

# Oregon Congress of Women

BY ABIGAIL SCOTT DUNIWAY.

The equal suffrage movement, having passed from the tentative stage of its being into that of a tangible reality, being now in active existence in the great and rapidly growing states of Wyoming, Colorado, Utah and Idaho, and it becoming desirable, in order to prove to the general public the widely extended progress the cause is making in the adjacent states of Washington and Oregon, where equal suffrage amendments are now under consideration, the official management of the Oregon State Equal Suffrage Association, two years ago established the Oregon Congress of Women, which held its second biennial session in Portland, April 11, 12 and 13, of this year.

The objects of this congress, as explained by its constitution are broader in scope than those of any other organization of women. It calls together, for a general "round up," every organization it knows of, in which women are working for the good of the race. Its representation is not Protestant nor Catholic; nor is it republican, democratic, populist or prohibitionist, but it permits adherents to all or any of these organizations to air their theories so long as they conduct themselves courteously toward all others. That such an aggregation of feminine thought forces could co-operate in harmony through three evenings of active effort, is encouraging proof that women are rapidly learning to differ without discord.

There was no perceptible hitch in the proceedings of the congress from start to finish. There was some disappointment when an expected participant failed to appear as advertised, owing to the prevailing epidemic, la grippe, but there was at no time any lack of intellectual reserve force to supply such a deficiency.

From first to last, the presentation of reports, essays, speeches and musical numbers followed each other in rapid succession, each seeming more preferred, if possible, than its immediate predecessor. There were reports from Women's clubs, Relief Corps, United Artisans, St. Helen's Hall, the Patton Home for Aged Women, the Local Council of Jewish Women, women in prison work, the Portland Woman's Union, the Home for Unemployed Women, women in hospitals, Women's Work at Railway Stations, the W. C. T. U. and Noon Rest, the Florence Crittenden Home, the Equal Suffrage Association, the Woman's Congress Association, Woman's Suffrage in New Zealand, Woman's Suffrage in California and Washington, Working Women's club, the Boys and Girl's Aid Society, the Lady Maccabees, Ladies' Relief Society, Women in Insurance, the New Musical Education, the School of Voice, Movement and Philosophy, and the Federation of Women's Clubs. There were greetings to congress and clubs, and responses by presidents of same; there were eulogies in memory of Sarah B. Cooper, and Frances E. Willard; there were opening prayers at every session by eloquent clergymen—save one, and that one, oddly enough, if we are to believe what is generally said of our sex, was a silent prayer by a noted Christian Scientist.

There was an address of welcome by Governor Lord, read in his absence by the president of the congress. Letters endorsing equal suffrage from the supreme court of Idaho; there was music of the most classical and diversified character, from sentimental to pious, and from gay to patriotic; there were speeches by ladies without manuscript and papers upon all sorts of topics, ranging from sanitation to theosophy in its relation to motherhood, from the science of body building to the servant girl problem; from flax culture to kitchen gardens, and from charity to philanthropy; while art, science, business education, religion, handicraft morals and patriotism received due consideration.

Although it is well known that the president of the congress and of the State Equal Suffrage association is an anti-prohibitionist of the most pronounced type, who claims that prohibition, being a doctrine of force, cannot

be a logical method for women to pursue in dealing with intemperance, the president of the White Ribbon Army was accorded a gracious hearing and was graciously combatted by an equal suffrage report from the chair, who claimed that women should seek first the kingdom of liberty and its righteousness, if they would even hope to be fine enough to rear a race of men and women capable of being a law unto themselves. That this sentiment was echoed by the large body of lookers on as well as by the participants in the congress, was in ample evidence at every regime, and is the prevalent feeling that just such a congress, united of course in the locality calling for it, should be held in every important center in Oregon and Washington. The congress is like a living inland ocean, that fed by a thousand streams from as many sources, is constantly rising. The sunshine of liberty has broken through the dark clouds of ignorance and intolerance, and, shining in full effulgence upon the snows of apathy and silence, has started the trends of women's thoughts into a patriotic and irresistible current. There will henceforth be no more rest for their awakened intelligence until the full ocean of their patriotism shall flood upon its billows the full-rigged ship of liberty at whose mast-head shall forever stream the magic pennant, proclaiming "equal rights to all and special privileges to none."

