MUSIC NOTES.

"Tosca" and "Romeo et Juliette"—Russian and Old Music.

CALENDAR.

Sunday.—Metropolitan Opera House, 8:30 p. m., operatic concert at popular prices; Carnegie Hall, 3 p. m., concert of violin music by Ysaye; Academy of Music, afternoon and evening, concerts by Ireland's Own Band; Arion Hall, Brooklyn, 4 p. m., private concert.

Monday.—Metropolitan Opera House, 8 p. m., Italian opera, "Tosca"; Knabe Hall, 8:15 p. m., illustrated lecture by William J. Henderson, on Beethoven's instrumental music; Carnegie Hall, 3:30 p. m., Aptommas' harp recital.

Tuesday.—Mendelssohn Hall, 3:15 p. m., song recital by Miss Leila Morse and Kelley Cole; 8:15 p. m., concert by the Volpe Orchestra; Carnegie Hall, 8:15 p. m., concert by the precocious violin player Vecsey; Waldorf, 8:15 p. m., concert for charity by Mme. Sembrich and others.

Wednesday.—Metropolitan Opera House, 8 p. m., Italian opera, "La Traviata"; Mendelssohn Hall, 3 p. m., recital of violin music by Fritz Kreisler; Carnegie Hall, 8:15 p. m., concert by Mme. Samaroff, pianist.

Thursday.—Mendelssohn Hall, 8:30 p. m., concert of old music by the American Symphony Orchestra and Sam Franko; afternoon, song recital by Myron Whitney; Metropolitan Opera House, 7:30 p. m., German opera, Wagner's "Siegfried"; Association Hall, Brooklyn, 8:15 p. m., concert of chamber music by the Adamowski Trio.

Friday.—Metropolitan Opera House, 8 p. m., French opera, "Romeo et Juliette"; Mendelssohn Hall, 8:15 p. m., concert by a child pianist.

Saturday.—Carnegie Hall, afternoon, violin recital by Vecsey; 8:15 p. m., concert of the Russian Symphony Society; Metropolitan Opera house, 2 p. m., Italian opera "La Gioconda"; 8 p. m., "Lucia di Lammermoor"; No. 141 East Fortieth-st., 3 p. m., chamber music by Arthur Whiting.

The second of Mr. Sam Franko's concerts of old music will take place in Mendelssohn Hall next Thursday evening. Madame Gertrude May Stein will sing, and the programme will consist of a concerto for strings by Antonio Vivaldi (died in 1743), a solo cantata, "Schlage doch, gewünschte Stunde," with bells obliggato by Johann Sebastian Bach (1685-1750), Johann Christian Bach's symphony in G minor (1735-1782) and the overture and ballet music from "Piramo e Tisbe" by Johann Adam Hasse (1699-1783). The solo cantata is unique among the compositions of the greatest of the many Bachs. It is a delightfully melodious arioso, with accompaniment in the homophonic style, with bells ringing tonic and dominant, to suggest the dramatic effect called for by the poem, which begins, "Haste to strike, O longed for hour!" It was obviously composed for a private funeral service, as it has no place in the order of exercises which prevailed in Bach's time in the worship of the German Reformed Church. The concerto by Vivaldi is one that Bach admired so much that he transcribed it for the organ, making additions and improvements in the text, which Mr. Franko has retained in restoring it for performance by an orchestra of strings.

Dr. Frank Damrosch has selected "Elijah" as the oratorio to be sung by the People's Choral Union at its annual concert in March.

M. Ysaye, who, if his manager is to believed, has given concerts in nine cities as far apart as Toronto, Chicago, St. Louis, Madison and Buffalo, in as many days, will give another concert in Carnegie Hall this afternoon. Again he will have the help of the Symphony Orchestra, and Mr. Walter Damrosch and his programme will contain Bach's concerto in E flat, No. 2; Vieuxtemps's in D minor, No. 4; the "Parsifal" paraphrase by Wilhelmj and Bruch's Fantasia on Scottish airs.

Josef Hofmann is now making his fourth Western trip for this season, and before his return he will be heard with the Cincinnati and St. Louis Symphony orchestras, and will give recitals in Nashville, Louisville, Chicago, Milwaukee, Toronto, Montreal, Ottawa and Buffalo. Hofmann's next appearance in this city will be in Carnegie Hall on Sunday afternoon, February 12.

