

WOMAN'S



club has begun, in imagination, to build a little club house that will be a paradise of rest and culture for the earnest workers in this city.

A special session of the Woman's club was held last Wednesday from 1:30 to 2:30 to discuss the club house and incorporation matters. It was deemed best to incorporate at once under the social form of incorporation. Mrs. W. O. Speer and Mrs. T. W. Buzzo were added to the incorporation committee and they will prove invaluable in that work.

It was decided to suspend the rules and

nothing to be desired in the way of completely covering the subject. And her perfect pronunciation and graceful delivery are a delight to eye and ear.

She commenced with the first definite shape and character soon after the Reformation and said the encouragement given to the practice of music by the successive sovereigns of the Tudor dynasty, both by their precept and example, laid the foundation of a school of music. Mrs. Holbrook traced the evolution of church music from the fifteen hundred years after the dawn of the Christian era, when it was monopolized by the church,

and adjourned at the hour fixed, 8:30. Papers were read on English history, literature and art, from 1760 to 1811.

Miss Gwynne reviewed England's achievements, her gains and losses, and general complications with other nations during the reign of George III.

Miss Josephine Laird, in a general discussion on literature, reviewed the works and characteristics, both literary and personal, of such writers as Burns, Goldsmith, Hume, Gibbon. History was raised to the rank of classic literature. The author's lot was financially a hard one.

Miss Ewing's paper considered England in the world of art. Reynolds, Gainsborough, Wilson, Turner and minor artists, as Benjamin West and Ramsay, were dealt with as to pictures painted, and the special field in which each excelled.

Each paper was followed by general discussion and consideration of the questions presented last week.

Next week the club meets with Miss Ewing and Miss Briscoe, room 30, Lenox block.

When one walks into the dainty studio of Frances Jurgens-Kleinschmidt it seems like entering, in truth, the abiding place of true art. From a fair rose tinted face of a dream maiden, one turns to a seascape treated with vigorous touch and freedom of outline; one can almost hear the roar of the breakers; from that to a holy nun with "That light that never was on sea or land" illuminating her perfect features; turn which way one may, there is always something beautiful or fascinating to hold the eyes.

You are asked, "Which do you like best?" and are unable to reply. Of the charming nudes there are many—almost life-size, one is. They are admirably set to display their beauty—in black frame, with drapings of black, a canopy overhead in which gleams an electric light playing on the picture.

One is called "The Rescue," a girl of rare beauty standing on the seashore, where the breakers come nearly up to her. The water just breaking over the dimpled feet and spraying the rounded flutters. In one hand a sea bird, its mate fluttering by her side. So lifelike is the girl, which was painted from a bonny Scottish model, one wonders she does not open her lips and speak.

Another is the "Goddess of the Moon," a perfect figure floating in lambent air, just a hint of starry drapery, and above is the crescent moon. An exquisite nude is a pretty girl reaching up for the Will-o-the-Wisp, the name of the canvas. She is just rising from the water, her feet touching still the willows, while underneath gleam white water lilies with their hearts of gold.

One piece shows a pretty girl standing among the pink and white blossoms of spring. She is pondering deeply. This is a composite picture, the artist using the best features of nine friends.

One sees cupids often, but not such a cupid as the winsome love who is sleeping for once, in a misty cloud, with intricate draperies floating gracefully into space. These are the principal nudes.

The finest piece is a nun. It is pastel, but in enduring form, painted on French canvas. The expression, the attitude, are perfect. The detail and treatment seem almost to preclude the idea that the work was done by a girl like Mrs. Kleinschmidt. She has been advised not to accept, any offers yet made for the canvas.

One model, a grand old man, posed often. "Elijah" seems ready to step out of the frame. The writer is loath to leave these large pieces and yet when one takes up the smaller oils, detail and treatment are the same. In that one studio of two rooms were pastels, water colors, oils, crayons, pen and ink, every form of expression found in art work. Her figure work was all done from models, her roses, fruit, birds, from nature. It seems impossible one artist could do use pastel, water colors and all the other modes and do each so perfectly.