The only subject on the program for the closing evening session of the congress was patriotism. Women were full of anxiety because of the imminent horrors of war and their songs and speeches thrilled the multitude like the echoes of an electric storm. The addresses of Mrs. W. H. Gaines, of Portland, and Mrs. Alice Moore-McComas, of California, were of a patriotic order. Mrs. H. R. Duniway's beautiful rendition of the "Star Spangled Banner" in costume evoked the wildest applause, the audience rising and waving handkerchiefs as she waived a silken flag and sang. And when the president added, as the fair vocalist left the platform "Did you ever notice that liberty is always represented by a woman," the enthusiasm reached a height seldom witnessed in any church. The charming solo "Columbia, the Gem of the Ocean," by Miss Gladys Jones, added to the fervor of the occasion to which everybody lent voice.

Thus, as briefly as possible, I have sketched the outlines of the three days' doings of the Oregon Congress of Women. To have given all would have completely filled even so ample a journal as the Woman's Edition of the TIMES-MOUNTAINEER.

## MUSIC AMONG THE GREEKS.

In all probability the Greeks borrowed the elements of their musical system, as they did many other of the arts and sciences, from their neighbors, the Egyptians and the Phoenicians. They carried it, as well as the plastic art, to a degree of perfection never attained by their older neighbors.

The music of early Greece is closely connected with their myths; and much that is historical is blended with legend to such an extent that it is often difficult to separate them. By familiarity with their myths and semi-historical stories illustrated in their art and poetry we may draw many conclusions as to the important place occupied by the tonal art in the lives of these people, from whom we have inherited much that is beautiful. Apollo, god of the muses, is frequently represented in art with the lyre; Hermes, the reputed inventor of the lyre, being obliged to surrender that instrument to Apollo in payment for cattle stolen from the latter. The Homeric myth is this: "Apollo wings death dealing arrows but his bowstring being doubled or trepled suddenly produces sweet sounds that heal the wounds, and give comfort to the troubled mind. Thus he of the murderous bow also presided over the manly and ethical element in music which stimulated the warrior to deeds of daring and supported the soul in its struggles with adversity."

In Orpheus was personified that charming power of music which nothing could resist. The wild beasts drew near and crouched at his feet, mountains and forests bowed to his will, even the terrible rage of the Furies was calmed by his entrancing tones which gained him free admittance to that dark abode of his lost wife, Euridice. Homer makes frequent allusions to the power and use of music. During the Argonaut expedition Orpheus is said to have stimulated, by his music, the courage of the heroes. Ulysses, hearing of the power the Sirens had over sailors passing near them, caused himself to be lashed to the mast that he might hear their beautiful melodies. To ensure safety to his ship he ordered the ears of the sailors to be filled with wax. Orpheus is said to have so far surpassed them in musical skill that the alluring Sirens cast themselves into the sea in despair. Achilles relieved the monotony of life on shipboard by playing the lyre, the art of which was taught by a Centaur.

One of the oldest traditions referring to Apollo as god of the lyre is that in which Marsyas, the celebrated flute player, was flayed alive for presuming to enter a musical contest with the son of Latona.

While Apollo was regarded as the personification of that noble power of the tonal art which was able to purify and elevate the mind; Bacchus was representative of wild, frolicsome music which was always sung in the chorus praising the god of spring and protector of rural life.

The German myths of the Sorely and the daughters of the Rhine originated from the legends of the Mermaids who were fond of singing rippling melodies while splashing in the waves.

About the year 1,000 B. C., the Olympian games were instituted. Songs of celebrated poets were sung at the banquets given after the gymnastic contest. The Pythian games dedicated to the Pythian Apollo were confined to musical contests in which the contesting parties sang a festival hymn accompanied on stringed instruments or flutes; the reward being a simple laurel wreath greatly prized by the recipient.