In Mendelssohn Hall, on next Tuesday afternoon, Miss Leila Morse and Kelley Cole will give a song recital with Miss Ethel V. Carr at the pianoforte. Following is the programme:

Duets:
"Durch die wolkige Maienacht" } ....Ries
"Neuer Frühling" }
Miss Morse and Mr. Cole.
Recitative and aria from "Sigurd" ....Reyer
Kelley Cole.
Lieder:
"Canzonetta" ....Kienzl
"Vergebliches Ständchen" } ....Brahms
"Erinnerung" }
"Sonntag Morgen"
Miss Leila Morse.
Lieder:
"Mein schöner Stern" } ....Schumann
"Geständniss" }
"Erstarrung" ....Schubert
Kelley Cole.
Songs:
"L'Esclave" ....Lalo
"The Mountain Maid" } ....Old English
"Since First I Saw Your Face" }
"Hope" ....Melville
Miss Leila Morse.
Songs:
"O Sleep" ....Händel
"Two Gondoliers" ....Schubert
"Phyllis Has Such Charming Graces" } ....Old English
"Come, O Come, My Life's Delight" }
Kelley Cole.
Duet:
"Beim Scheiden" ....Rubinstein
Miss Morse and Mr. Cole.

The first concert of the Volpe Orchestra, Arnold D. Volpe, conductor, will take place in Mendelssohn Hall on next Tuesday evening. Louis Edlin will make his first appearance as solo performer on the violin. The programme will be composed of Beethoven's Symphony No. 2, Vieuxtemps's Concerto in D minor, Tschaikowsky's Serenade for strings and Dvorak's Slavonic Dances.

At Mendelssohn Hall, on January 26, Miss Ida Maurpel will give a recital of pianoforte music. Miss Maurpel is a native of New-York, who has been studying with Leschetizky in Vienna, and was heard in Berlin in October, 1903. She has played in New-York, but not under the favorable conditions that now offer.

Mr. Fritz Kreisler's first recital of violin, which was announced for February 1, will take place in Mendelssohn Hall on the afternoon of January 18. Here is the programme:

Suite, E minor (for violin and piano) ....Bach
Prelude and Allegro ....Pugnani (1727-1803)
Chanson Louis XIII and Pavane ....Couperin (1685-1965)
Menuetto ....Porpora (1686-1767)
Humoresque ....Dvorak
Twenty-fourth Caprice ....Paganini
Fugue, A minor (for violin alone) ....Bach
Concerto No. 2, F sharp minor ....Vieuxtemps

Madame Samaroff, pianist, will give her first concert in America at Carnegie Hall next Wednesday evening, beginning at 8:15 o'clock. She will be assisted by Mr. Walter Damrosch and the New-York Symphony Orchestra and the programme will be as follows:

Overture, "Benvenuto Cellini" ....Berlioz
Concerto, op. 54 ....Schumann
Mme. Samaroff.
Piano soli:
(a) Notturno ....Sgambati
(b) Humoresque ....Tschaikowsky
(c) Etude, op. 10, No. 3 } ....Chopin
(d) Polonaise, A flat, op. 53 }
Mme. Samaroff.
Orchestra pieces:
(a) Bridal Song } ....Goldmark
(b) Serenade }
(From the Rustic Wedding Symphony.)
Concerto No. 1, E flat major ....Liszt
Mme. Samaroff.

At the Academy of Music this afternoon and evening concerts are to be given by an organization which goes by the name of "Ireland's Own Band." It is said that it was founded in Dublin in 1883, has won prizes in many musical competitions and is the present holder of "The Freeman's Journal" All Ireland Challenge Cup, which it has held for seventeen years. Like the French and English bands, which preceded it here, "Ireland's Own" played at the World's Fair in St. Louis last summer.

Mr. Charles Henry Meltzer, of Mr. Conried's staff, has added to the translations in existence of Wagner's drama one of "Die Walküre," and it has been officially adopted at the Metropolitan Opera House. Without being slavishly literal, it is faithful in spirit to the original, and, if it were possible to read during a performance, musical persons unfamiliar with the German language would find their enjoyment greatly enhanced because of the metrical accord between the words of the version and the music.