Regarding Mrs. Kleinschmidt's miniatures, one could talk of them for hours. One of Anna Held in "Papa's Wife," would tempt any one to forget not one but all the ten commandments.

Here in her home are living mementos

until she stands with the highest. Her last teacher was Herr Adolph Jahn, the great master of Dresden.

An unusually interesting evening was enjoyed by the members of the West Side Shakespeare club Tuesday. They met with Mrs. A. H. Whitchee in the Lenox, and everyone seemed to have interesting questions to ask, to which others gave equally interesting answers. Every once in a few weeks a club will have just such "feast of reason and flow of soul."

The members also discussed several important local questions, one in particular, which the federation of city clubs will take up and bring before all the clubs, was discussed. A woman, in speaking of the incompetency of a certain official, said:

"Well, there is one way we can manage it. When men such as he seek re-election, or men we know will be inefficient want office, we can use our influence with our husbands, brothers and sweethearts to defeat them."

So the men will have a new factor to deal with on the next election.

Because the club women have attempted little should be no criterion by which to judge them. What they have undertaken they have put through to a successful issue. Witness the art exhibit and the anti-expectation law. Wait a few weeks, and to use the vernacular, "There will be something doing."

The usual roll call and discussion of the paper read by Mrs. F. A. Gilbert was enjoyed. The questions for next time were given out and were as follows:

- ACT V.
1. Purpose of the sleep walking scene. Mrs. Daum, Mrs. Dickson.
 2. English epicures, "illy-livered." Mrs. Berry, Miss Crossman.
 3. "Let our just censures," "old age." Mrs. Stevens, Miss Fosselman.
 4. "They have tied," describe "bear baiting" sport. Mrs. Cutting, Mrs. Lindsey.
 5. Meaning of "strike beside us," to whom does it refer? Mrs. Jackman, Mrs. Campbell.
 6. How was witch's prophecy fulfilled, that Banquo's children should be kings? Mrs. Sheehy, Mrs. C. S. Lewis.
 7. Bruited treacherous. Mrs. Whitchee, Mrs. Woodbury.
 8. Lo, what does "Roman fool" allude to? Mrs. Ingle, Mrs. Dunstan.
 9. "My better part of man." Mrs. Yencey, Mrs. Fenlon.
 10. Explain—Where stands the accused head? Mrs. Gosman, Mrs. Mullins.
 11. Angel patter producing forth. Miss Coffin, Mrs. Gilbert, Mrs. A. J. Lewis.

Mrs. F. A. Gilbert, vice president of the club, read a paper on Lady Macbeth. She advanced several new ideas and asked the club to study them. She thought there was little to say which had not already been said. Her given name was "Grauch" and Mrs. Gilbert depicted her early life and her first husband. She was of royal birth, and her pedigree was given. She thought her hatred of Malcolm was caused by his ordering her only brother put to death. Her grandfather was killed in battle by an ancestor of Malcolm. Mrs. Scott Siddon's idea of Lady Macbeth was that owing to her Celtic origin she was a woman of small stature, fair and with blue eyes. Mrs. Gilbert said that she had always thought her the reverse—a large, commanding woman, with black eyes and hair. This was probably because when a child she saw Juanachek play the role.

Mrs. Gilbert thought she must have been of very lovable and winning character, as her husband never addressed her without some form of endearment. Her will power and her intellect, however, are superior to both her husbands.

When she once made up her mind to accomplish a deed Heaven and earth could not move her from her purpose. She was just the opposite of Macbeth, who was of weak, superstitious and vacillating nature. He was a brave and gallant soldier and fought nobly, even to the bitter end. But all that was for his own glory, he knowing that if he saved

as the prince of Cumberland. She gave it to show the evil in Macbeth's heart before he returned to his wife.

