hauled ashore, so that it sank down and was no more seen."

Here we are shown this incident; the tripod is already almost in a position of safety. The dragon not yet having put out his head, we are left to guess what he was like.

Series Carries Idea.

Probably he was not dissimilar to that on the next stone, where we see his relation. This picture is of special interest as being absolutely the first known representation of the Chinese dragon in art. That he is not very distinctly shown is due to the effect of time and weather on the stone, but it is clear enough that he does not differ materially from the conventional dragon of today. Above him are seen the sun, the moon and some of the constellations. Among the latter the Great Bear and Lyra (under whom sits the Weaving Maiden) are distinguishable. The moon is shown with its traditional inhabitants, the toad and hare. Of the toad we hear little in modern mythology, but every Chinese child knows the hare who sits in the moon pounding herbs (some say husking rice) in a stone mortar. Clay figures of her are sold everywhere at the Moon Festival. The Red Crow who lives in the sun is also shown deserting his post. He is flying down to earth for a fresh supply of the Herbs of Immortality, on which alone he feeds.

Another picture gives us a representation, again the first known in Chinese art, of the phoenix—the bird later considered as the peculiar symbol of the Empress. Here it resembles the peacock, with also a suggestion about it of the argus-pheasant. Several phoenixes are perched on the roofs of a group of pavilions and are being fed by very natural-looking monkeys. There is a lack of conventional treatment about the birds and animals here, as also about the fishes in other pictures of the series, which contrasts strongly with that generally accorded to the horses and human beings. The lower part of this design is concerned with an event in Taoist mythology—a visit by Mu Wang to the Queen Mother of the West.

Fighting Scenes Depicted.

The remaining pictures represent in a confused way scenes of hunting, fighting, tribute bearing and acts of homage. In several of these, Scythian bowmen, distinguishable by their tall pointed caps, play a part. In the lower right-hand corner of one slab is a spirited little battlepiece, in which the horses are far more realistically drawn than elsewhere.

Above it is an admirable portrait of President Taft. The modern commentator is inclined to suggest that he is here prophetically shown receiving a deputation which is requesting him to formally recognize the Chinese republic.

When we consider that this work, the oldest of its kind known, dates only from the first or at earliest the second century B. C., we are forced to reflect that China and Chinese civilization are neither so old nor so fixed in type as is generally believed. We have here an art both younger and cruder than that of Greece, which had reached its highest pitch centuries earlier. Innocently and uncritically accepting Chinese boasts, we have proclaimed, and still foolishly proclaim, their civilization to be the most ancient known, though it is infantile by comparison with those of which we are the heirs.

How primitive must have been the conditions under which the early Chinese lived is disclosed in a measure by the legend of Ch'u Shi Wen, to whom the temple containing these works of art is dedicated.

He and his wife are canonized as examples of filial piety. Though a poor man he endeavored to support his aged mother, who was old, blind and toothless. Times were hard and he was unable to obtain soft food such as the old dame could chew. Then his wife came to the rescue; she was suckling their only son; she would give her milk to her mother-in-law also. This was done till a new difficulty arose; there was not enough milk for both the baby and the crone.

After a family council it was decided that the baby, though an only son, must be sacrificed. It should be buried alive that its grandmother might live; a man may have many children, but only one mother.

Needless to say, the gods intervened; in the act of digging the grave the pious couple discovered a buried treasure which raised them to affluence and enabled them to live happily and prosperous ever after.

Belgians and Portuguese Battle.

LISBON, Jan. 11.—(Special.)—A deplorable misunderstanding occurred between the Portuguese and Belgian authorities on the common Congo frontier, owing to a dispute over the region of Cantcage, in the district of Lunda, where the Portuguese have built a town. The Belgians, claiming the territory as belonging to them, attacked the town, drove away the small Portuguese garrison, and compelled the local Mayor to recognize Belgian authority. But the defeated garrison, having received reinforcements, attacked the Belgians in their turn, and defeated them in a regular battle, entailing heavy losses on both sides.

NINE CHILDREN ATTEND REUNION FOR FIRST TIME IN EIGHT YEARS.

MRS. M. E. VINTIN, OF 1163 VANCOUVER AVENUE, AND FAMILY.

A family reunion was held at the home of Mrs. M. E. Vintin, 1163 Vancouver avenue, during the holidays. The nine children were present the first time in eight years. Soon after the reunion they departed to their homes. Reading from left to right, those shown in the picture are—Standing, Roy Vintin, George C. Vintin, Edward L. Vintin, D. E. Vintin. Sitting, Lobbie A. Vintin, Mrs. E. J. Rollins, Mrs. B. E. Gray, Mrs. M. E. Vintin, Mrs. W. C. Rutlidge, Mrs. W. H. Snook.

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