A very close relation existed between the music and the poetry of the Greeks, the former being considered as the complement of the latter. The poet and the musician were often the same person. The poets sang their compositions to the accompaniment of the lyre, hence the term "lyre poet" had a more literal significance than it now has. A vase in the museum at Munich represents a contest between the poets Alcaeus and Sappho, each accompanying the poetical composition on a harp.

The Dorians led in the earlier development of the tonal art in Greece and gave their name to the scale that became and remained the national one. The Dorian scale, or mode, was always employed when singing the praise of their gods and of their native land, and when glorifying all that is noble and sublime.

In 676 B. C., Tyrtaeus, the warrior and bard, roused the Spartan youths to acts of heroism by his patriotic songs. It is he who introduced the use of the trumpet among the Spartans. The strange and warlike sound of that instrument put the Messenians to flight.

The father of Greek music, Terpander, who flourished about 640 B. C., founded the famous Sestian school sometime after the first Messenian war. This school was proud to claim such names as Arion, Alcaeus and Sappho. Terpander had great influence among the Spartans and was long gratefully remembered by them, chiefly because his melodies were found to exercise the highest moral effect upon the spirit and courage of the youths. His influence was so great, that according to a prophecy of an oracle he settled, by the power of his song, a great party disturbance that threatened the safety of the state. He made a collection of Asiatic, Egyptian and Aeolian melodies and set to music a number of foreign poems. He is supposed to have invented a new notation and enlarged the zithern from four to seven strings. About twenty years later there was introduced into Sparta both choruses and waddances which became very popular among the youths of that country. Near the close of the sixth century B. C., fe-

male choruses and the flute, also the Sydian scale was imported from the east. These were pleasing to the people but were condemned by the teachers and philosophers, as enervating and effeminate.

During the time of the Athenian ascendancy, Pisistratus, the tyrant, regulated on a grand scale the magnificent Athenian processions held every four years in honor of Palas Athena. He added to the gymnastic displays and horse and chariot races, contests of musicians, singers and dancers, as well as recitations of portions of the Iliad and Odyssey, accompanied on musical instruments. The frieze of the Parthenon shows performers on the lyre and flute, and proves that the zithern also was used in the festivals of Minerva.

The spring festival held in honor of Bacchus, consisted of fantastic processions, dancing and singing of the Dithyrambus, a wild, rugged poetry of a jubilant character in praise of Bacchus. Arion is accredited with the first Dithyrambus, from which in later times grew the Greek drama. In time, speech took the place of song, and accompanying gestures developed into dramatic action, the whole assuming the character of a stage play. Thespis is said to have been the first to complete the transformation by performing on a rude stage erected in a wagon; thus the attic tragedy was originally derived from the worship of Bacchus.

The Greek drama had more the character of the modern opera than of the drama as we know it. The chorus was one of the leading features in all dramas. The stately and more dignified tragedy was followed by the Satyric drama, a chorus sung by men dressed as satyrs. The chorus had a twofold object, instruction and entertainment. Some were connected with stirring events, such as the Fall of Troy and the Labors of Hercules. The office director of the chorus was an important one. It was the duty of the oldest and wealthiest Athenian families to provide members for the choruses, the successful one being honored by his name being engraved on a tablet recording the fact. The greatest poets interested themselves in training the choruses and dances. Stage processions and dramatic dances arranged for performance around an altar accompanied by choruses of an appropriate nature are to be found in the Antigone of Sophocles, the Bacchanalian chorus, which has become so celebrated through Felix Mendelssohn's music to Antigone, and which is commonly known as the Bacchus chorus.

We can form some notion of the popularity of these musical representations when we read that the people came from all the country round and sat in the theatre under an open sky all night, in order that they might be in their places for the performance the next day.

It is interesting and worth remembering that the father of Greek tragedy, Aeschylus fought in the battle of Salamis and Sophocles led the dance of the Athenian youths celebrating that victory on the same day that Euripides was born, September, 480, B. C.