And he wrote her because he knew she was to be much cleverer than himself and that she could devise ways and means to put the king out of their path forever. Mrs. Gilbert thought that though ambitious, it was for her husband Lady Macbeth was ambitious. She knew him well, that he would never be happy unless he were king. She had to aid, even to murder. Mrs. Gilbert asked:

"Who is not ambitious? If not for themselves for some dear one." Then she alluded to Bryan's wife and other women of the age who have helped their husbands in their ambition. She thought any true woman would do so. She recalled Lady Macbeth's soliloquy when reading the letter, where she calls on the spirits that attend on mortals to unsex her, steel her for her work and fill her from her crown to her toes with direst cruelty. The meeting with Macbeth, his telling of the approach of the king and her advice. All the horrible scene was analyzed. Macbeth's womanish fears, her manly courage, rousing him to excitement, "I dare do all that may become a man, who dare do more is none."

The horrible waiting, waiting after the sound of her bell tells him now is the time to strike. But for the wine she had taken to buoy her up she would give way beneath the terrible strain. Her declaration that she would "Have done it herself had he (the king) slept." Mrs. Gilbert then told of how Mrs. Scott Siddons, in studying the role, when she got to the assassination scene grew afraid and fled to her room where her husband was and lay down undressed, afraid to put out the candle.

Mrs. Gilbert told of Lady Macbeth's feelings as she forced herself to replace the dagger and cover the grooves with blood when her husband is too frightened to go back to the scene of the murder. From that time on Lady Macbeth was wholly occupied in supporting and overcoming the nervous weakness of her husband. She realizes that he is at one time on the verge of madness.

She feels if she loses her self-control both are lost and must perish miserably. Her anguish and the retribution which has descended, are told when she says: "Naught had, all's spent; when our desire is got without content. 'Tis safer to be that which we destroy, than by destruction dwell in doubtful joy."

From now on Macbeth ceases to consult her; when she questions, he tells her to wait till she can applaud the deed. A disbeliever in spirits herself, she became a living ghost which haunted the grim old castle, through the night walking down its darkened and dismal corridors, a crazed somnambulist. Her powerful will had the ascendancy during the day, but at night it had no power over her sleeping hours. They say "murder will out," and Lady Macbeth revealed her inmost thoughts during her sleep walking. "Out, out, damned spot!" Of all subsequent murders and deeds of blood, "I believe she knew nothing until they were accomplished," and I believe her husband's crimes ultimately caused her death. Some claim she suicided. I think so, and would like the club to study it up.

At the meeting Saturday of the Anacanda Woman's Literary club, the subject discussed was the "Reformation in Germany." The papers were highly interesting and the meeting proved to be the most entertaining yet held this year.

Mrs. Dr. Leahy read the first paper, which contained the life and teachings of Luther and Calvin. Mrs. Leahy's paper was unusually well written and well rendered, making it very interesting as well as instructive to the members of the club. Mrs. Leahy described how the teachings of Luther and Calvin changed the lives of a great many people and also the history of this period and how Luther by his genial manner won many friends and followers.

Mrs. W. A. Bower gave the second paper, "Intellectual Progress of the Period," and was ably touched upon. Mrs. Bower told of the influence which the lives of Erasmus and Gutenberg had on the universities and learning of the time.

In current events, Mrs. D. J. McDonnell gave accounts of wireless telegraphy and the numerous large organs in use today. The program for the meeting today was as follows: "Miscellany," Miss Gleason, Mrs. T. J. Fitzgerald; "Current Events," Mrs. Teresa O'Donnell.

The Homer club met with Mrs. C. W. Clark last Monday. During the half hour devoted to current events, illuminated manuscripts, foreign news, Bandmann's success in New York, the respect shown our flag abroad, higher education of women, and quotations from a year-book were discussed.

The "Guelphs and Ghibellines," a paper by Mrs. Hendricks, traced the origin of the two great factions which strove for the ascendancy in Italy in the twelfth and thirteenth centuries. Much of romantic interest attaches to the city of Florence, which was rent by internal dissensions so bitter that all the populace became antagonized.