At its third concert next Saturday evening the Russian Symphony Society will offer the third symphony of Tschaikowsky (in five movements—the only symphony in which he discards the traditional quaternal division), the "Danse de la Fée Dragée," from the same composer's "Nut Cracker" suite, and Rubinstein's Russian Dance and Trepak, besides these novelties: K. Dasydoff's Romanza and Rimsky-Korsakoff's suite, "The Fairy Tale of Tsar Saltan," arranged by the composer from his opera (prologue, four acts and seven tableaus), "Fairy Tale of Tsar Saltan, His Son the Renowned and Mighty Paladin, the Prince Guidon Saltanovich and the Beautiful Tsarevna Lebed," written in 1899-1900 on a libretto, based on the fairy tale in verse by Pushkin and produced at Moscow in 1900. The fairy tale (1831) was the product of Pushkin's delving into the rich field of Russian folk-tales, with which the English scholar Ralston attempted to familiarize the western world many decades later. In both suites the instrument celesta will figure for the first time in this city in accordance with the requirements of the scores, and Mr. Safonoff, honorary vice-president of the Russian Symphony Society, has volunteered to play the measures allotted to the instrument. Another point of personal interest attaches to this concert through the participation of the Choral Art Society of Brooklyn, James H. Downs, director, in part songs: Tschaikowsky's "Cherubim Hymn," Taneyeff's "Sunrise" and Grechaninoff's "Autumn." The proceeds of the concert will go to swell the relief fund for the widows and orphans of Port Arthur victims.

"Siegfried" will be the only German work performed this week at the Metropolitan Opera House. The other operas in the repertory will be Italian and French. Among them two will be awaited with special interest. The first is "Tosca" and the second is "Romeo et Juliette." Neither of these has yet been heard this season.

"Tosca," which will open the week to-morrow night, will reintroduce Floria in the person of Madame Eames, who has lately sung the part at the Paris Opera Comique, winning the enthusiastic approval of no less a person than M. Sardou by her acting, and earning critical applause by her singing. Miss Mulford, a young artist, will for the first time sing the small part of the Shepherd. As for the men, interest will be equally divided between the Mario of Mr. Caruso and the Scarpia of Mr. Scotti, who long since proved himself a magnificent exponent of the character. The Angellotti of Mr. Dufriche, the Sacristan of Mr. Rossi, the Jailer of M. Baillard, the Spoletta of Mr. Giordani and the Scairrone of Mr. Bégué will complete the cast. Arturo Vigna will conduct.

For Wednesday evening the bill announced is "La Traviata," with that queen of Violettas, Madame Sembrich and an inimitable Alfredo in Mr. Caruso. Mr. Scotti will resume the part of Giorgio Germont, Madame Jacoby and Miss Bauermeister will sing the minor parts of Flora and Annina, and the cast will also include Messrs. Bars, Dufriche, Bégué and Giordani, Conductor, Arturo Vigna.

On Thursday evening the third stage in the cycle of "Der Ring des Nibelungen" will be reached with "Siegfried." Interest in the performance will be divided between the new interpreters of Brünnhilde and Siegfried (Mme. Senger-Bettaque and Heinrich Knote), and the familiar exponents of the remaining roles, among them notably Mme. Louise Homer, whose voice will be heard in the music of Erda; Miss Marguerite Lemon, who will sing the Woodbird; Mr. Van Rooy, who has a place apart in music-drama as the Wanderer; Mr. Goritz, a grewsome Alberich; Mr. Reiss, as Mime, and Mr. Blass, the Fafner. Alfred Hertz will be at the conductor's desk.

MISS IDA MAMPEL.
She will give a pianoforte recital in Medelssohn Hall on January 26.

The reappearance on the bills on Friday evening of "Romeo et Juliette" will be hailed with joy, doubtless, by thousands who prefer the graces of French music to German music-drama. The cast will include a radiant and tuneful Juliette in Mme. Eames, a remarkable Romeo in Mr. Saleza, a fine Frères Laurents, Pol Plancon; an excellent Capulet, Mr. Journet, and exponents of Tybalt, Mercutio and the Duke in Messrs. Bars, Parvis and Muehlmann. Miss Lemon will sing the dainty and engaging role of Stephano, and Miss Bauermeister will again be an efficient Gertrude. Mr. Nahan Franko, who has already directed a performance of "Romeo et Juliette" in Philadelphia this season, will conduct.