In the beginning of the fifth century B. C., Pythagoras and his disciples began their musical theories. They conceived the idea that the universe is governed by musical intervals founded upon mathematical rules. Pythagoras claimed there exists a mysterious relation between the seven tones of the scale and the seven planets. He believed that sweet harmony and flowing melody alone were capable of restoring the balance of a disturbed mind, and of renewing its harmonious relation with the world. Playing on the lyre formed a part of the daily exercises of his disciples. It is to be regretted that all search for any of their melodies has been in vain. Pindar, the greatest of the lyric poets of Greece, was a disciple of Pythagoras and a celebrated writer of melodies, several of which have been preserved and deciphered. Thus we can form some notion of the practice of this school. For a long time there was much difficulty in deciphering Greek musical manuscripts satisfactorily till it was discovered that they thought the scale downward instead of upward.

The greatest philosophers of Greece made music the subject of their most serious deliberation. They claimed that only that character of music should be

encouraged that ennobled and exalted the mind. The use of instruments of many strings was discouraged. They opposed the use of the flute and other music at their dinners, saying that it greatly interfered with conversation.

In common with the plastic art, music and poetry united in the chorus of the tragedy, and reached the highest stage of perfection in the time of Pericles, who was a liberal patron of these arts, and erected the Odion for musical and poetical contests. In no country, either ancient or modern, can we find a people among whom music had a more important part, or entered more completely into their lives, both public and private.

MARY E. FRAZIER.

## FLOWER CULTURE CONTINUED

### How to Succeed With Rose Cuttings.

To be a successful grower of rose cuttings is an art comparatively few have acquired. Yet the number who have tried and failed, is not few, for who is there who loves not roses, or cannot get slips from a friend or neighbor at any time? Indeed there is little danger of having our choice rose repeated in every garden by giving a cutting from it, for almost ninety-nine per cent. of slips of roses given, rot and disappear forever.

A few words by one who has had some experience on the way to treat slips so as to insure their successful growth, might be acceptable to some reader of this paper.

Anyone, with a little care, may have the loveliest tender tea roses grow from cuttings gotten from a friend. Find your location, and prepare your soil before hunting your slips, so that on getting them they can at once be put down. If your soil has any alkali in it, discard it entirely, and dig a ditch deep enough to contain a box—any length you please—but it must be twelve to fourteen inches deep. See that it has perfect drainage; that water will not lie in the box, even when the soil is in it. If your soil is free from alkali, use no box, but dig your ditch all the same and fill it with three parts coarse sand or gravel (not rocks). Let one-half of fourth part, or in other words, one-eighth of whole be old, dry manure, (cows) well pulverized. The remainder, or one-eighth, should be good, loose soil, or well decayed leaf mould. Mix all thoroughly and it is ready for your slips.

Put two-thirds of the cutting under ground, and about two or three inches apart. They must not be disturbed for one year from time of planting. In finding slips, get ones that grow near the ground, not too old and hard, yet not tender, young ones, but at the happy medium. Break them off with a heel if possible, but it don't matter much, for they will grow even if they have flower buds on. Let all leaves or buds on at time of cutting, remain. If you plant in the fall it matters little about location, but protection from winter frost and spring winds is necessary. When summer comes they have root enough to stand the hot sun if properly irrigated. If planted in spring or summer—good success has been had as late as June—find a partially shaded place protected from wind. It must be kept constantly damp, either near a small stream of water or supplied by a leaking hydrant or a large oil can, for once drying out is sure death. If you follow this plan you will be surprised how many of your slips will grow.

You may make some mistakes at first, but the lovely rose garden you will soon have will pay you a hundred fold for all your trouble.

Mrs. G.

## THE ANTELOPE FAIR

The Stockmen's Union, of Antelope, are now making a fine one-half mile race track, at that place, and are making other necessary improvements for holding their Second Annual Fair during the second week in October. At which liberal premiums will be offered for stock and other exhibits.

Good liberal purses will be hung up for special contests and athletic exercises. They also offer \$150.00 in premiums to the exhibitors of the best fleeces of wool.

For particulars and catalogues

Apply to  
E. M. HALEY,  
Sec'y Stockmen's Union,  
Antelope, Oregon.