IN THE WORLD OF MUSIC

THE GREAT OPERATIC FESTIVAL AT ROME.

An Opportunity to Study Musical History in a Series of Illustrations—Historical Operas Versus Psychologic—"Quo Vadis" and "Ariane et Barbe Bleu."

It is indeed an interesting prospectus that has been issued by the committee in charge of the musical exposition at Rome. It begins thus: "From the madrigal compositions and comic intermezzi of the cinquecento to the intensely dramatic lyric creations of the contemporary period, from the page known only to the learned to the work of the living master which Italians desire to hear for the first time, from Monteverde to Rossini, from 'William Tell' to 'The Girl of the Golden West,' goes the programme which will be followed at Rome in the period from March to November during the commemorative civil ceremonies and the National and International Exposition of the Fine Arts."

The musical section of the general committee consists of Nicolo d'Atri, Prof. Giorgio Barini, Adriano Belli, Raffaelo Biffoli, Salvatore Contarini, Stanislao Falchi, Liugi Lodi, Tommaso Montefiore, Edoardo Pompei, Giovanni Sgambati, Vincenzo Tommasini and Giovanni Toneti. These gentlemen have arranged a series of representations which will illustrate the development of the lyric drama in Italy from the last years of the fifteenth century. They have wisely not sought to go back too far, for to do so would be to enter a period more prolific in debate than in specimens of art agreeable to the contemporaneous mind.

At the Teatro Argentina will be performed the six intermezzi prepared for the dramatic representation given in honor of the marriage of Ferdinand de Medici and Christina of Loraine at Florence in 1589. According to the prospectus these intermezzi will be given, together with Pietro Aretino's comedy "Cortegiana," which, as students of Italian drama know, was designed as a travesty of Castiglione's "Cortegiana."

The committee appears to be satisfied that the intermezzi were written for this comedy, but it is a point on which all the authorities are not agreed, and the present writer in his lately published "Some Forerunners of Italian Opera" finds himself to his discomfort arrayed with those who disagree with this formidable body of Italian scholars.

According to the authorities accepted by this writer the intermezzi were written for a performance of the Count of Vernio's "Amico Fido." The most important authority for this statement is Rossi's work entitled "Descrizione dell' Apparato e degli intermedi fatti per la Commedia rappresentata in Firenze nelle nozze del serenissimo D. Fernando Medici, etc." The title page publication date is "Firenze, 1589." This curious book is not to be found in any of the great European libraries, nor could this writer discover an accessible copy of it elsewhere, but fortunately Gustave Chouquet, the distinguished French author who wrote the "Histoire de la Musique Dramatique en France," had been permitted to read the work in the private library of the Italian scholar Signor Ruggieri, who possessed a remarkable collection of books relating to royal fêtes and also popular celebrations.

However, in the study of the musical elements of the festival this difference of opinion is not of vital import. The intermezzi are in existence and they can and will be reproduced in the course of the Roman exposition. If given in accordance with the description they will demonstrate the venturous spirit of the early Italian dramatists in the field of the spectacle. Particularly in the intermezzi delineating the battle of Apollo and the python and that illustrating the story of Arion is there room for most gorgeous stage mounting.

The voice and instrumental part books were edited by Malvezzi, one of the composers of music for these intermezzi, and published at Venice in 1591. The prospectus announces that the music will be prepared expressly for this production from the original edition by the eminent scholar Prof. Guido Gasparini, librarian of the Royal Conservatory at Parma. The scenery and costumes will be from designs made from contemporaneous prints and pictures by Bernardo Buontalenti, a most excellent name.

At the Teatro Argentina will be performed also the five intermezzi entitled "Orfeo Dolente," text by Gabriello Chiabrero and music by Domenico Belli. These intermezzi were written for the performance of Torquato Tasso's "Aminta" in 1616. This play itself had choruses, but the music is lost.

The madrigal drama in its mature state will be adequately represented at the exposition. At the Academy of St. Cecilia in the great hall, as nearly as possible in the original manner, will be given Alessandro Striggio's "Cicalamento delle donne al bucato" and Orazio Vecchi's "Amfiparnasso." These are two of the finest specimens of the madrigal drama and have come down to us in good editions.