Saturday will be devoted to Italian opera. At the matinee, Ponchielli's "La Gioconda" will be interpreted for the third time this season, with the original cast. Mme. Nordica will sing the title role, Mme. Louise Homer will be the Laura and Mme. Walker will reappear as La Cieca. The Enzo of Mr. Caruso, which won fervent praise some weeks ago, will be one of the chief attractions of the performance. Mr. Plançon will be heard to advantage in the music of Alvise. Arturo Vigna will conduct. "Lucia di Lammermoor" will be the programme at the ninth of the popular Saturday evening performances, with Mme. Sembrich as Lucia, Miss Bauermeister as Ailsa, Mr. Dippel as Edgardo, Mr. Parvis as Lord Ashton, Mr. Journet as Raimondo and Mr. Bars as Arturo. Mr. Vigna will conduct.

The soloists at to-night's Metropolitan Opera House popular concert will be Mme. Aïno Ackté, Miss Olive Fremstad, Miss Bella Alten, Pol Plançon, Otto Goritz and Master David Sapirstein, who, on this occasion, will make his first appearance at the Metropolitan. David Sapirstein, who is said to be a gifted young pianist, hails from Pittsburg, and is only fifteen years old. He studied first under his grandfather, who had been an opera singer; later with Mr. Gittings, of Pittsburg, and at the National Conservatory of Music, where his teacher was August Spanuth. At to-night's concert he will play Chopin's Concerto in E minor. Mme. Aïno Ackté will sing the "Jewel Song" from "Faust" and Massenet's "Pensée d'Autonne." Miss Olive Fremstad promises the favorite aria, "O don Fatale," from "Don Carlos"; Pol Plançon will contribue a grand air from Ambroise Thomas's opera "Le Tambour Major"; Mr. Goritz will be represented by the "Toreador" song from "Carmen" (in German), and a "Rauschlied" by Paul Th. Miersch. Miss Bella Alten is announced for an aria from Felicien David's "Perles du Bresil." The orchestral selections will include the overture to "Zampa," Victor Herbert's "Yester-Thoughts" and "Badinage," Hallen's "Norwegian Rhapsody" and the Coronation March composed for King Edward by Saint-Saëns. Nahan Franko will again have charge of the orchestra.

A concert will be given at the Waldorf next Tuesday evening in aid of the Jennie Clarkson Home by Madame Sembrich and others. The Jennie Clarkson Home for Destitute Children was given its name by the late William R. Clarkson, of Plainfield, N. J., as a memorial to his daughter, Jennie Clarkson. Mr. Clarkson's original gifts and immediate bequests amounted to about $27,000. With that money a farm of 153 acres was purchased, and the old house on it was enlarged and fitted for the work of the home. According to the terms of Mr. Clarkson's will, his entire residuary estate, amounting to several hundred thousand dollars—after two life interests expire—will become the property of the home. The farm home is healthfully and beautifully situated at Katonah, Westchester County, N. Y. The programme of the concert follows:

Piano solos:
(a) Arietta ....Gluck
(b) Etude de Concert ....Schloezer
Miss Elsa Breidt.
Aria, "Le Roi de Lahore" ....Massenet
Mr. Parvis.
Flower Song from "Faust" ....Gounod
Mme. Jacoby.
Air des larmes, "Martha" ....Flotow
Mr. Nulbo.
Aria ....Mozart
Mme. Sembrich.
Songs:
(a) Sehnsucht ....Castelle
(b) Nocturne ....Chadwick
(c) Madrigal ....Harris
Mme. Jacoby.
Romanza ....Svendsen
Nahan Franko.
Songs ....
Mme. Sembrich.
Piano solo, Caprice Espagnole ....Moszkowski
Miss Elsa Breidt.
Chansonelle, Mare Chiari ....Tosti
Mr. Parvis.

Mme. Blauvelt, who will be the soloist at the fifth symphony concert of the New-York Symphony Orchestra on Sunday afternoon, January 22, at Carnegie Hall, will sing Cherubino's air from Mozart's "Le Nozze di Figaro," which she has not sung here before. The concert will open with the Symphony No. 1 by Brahms. The other orchestra numbers are Wagner's "Siegfried" idyll and the prelude and finale from "Tristan and Isolde."