The final supremacy of the Guelphs was emphasized and the genealogy of this powerful line of chiefs was carried down briefly to Honover, Brunswick and Saxony, and thence through the Hanoverian prince, George I, into England, thus giving the family name of Guelph to the present ruling house of Britain.

This paper was followed by a violin selection, "Traumerel," by Mrs. Pierce, accompanied by Mrs. Clark.

In the second paper Mrs. Speer briefly outlined "The Life of Dante," the chief poet of Italy, and the father of its vernacular literature.

The influences of the Greek poet and the philosopher, Homer and Plato, upon the Florentine singer were described, and the inner life of this "prince of poets" was divided into two periods—that of his youthful love for Beatrice and that in which was composed the masterpiece of mediaeval poetry, that grand vision of hell, purgatory and paradise.

Mrs. Moore followed with a few remarks upon the ancestry of Dante, and Mrs. Pierce spoke of his musical ear.

The third subject for the afternoon—a five-minute sketch of Fra Angelico, was given by Mrs. Hammond, who called attention to the fact that this artist painted only religious pictures, and that all of his angels had youthful faces.

At the conclusion of the program refreshments were served and a social half hour enjoyed.

The club will hold its next meeting with Mrs. E. B. Weirick, 527 West Park street, when the members are requested to answer roll call with a quotation from Dante.



FRANCES JURGENS-KLEINSCHMIDT.

hold the next meeting of the executive board a week from next Wednesday.

Mrs. Donnelly, the energetic chairman of the music department, announced a concert by the members of the music department to be given at her home on the evening of November 7. Not only club members but any outsider who enjoys good music will be welcomed. The admission fee is only ten cents. Mrs. Donnelly is anxious to make money for the club and if after paying for new music and other regular expenses anything is left from the concert the club purposes to give, it will be turned over to the club.

Resolutions drafted by a committee to send to Mrs. McKinley were read and ordered spread on the minutes.

Mrs. Donnelly reported another offer from Mr. McKenna, advance man for the Chicago Symphony orchestra, and after discussion his offer was accepted. The orchestra will appear in Butte February 1 under the auspices of the Woman's club.

Miss Telfer, the youngest sister of Mrs. MacNevin, who is visiting here, played charmingly a violin solo, "Flower Song," accompanied by her sister, Miss Maud Telfer. She is very young to play as she did, correctly and sympathetically.

Mrs. Lucy S. Beebe gave a delightful little talk on the notes musicians she had met at the Royal Academy of London, she being a member. She told of Rubenstein whom she heard when a child. He played a concerto of his own with orchestra and several solos. She said he worked himself up to a tremendous pitch of excitement, but calmed down rapidly. She told of Pianist Vladimir de Parkman, his wonderful phrasing, his perfect rendition of Chopin. His fiancée, Miss Oakley, assisted him, playing several solos. If she played well he embraced her before she left the platform. If she did not do as he thought well, he frowned at her.

Her account of Liszt, whom she heard shortly before his death, was interesting. He played one of his own compositions and some of Chopin's. Mrs. Beebe said we would not call English people plagiary if we had seen them that night. They went wild, throwing bouquets, corsage bouquets and buttonholes at him. He was presented with an elegant floral lyre. Then she spoke of George McKenzie, one of three blind brothers. Mrs. Beebe took each in turn, professors and all, telling only of those whose names would be familiar to Americans.

Of the last Manuel Garcia, still living, of Sir Arthur Sullivan, whom she said musicians censure for writing light operas almost entirely. She said it was ill health made him do it; he could make money more easily that way. She spoke of his "The Light of the World."

William Shakespeare she called an all around musician, well known to Americans, many of whom were his pupils. John Thomas, harpist and writer of much of the best harp music. She ended by speaking of those who were her classmates who have since become well known. Ben Davis, Marie Tempest, Arthur Goring Thomas, Maud Valerie White, etc.