The prospectus mentions also the works of Adriano Banchieri but does not promise performances of them. It may be interesting to note in passing, however, that it is from the prefaces and other notes attached to the published editions of this musician's works that we learn precisely how the madrigal dramas were performed and ascertain that the repeated assertions of musical historians that when a solo was needed the actor on the stage sang one part of the madrigal while the other parts were sung behind the stage are entirely wrong. The truth is that the actors on the stage did not sing at all, but recited in time to the music, which was sung behind the scenes.

The performance of the madrigal dramas will be perhaps the most striking novelty of the whole series of musical representations. The intermezzi will not be unlike some of our modern spectacular shows or most elaborate ballet pieces, with vocal numbers interspersed. The later productions of the young Florentines, of which Cavaliere's "Anima e Corpo," Peri's "Euridice" (first part) and Caccini's "Euridice" (second part) are to be given, will be not entirely unlike some of our later operas. But the madrigal drama, with its speaking actors on the stage and its orchestra and choir of singers concealed, its singular treatment of the dialogue, such as the use of the high voices in the polyphony to support the recitation of a female character while the low ones support that of a male, and then the sudden entry of all the voices to carry a soliloquy, will assuredly be something never conceived by the modern theatregoer.

Among other works to be presented are some of the so-called Barberini melodramas, including parts of the famous "San Alessio" of Stefano Landi, and of Rossi's "Erminia sul Giordano." The sensuous glories the Venetian opera will be represented by the "Incoronazione di Poppea" of Monteverde, the first melodrama with a historical subject. Parts of works by Cavalli ("Giasone," of course), Cesti and Legrenzi will also be given. The Neapolitan opera will be represented by excerpts and there will be representations of operas by Pergolesi, Cimarosa, Paisiello and others. Finally the later period will be illustrated by "Macbeth," "Don Pasquale," "William Tell," "Sonnambula," "The Prodigal Son," "Don Sebastiano," "Barber of Seville," "Paolo e Francesca," "La Falce," "Aida" and our own particular "Girl of the Golden West."

The general director of this splendid festival is Cav. Temistocle Ricceri and the conductors are Luigi Mancinelli, Arturo Toscanini and Leopold Mugnone.

Among the singers who will appear are not a few who have been heard in New York. Harricle Darclée, Guerrina Fabbri, Gianina Russ, Anita Rio, Caruso, Amato, Bonci, Kaschmann and Pini-Corsi. This remarkable and scholarly festival of music ought to attract visitors from all over the world and certainly Americans who really wish to understand the meaning of opera cannot do better than to attend the representations of some of the early works.

The splendid production of "Quo Vadis" by the Chicago Opera Company under the direction of Andreas Dippel, following close on the heels of the first hearing of "Ariane et Barbe-Bleue" by the local organization under the management of Giulio Gatti-Casazza, suggested many comments on the opposite natures of the two works. But setting aside the obvious discussion of the fathomless difference in the two styles of music, one must none the less discern the radical departure made imperative by the two types of libretto.

The subject is one long ago treated by Richard Wagner, who let very little in the domain of the lyric drama escape his consideration. He wrote at some length on the subject of the historical opera and endeavored to show that the lyric play with a subject taken from history was extremely likely to be overcrowded with scenic details.

This has proved to be the case in nearly every opera of this type. The impresarios of the seventeenth century, seeking always for spectacle because the combination of dazzling stage pictures, processions, ballets and amazingly florid singing was what their public desired, produced many operas on historical subjects. In our day we can recall numerous works of a similar kind, and we find that between them and those of the seventeenth century there has been a very strong family resemblance.

Meyerbeer's "L'Africaine" and "Les Huguenots" are specimens of the spectacular historical opera of the middle of the nineteenth century. The music of these operas is quite as spectacular as the stage pictures. There is little real sincerity in it. Most of it is deliberately planned to make an ephemeral effect. It has no psychological basis. It is based on no philosophy of the lyric drama. It is all made for the moment, for the passing show. Wagner held that this was almost inevitable when a composer essayed to build an opera on a historical subject. The stage had to be crowded with minor personages. There had to be many incidents, much action, ensemble music and processionals in the orchestra. He himself was led by such considerations to seek for subjects which were free of the trammels of historical environment and the rigid requirements of costume and place. He found in the myth the kind of subject for which he was searching and for this reason wrote for us the "Ring" dramas, "Tristan" (a legend, though not a myth) and "Parsifal."