Next Tuesday evening Franz von Vecsey will give a second concert at Carnegie Hall. Among the selections he will offer on that evening will be the Mendelssohn Concerto, the "Carmen" Fantasie, by Professor Hubay, and the Witches' Dance, by Paganini. Herman Zilcher, of Berlin, will be the pianist. His first afternoon appearance will take place at Carnegie Hall on Saturday, January 21. He will give a recital in Brooklyn on Thursday, January 19. His immediate engagements following will be in Washington and Philadelphia. He will appear on February 1 in Chicago, and go thence to Detroit, Cleveland and Boston.

TWO FAMOUS CONDUCTORS.
Modest Altsohuler, conductor of the Russian Symphony Society, and Wasili Safonoff (seated), director of the conservatory at Moscow, who is here to conduct Philharmonic concerts.

MME. LILLIAN BLAUVELT.
She will sing at the concert of the Symphony Orchestra next Sunday.
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Myron D. Whitney, jr., basso, will offer the following programme (with Bruno Huhn as accompanist) at his recital, to be given in Mendelssohn Hall on Thursday afternoon at 3 o'clock:

In Amor ....Cavalli
Aria from "Stella del Nord" ....Meyerbeer
Primo Amore } ....Widor
Perché }
Nissun lo Sa ....Vannuccini
Come Raggio di Sol ....Caldara
Gentilina ....Gordigiani
Widmung ....Schumann
Todesehnen } ....Brahms
Minnelied }
Two Songs ....Rübner
Couplets de Vulcain ....Gounod
Sérénade Toscane ....Fauré
Médié ....Gounod
Chanson de Mai ....Witzig
Tallyho ....Clark
Finland Love Song ....White
Bedouin Love Song ....Chadwick

The musical world of Albany enjoyed the second meeting of the Diatonic Club last week. The programme, consisting exclusively of German music, was arranged by Mrs. Auguste Lewi-Ballin and Charles Wade Walker. The paper of the evening, on "German Music of the Last Two Decades," was read by A. W. Lansing, and was interpreted by well known musicians of Albany. Minor W. Gallup played two Hungarian dances by Brahms on the piano, Mrs. Auguste Lewi-Ballin sang songs by Redecke, Carl Bohm and Ries; Charles Ehricke played the violin, Miss Grace Rathbone Patton sang three Strauss selections and Roy Rhodes sang bass songs by Brahms, Wolf and Strauss.

The second concert of the Mendelssohn Trio Club will be given at the Hotel Majestic on Tuesday afternoon at 3 o'clock. The programme will include Trio, op. 1, No. 1, by Beethoven, the "Dumky" trio by Dvorak, and sonata by Nicode for 'cello and piano. Reed Miller, tenor, will assist.

The second matinee of the Brooklyn Arion will occur this afternoon at 4 p. m.

At Carnegie Hall to-morrow at 3:30 Aptommas will give another harp recital.

A PUNJAB "GUNPOWDER PLOT."

Some rather amusing correspondence—amusing, at least, on one side—once passed between two high officials, Sir Charles MacGregor, who commanded the P. F. F. and Sir Æneas Perkins, who at that time was chief engineer of the Punjab. The occasion resulted from an inspection by Sir Charles of a fort between Kohat and Bannu called Bahadur Khel. This fort, which was built in the early days of our frontier occupation, has in the interior a double-storied keep, the upper story of which is used as an officer's resthouse and the lower story as a store, or go-down. Sir Charles arrived there one evening and slept in the resthouse. Next morning he made his inspection of the fort, and among other places he ordered the store, over which he had passed the night, to be opened. He saw inside a number of barrels. "What are these?" he said. "They are gunpower barrels, sir," was the reply. "Good heavens!" said the astonished general, "do you mean to say I was sleeping last night over gunpowder? Who is responsible for putting them there?" "The public works department, sir." There was no great love lost between the general and the chief engineer, so the former wrote officially in his severest manner to the latter, pointing out the carelessness and laxity which had been displayed, rubbing it in for all he was worth. However, he reckoned without his host. In his reply Sir Æneas regretted that Sir Charles was nervous about the matter (those who knew MacGregor are aware that a braver man never breathed), but that there was no real cause for apprehension, since sleeping above gunpowder barrels was quite unattended with danger as long as the barrels were empty! If Sir Charles had made further local inquiries he would have been informed that after use on the construction of the adjacent road the empty barrels were stored in the fort.—(Blackwood's Magazine.