Miss Spencer of Great Falls enraptured the club with her beautiful voice, a concerto of rare compass and velvety softness and sweetness. She was accompanied by Mrs. C. Oral McFarland perfectly. Mrs. Frederick W. Holbrook read the paper of the afternoon, "Church Music of England and Its Composers." As usual with Mrs. Holbrook's papers it left

and stated that from that time "the history of church music was the history of music." She gave the history of the change from the simple forms of church music to the present ornate and often florid church music. She explained how political upheavals retarded at different epochs the progress of music, and of the ones which have remained a heritage to posterity.

She declared that "In the long period preceding the Reformation the names of English musicians occupy positions as honorable as any of those of other centuries." She gave the names and histories of many; John of Salisbury, the friend of Thomas a' Becket, Adam of Dore, Gregory, etc. Many compositions of 1250, and on down through the centuries were spoken of. "Even so late as the time of Orlando Gibbons, there is scarcely any difference between the style of the madrigal, which may be taken as the highest form of secular music, and that of the anthem form of sacred music."

Mrs. Holbrook told when the history of church music really began, in 1547 when Cranmer's adaptation of the Litany into English was first sung. In a book of English composers she found 56 names prominent and the history of one she declared was the history of all. Her description of the anthems which were celebrated, the many church compositions of the ages was complete and so worded it was clear even to "The laymen." She gave the history of such compositions as have descended to this century. "The charm which is found in the music of all the old writers and the satisfaction which it always brings to the ear, arises from the manner in which they all employ tonal preference to dominant tones. From the tenderness with which the voices are used."

She dwelt on the time of the Commonwealth when the choirs were silenced, the singers dispersed. She then took up the restoration of it all. And also on the masters of church music, Hamfray, Blow and Purcell, the founders in fact. She ended her paper with "Let us hope for church music and expansion and development of its highest and noblest forms."

Mrs. Holbrook was followed by Mrs. H. V. Winchell, who sang some of the quaintest old English music, Handel's "Oh, Lord, Correct Me," "Polly Wiltis," by Dr. Arndt, "Loch Lomon," and "The Lark Now Leaves His Watery Grave." She was in excellent voice, her clear, pure soprano voice, perfectly controlled and handled, delighting as usual the audience. The range and compass of her voice is always apparent and the lilt quality of the songs seemed to just suit her. Yet one remembers how she sings the masterpieces with the same ease and grace.

Mrs. Charles Copenhaver, Mrs. MacIntyre and Miss Pettibone sang charmingly an old English selection, Tallis' Evening Hymn.

The special session as usual next Wednesday at 1:30. Mrs. T. W. Buzzo will be in the chair, as Mrs. Wetthey will be well on her way to Mexico.

One of the interesting features of the afternoon was the discussion by Mrs. C. W. Paine of the paper and of old church music. Whatever the subject under discussion Mrs. Paine always has a fund of information regarding it.

The Monday Night club met with Miss Lillian Gwynne promptly at 7 o'clock,

and adjourned at the hour fixed, 8:30. Papers were read on English history, literature and art, from 1760 to 1811.



MRS. D. A. DICKSON.

Prominent in Club Circles; Member of Shakespeare and Woman's Clubs

of the beautiful places visited. Listening to her vivid description, she talks as charmingly as she paints. And she is not selfish, for she welcomes all visitors heartily, explains her work and talks understandingly of art.

Mrs. Kleinschmidt is a Montana girl, born and educated in Helena. Her husband was also born and educated there. They were the first native born Helena couple to wed. Her art study has been exhaustive and she intends to keep on

the crown for Duncan he would eventually wear it, he being a grandson of Malcolm.

Lady Macbeth's first appearance in the play is where she has received a letter from her husband in which he tells her of his meeting with the three weird sisters, and of their prophesies, three of which two have already been fulfilled. Mrs. Gilbert repeated the soliloquy of Macbeth after Duncan tells him that his son, Malcolm, is to be known hereafter