While we need not conclude that myths are essential, we must indeed believe that the real source of the difficulty in setting a historical subject of the kind which Wagner had in mind is that the composer has to try to find musical expression for too many ideas and too much merely incidental action. The splendor of the creation of "Tristan und Isolde" lies in its dramatic simplicity and tremendous concentration. The scenic accessories are few and chiefly confined to the first act. But the composer is enabled to focus his whole thought on the embodiment of the passion of the two lovers and its tragic outcome.

Now, human passion is precisely the material which dramatic music must have. It is the expression of mood and the communication of emotion which music can accomplish better than any other art medium created by man.

But when the dramatist is confronted with a hundred petty details, with mere physical incidents, such as the burning of Rome and slaughter of gladiators, he can say little or nothing. People went about the corridors of the Metropolitan Opera House last Tuesday evening saying "circus music," and small blame to them. The music of the amphitheatre, above which the fat and choleric *Nero* sputtered in his feeble rage, was music of the circus and so it ought to have been. But remember that the filling of so many scenes of the play with actions of this kind retired into comparative obscurity the one topic of which a talented composer might have made a real tone poem, namely the development of the loves of *Petronius* and *Eunice*. It was futile to endeavor to make anything of the love of *Lygia*, and the composer did not even try. Such a woman as that certainly never loved any one. She did not know what love was; she did not even suspect.

But that is a digression. The chief cause of contrast between "Quo Vadis" and "Ariane et Barbe-Bleue" must naturally be sought in the difference between the talent of Nougues and Dukas. But it is safe to say that had Nougues bent his mind to the musical setting of an opera with a really poetic story he might have produced a far better work than "Quo Vadis," and it is equally certain that if Paul Dukas had had this fragmentary, disjointed and purely theatrical libretto he would not have given us such a lyric drama as "Ariane et Barbe-Bleue."

This French opera is one of the most interesting things that the present impresario of the Metropolitan has given us. In fact it may fairly be called the most interesting. It has imagination in every page and its musical workmanship is of an uncommonly high order. The public has not yet found itself in the presence of this opera, but it is altogether likely that next season the work will obtain more appreciation.

One can easily discover weak spots in the book and the much discussed symbolism seems to this observer to signify almost nothing at all. One thing is sure and that is that all the profound mystics who have thus far preached the glory of this symbolism have not told us what is symbolized. But aside from the mysteries the book is dramatically weak in several spots.

Yet Dukas has made a consistent and really beautiful score. To be sure he employs some of those harmonic combinations to which old fashioned ears have not yet accustomed themselves, but he does not live with these harmonies, as some of the latter day apostles of ugliness do. He utilizes them to build striking contrasts with harmonies of the old kind of beauty and he has no fear of clear and piquant rhythms.

Doubtless the pure Debussians will hold that this art form is a hybrid, but those who care less for pedigrees and strains than for the individual will without question bless Mr. Dukas in that he has relied to some extent on the time honored fundamentals.

Meanwhile the season draws toward its close and there will be little opportunity to improve our acquaintance with "Ariane" till next winter. But those who take opera seriously probably will agree with those who hold that librettos of the kind used by Dukas promise better things for operatic art than hippodromatic plays like that chosen by Nougues.

W. J. HENDERSON.

NOTES OF MUSIC EVENTS.