STUDIO NOTES.

Louis Arthur Russell is enjoying a busy season in Carnegie Hall, his three days in New-York City being practically full. The Newark branch of his conservatory is also having an unusually fine year, Mr. Russell's personal instruction is largely with professional singers.

Recitals by pupils of the Wirtz Piano School are to be as follows: Saturday afternoon, January 7, by the young people; Saturday evening, January 7, by the adult class, and Saturday evening, January 14, by the following pupils: The Misses Mildred Ellis, Margaret Kitchelt, Mae Symes, Isabel Carroll and Grace Elwood and Adolph Roemermann.

Carlo Kohrssen is at work on a book of value to the piano student. It contains photographs showing all the positions of the hand while playing, and is full of general information on the subject.

Miss Margaret Goetz and Glenn Hall gave the third of Miss Goetz's series of historical song recitals at Carnegie Chamber Music Hall yesterday morning, before a large audience. The extended repertory shown in Miss Goetz's recital work is represented in her "History of the German Lied," "Folk Songs and Art Folk Songs," "Songs of Schubert," "Modern German Composers," "Modern Contemporary Composers," "The Songs of Shakespeare," "Three Hundred Years of Italian Song," "Women Composers" and "American Composers."

Mrs. F. Kurth Sieber, vocal teacher, of Brooklyn and New-York, has removed from her studio at No. 501 Carnegie Hall to more commodious quarters in the same building, at No. 843. She still retains her studios at No. 34 Plaza-st., Brooklyn, for the accommodation of her Brooklyn students.

Rose Stange, the voice teacher, makes a specialty of coaching talented voices for engagements in opera, oratorio and concert, at her studio, No. 277 Fifth-ave.

Dr. Edouard Blitz, of No. 853 Carnegie Hall, carries out the methods officially adopted by the conservatories of France and Belgium for acquiring sight singing in a short time.

Agnes Sumner Geer, reader and entertainer, of No. 138 Fifth-ave., will take part in the programme with the Arion Male Quartet, at Huntington, Long Island, on Wednesday evening, January 18.

Mme. Anna Bulkeley Hills, on Monday, January 16, from 4 to 7, will give a musical at the Chelsea, No. 222 West Twenty-third-st., assisted by eminent artists. No cards have been sent out.

Mme. Zilpha Barnes Wood announces the first chorus rehearsal of "Cavalleria Rusticana" at her school, No. 68 West Thirty-fourth-st., on Wednesday evening, January 18. The chorus class is open to any one wishing to study repertory and possessing a good voice.

The students' musical of the Zellman Conservatory of Music, of No. 60 West One-hundred-and-twenty-sixth-st., took place on Wednesday evening, January 11, the performers being the Misses Marie Karl, Minnie Zellman, Leonora Ghetti, Emma Schwab, Gladys Hays and Claudia Kornicker; also David Schonauer, basso.

COSSACKS AS SCOUTS.

As Told by One of Them—Episode of the Picket Line.

Among the many soldiers' tales received from the front there is the following narration published in the "Saratoff Listok," in the actual words of a Cossack, and teeming with naive humor.

"Don't believe, sir, all that that Nikifor tells you; you know he hails from the village of Kebekoffka, the people of which, all and sundry, are famous as braggarts, and he tells lies just like all the rest. But I will tell you the truth of the affair. I come from Kebekoffka. Well, we were with the whole division as it retreated from Saimai-tsi. After we had gone a day's march we were disbanded and formed small detachments. Nikifor, Panas and I were sent off to reconnoitre. The sun was going down, so we halted and intrenched ourselves as well as we could. The scent of flowers was all around us. Manchuria is, indeed, a heathenish land, and therefore I will—still, it is a lovely place. Before we laid ourselves down to rest we thought we would take a bath in a little river that ran before us at a distance of about a couple of hundred paces. You know, we Orthodox must have our bath. We had gone only a few steps when we observed about a dozen almond eyed yellow skins. The devil only knows where the rascals had come from, but there they were, just as if they had popped out of the ground.

"True it is that the yellow skins are not the worst enemies, although they are so sly and artful. We were not exactly frightened on seeing the enemy in larger numbers than ourselves; all the same, it became unpleasant when the foe advanced against us at a sharp trot. What was to be done? We had left our rifles and bayonets behind. There was no help for it; we must try to get the better of the yellow skins by cunning. So while the Japanese were hidden in a small ravine as they were coming up we hid ourselves. Panas climbed up a big tree, growing most conveniently, and disappeared among its branches; I crept into a large thicket and Nikifor ran down to the river and hid himself so carefully among the bowlders that he could scarcely be seen. We managed to hide ourselves only just in the nick of time, for the almond eyed foe came up and halted just in front of the thicket in which I was concealed. Then, in their heathenish language, which no honest Christian understands (Nikifor says, he 'can make out what they say,' but Nikifor comes from Kebekoffka), the little yellow rascals held a council of war. Before I could repeat three Paternosters the yellow devils had settled what they would do. Nine of them rode off in various directions, while the tenth, who seemed to be in command, stationed himself so close to my thicket that I could almost have seized him in my arms. I cursed my lot in not having my rifle with me, for it would have been so easy to have settled the rascal with one thrust of my bayonet. I dared scarcely breathe as I kept my eyes on the foe. How trim and clean he was, in a brand new uniform, with facings of rich embroidery in gold.

"All at once the Japanese took a piece of paper out of his pocket and opened it—in a twinkling he had turned the paper into a drinking cup. Then he walked down to the river, took a deep breath, filled his paper goblet with the refreshing water and bore it to his lips. I envied him that draught. As I watched him and saw that the draught was greatly to his liking, I could not help calling out to him, like a good Christian, 'Good health!' Great heavens! What was the result of my doing so? The Japanese pulled a whistle out of his pocket and blew a shrill blast on it, and in a twinkling up popped his comrades from all sides; they dragged me out of the thicket and handcuffed me. Well, while I was considering how I could manage to give them the slip, Nikifor called to me from the river bank, 'Ivan, you surely are not going to surrender to those fellows.' Then down he popped his silly head; but he was too late. If he had not betrayed himself by calling out, the Japanese would never have found him. As it was, they went after him and returned to me, dragging Nikifor along. It served him right for interfering in my affairs without being asked to give his opinion. So the Japanese made ready to take us away with them. Just as we were moving off, Panas calls out, mockingly, from his hiding place in the treetop: 'Oh, you fatheads, you fatheads; if only you had kept your tongues quiet.' Our comrade's scorn, coming from his hiding place, made us mad with rage; we wanted to get at him. But the Japanese, the yellow heathen, broke out into fiendish laughter, and then one of them skipped up the tree and dislodged the shamefaced Panas by prodding him with a bayonet. We were marched off to pass the night with our captors, who did not have the laugh over us very long, for on the morrow we managed to escape from them."—(London Globe.

THE POINT OF VIEW.

The Mahometan attitude toward scientific interest is represented by the following extracts from a letter from an Oriental official to a Western inquirer, printed by Sir Austen Henry Layard, in his "Fresh Discoveries at Nineveh and Researches at Babylon":

My Illustrious Friend and Joy of My Liver:

The thing which you ask of me is both difficult and useless. Although I have passed all my days in this place I have neither counted the houses nor inquired into the number of the inhabitants; and as to what one person loads on his mules and the other stows away in the bottom of his ship, that is no business of mine. But, above all, as to the previous history of this city, God only knows the amount of dirt and confusion that the infidels may have eaten before the coming of the sword of Islam. It were unprofitable for us to inquire into it. . . . Listen, O my son! There is no wisdom equal to the belief in God! He created the world, and shall we liken ourselves unto Him in seeking to penetrate into the mysteries of His creation? Shall we say, Behold this star spinneth round that star, and this other star with a tail goeth and cometh in so many years? Let it go! He from whose hand it came will guide and direct it. . . . Thou art learned in the things I care not for, and as for that which thou hast seen, I spit upon it. Will much knowledge create thee a double belly, or wilt thou seek paradise with thine eyes? . . . The Meek in Spirit. IMAUN ALI ZADI.

The Oriental attitude does not argue a lack of brain power, but a prepossession hostile to scientific inquiry. The society represented does not interest its members in what, from the Western standpoint, is knowledge.—(Forum.

Musical.

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