"Koenigskinder" will open the last week of the Metropolitan Opera season. Miss Geraldine Farrar and Mr. Jörn will have the title rôles and the rest of the cast will be the same as usual, including Mmes. Wickham, Mattfeld and Engel, and MM. Goritz, Didur and Reiss. Mr. Hertz will conduct. The company will give "Parsifal" on Tuesday evening in Philadelphia while the Metropolitan Opera House during the afternoon will be devoted to the benefit for the fire sufferers. "Gioconda" will be sung on Wednesday evening with Mmes. Destinn and Homer and MM. Martin, Amato and De Segurola. Mr. Toscanini will conduct. "Ariane et Barbe-Bleue" is announced for Thursday evening, with Miss Geraldine Farrar as the "operatic New Woman," and the regular cast with Mr. Toscanini conducting. "Parsifal" will be given as a Good Friday matinee at regular prices, with Mme. Fremstad and MM. Jörn, Amato, Goritz and Witherspoon. Mr. Hertz will conduct the performance, which begins at 1 o'clock precisely. "Otello" will be Friday evening's opera, with Mr. Slezak in the title rôle, and Mmes. Rappold and Maubourg and MM. Scotti and De Segurola. Mr. Toscanini will conduct. "Haensel und Gretel" and "Pagliacci" will be the last Saturday matinee, and the cast of the former will include Mmes. Alten, Homer, Wickham, Mattfeld and Mr. Goritz, Mr. Hertz conducting. "Pagliacci" will be sung by Mmes. Gluck and MM. Jorn, Amato and Gilly. "Tosca," with Miss Farrar, Mr. Martin and Mr. Scotti, Mr. Toscanini conducting, will be the final opera of the season Saturday night.

The concert announced for this evening at the Metropolitan at popular prices will be the last given this season and will introduce as singing soloists, Mmes. Louise Homer, Alma Gluck, Berenice di Pasquali, Gertrude Rennyson, Cara Sapin and Herbert Witherspoon. As instrumental soloists Francis MacMillen, the American violinist, will make his first appearance at these concerts. The MacDowell Chorus of 160 voices under the direction of Kurt Schindler will sing for the first time at the Metropolitan Opera House. The different numbers which will be interpreted by the MacDowell Singing Society will be excerpts from Richard Wagner's opera "Rienzi" and "The Flying Dutchman," from Chabrier's "Brisels," a Biblical cantata for mixed chorus from "Joshua," by Moussorgsky, and dances from "Prince Igor," by Borodine.

A concert of chamber music will be given in the ballroom of the Plaza on Tuesday evening, April 11, at 8:30 o'clock by the Saslavsky String Quartet and Miss Isabel Hauser. They will play the piano quartet of Saint-Saëns and the piano quintet of Dvorak.

In the large ballroom of the Plaza Hotel tomorrow evening Miss Julia Allan, a coloratura soprano, will give an operatic concert. She will be assisted by Hugh Allan, barytone, and other artists. The programme will contain the most popular gems of "La Traviata," "Pagliacci," "Thais," "The Barber of Seville" and "Lucia di Lammermoor," together with classic arias and songs by Beethoven, Froch, Bemberg, Strauss and Kteten.

An interesting programme will be heard at Mendelssohn Hall on the afternoon of Tuesday, April 25, when Helen Waldo, interpreter of children's songs, will present several groups under the title of "Child Life in Song."

Bernardo Olshansky, Russian barytone, will give a farewell recital at Mendelssohn Hall on Wednesday evening, April 19, at 8:30 o'clock, prior to his departure for Paris.

A programme of cheerful music by the great composers will be given at the concert of the Symphony Society of New York, Walter Damrosch conducting, at the New Theatre this afternoon at 3 o'clock. This concert is the annual Pension Fund concert, for which Mme. Gadski has kindly offered to sing. The soprano will be heard first in the great air from "Der Freischütz" and later in a group of songs. The orchestra numbers include Tschaikovsky's suite, "Mozartiana"; Saint-Saëns's symphonic poem, "Le Rouet d'Omphale"; Strauss's waltz, "Voices of the Spring"; the overture to "Mignon," a serenade by Haydn, a gavotte of Bach, instrumentated by Dr. Leopold Damrosch, and Och's humorous variations on a German folksong in the manner of Bach, Haydn, Mozart, Verdi, Gounod and Wagner. Directly after this concert the orchestra will start on its annual spring tour, which embraces many cities throughout the United States.

USE FOR AN ALARM CLOCK.

Regulated the Pumps at a Southern Kansas Oil Well.

From the Kansas City Journal.

The noisy alarm clock, foe of all late sleepers and a neighborhood pest generally, has at last vindicated itself. It has become useful as well as vociferous.

On an oil lease in Chautauqua county recently an alarm clock controlled absolutely the fate of five good oil wells, says Clyde Knox. Charles Dickens, an oil man, was the inventor of the arrangement. J. F. Plume, a jeweller, was his assistant, and the Luttrell lease, northwest of Sedan, was the scene. On this lease are five oil wells. When Mr. Dickens was running a string of tools on a well in the Spring Creek country recently he had no time to attend to the pumping on the Luttrell lease, which he owns, except at night.

So as he returned home from the Spring Creek field he stopped at his lease, set his pumps to going and trusted his alarm clock to stop them at such an hour as he decided upon. An oil well can be pumped only so long without injury. On this lease it varied from four to six hours. Hence the engine would be started at 7 o'clock to run five hours and promptly at midnight the alarm clock would get in its work and shut the whole business down.

The plan used was very simple. A strong alarm clock was bought and the jeweller removed the bell and striker from it. This left the alarm unrestricted so far as speed was concerned. Attached to the key used in winding the alarm was a cord reaching a few feet distance to a two pound weight lying almost balanced on the edge of a bench. From this weight another and heavier cord reached to the gas valve and the oil cup on the 20 horse-power gas engine.

At the hour selected by Mr. Dickens for the performance, the alarm would go off and the cord winding on the key would pull the weight off the bench. This would fall about a foot, taking up the slack in the heavier cord and shutting off the gas supply to the engine as well as the flow of oil from the oil cup. The engine stopping of course, shut down the pumping operations and Mr. Dickens was thus spared a midnight trip to the lease to shut off the power. It was a sensible arrangement and worked perfectly—except once.

On one occasion Mr. Dickens wound the alarm, but forgot to wind the clock. Midnight came but the big gas engine popped on. Knowing something was wrong, W. S. Mercer, who lives on the Luttrell place, got out of bed and went down to the power house and stopped the engine. Mr. Dickens never forgot to wind both ends of the clock after that.

The Two Kinds of Widows.

From Case and Comment.

There are two kinds of widows, grass and sod. The sod species, sometimes known as the common or garden variety of widow, is relieved of the burden of a spouse. The grass widow has a husband on her hands, but cannot put said hands upon him.

PAPER PATTERNS, MADE TO FIT

FOLLOW FRENCH DESIGNS AND MAY COST $6 EACH.

Newest Development of a Trade in Which Prices for Simpler Things Have Rapidly Gone Down—Show of the High Priced Held Near Fifth Avenue.

A woman primed with knowledge of the subject made it clear the other day that it is possible nowadays for women of moderate means to look like a French fashion plate without running in debt or borrowing from the housekeeping account.

"Personally," she declared, "I know women who put up a sartorial appearance likely to make country cousins stare for less cash than the country cousins spend for plain, behind the style clothes. They give a lot of time, thought and study to the question, using all the means denied to former generations of women, including first and foremost the paper model.

"In New York there are plenty of women who do not know how to use the means provided for getting a stylish costume at small cost, who never dream of possessing a gown copied from an imported model.

"I myself was like that till calling one day on a friend I found her surveying an elaborate paper reception costume in colors displayed on a dummy figure.

"The costume, she told me, was a copy of a French model exhibited a few weeks earlier at a Fifth avenue opening. It was cut to her measurements, pinned together and sent home at a charge of five dollars. The woman who took her order told how much material to buy and named materials which would cost less than those used in the imported model although giving about the same effect.

"My friend had engaged a dressmaker to come for two days for $6, and she had allowed $25 for materials, making a total, as she announced with great glee, of less than $40 for an almost perfect duplicate of a costume marked $200 at the opening. The style was an exact duplicate, which in her opinion was the main thing.

"Until I saw that paper costume I did not know that such a thing could be had, although there are now two or three places here whose principal business is turning out paper patterns of French styles, both in regular sizes and to measurement, the latter costing $2 more.

"The next day my friend took me to one of these places on a side street near Fifth avenue. I ordered a paper costume for $6, like one shown on a dummy, a wonderful design, such as I had never hoped to wear, and with the help of a seamstress I turned out a costume which made my friends open their eyes.

"Yes, if a woman knows how instead of bemoaning the fact that she can't afford to buy imported clothes or have her gowns made at the swell places she can get something pretty nearly as good at a tenth of the cost. I know, for I have done it."

"Six dollars does seem a big price for a paper pattern," admitted the manager of the pattern place referred to "but the same pattern not cut to measurements or pinned together may be had for $4, and skirts, coats and other pieces separately cost $1 and $2 only unless cut to measurements.

"Nevertheless the demand for these patterns in New York is so large that there are now two or three places which deal in nothing else. At this time of year, for instance, our business is so brisk that we do not guarentee to furnish a pattern cut to order in less than ten days.

"By far the largest percentage of our private orders come from women who keep a lady's maid and can afford to buy imported gowns; who do buy imported gowns. All the same these women come here and send their maid in for certain patterns to be made up at home by the maid and a seamstress."

At this particular place only paper models are shown, but every one of these is marked with the name of one and another noted French house and is an exact copy, a saleswoman explains, of a recent model put out by that house. But supposing a customer doesn't care for any of the models on the dummies, she looks over books filled with illustrations of the latest French costumes and it would be strange if any woman with $5 in her purse hesitated about handing it over to the saleswoman and having her measurements taken.

At a Fifth avenue place the procedure is a little different. Here early in the season an exhibition of imported costumes is held for a week or ten days, primarily for the benefit of dressmakers, although outsiders who pay for the privilege are admitted. Models from all the leading European houses, made of various materials and costing up to the $1,000 mark in some cases, are displayed and sold to anybody who cares to buy and before the sale closes most of the costumes have changed hands. The majority of these in turn before they leave the place are copied in paper and after the exhibition of originals closes the paper duplicates have a show of their own.

The most popular of these duplicates are made in several renular sizes and sold for less than those cut to fit. But needless to say it is the chance of getting a pattern of an imported model cut to fit that has spelled success for a branch of the paper pattern business undreamed of not many years ago. Information and advice respecting materials, colors and probable cost are handed out with the pattern.

"Tell your dressmaker" or "Tell your seamstress not to deviate from the pattern" is included in the advice, and probably this hint is needed, for results have justified the enlargement of showrooms and the hiring of more expensive quarters since the concern started.

A man long connected with the paper pattern business, old style, said that it was one of the surprises of the business that while the price of ordinary paper patterns had declined steadily since reaching a certain stage of popularity and competition the newest phase of the business represented prices equivalent to the price charged by old fashioned dressmakers for making a gown. Said he:

"I worked for years for the concern which first put paper patterns on the market nearly fifty years ago. The head of this was a custom tailor who by request cut a paper pattern of a skirt to oblige a customer. By advice of his wife, who herself made her children's clothes, he made a paper copy of a suit she had made for her little girl and sold it and after that a wrapper pattern designed by his wife. That was the beginning of the paper pattern business, which grew so tremendously that some other folks started in making paper patterns too and then some more till now there are a dozen thriving concerns in the field. The output of the original concern, still the largest of all, is 50,000,000 paper patterns a year, nine-tenths of which are for women's and children's garments. For some years the lowest price for a pattern was 45 cents; to-day no paper pattern of this concern is sold for more than 15 cents."

This man believed that were the output of the other manufacturers of paper patterns added to that given the figures would be doubled.

GOSSIP OF THE OPERA.

Interesting contrasts in taste are shown by the répertoires that have been performed during the last season by the opera companies outside the city. The exclusion of the German works both in Chicago and Boston did not continue for more than a season. Opera in German was sung last winter in Boston and two of the Wagner works will also be heard during the coming season in Chicago. Andreas Dippel has decided that he will not attempt "Tristan und Isolde" in English, but will give the opera in the original language with "Die Walküre," which is much better adapted to the experiment, as the opera to be sung in the vernacular. Boston tried for only one season to get through without the German works. Twenty-six works were given at the Boston Opera during the last season. The Italian répertoire included "Aida," 8; "Il Barbiere di Seviglia," 4; "La Bohème," 6; "Cavalleria Rusticana," 6; "Don Pasquale," 2; "La Fanciulla del West," 9; "La Gioconda," 3; "Lucia di Lammermoor," 3; "Madama Butterfly," 5; "Manon Lescaut" (Puccini), 3; "Mefistofele," 3; "Otello," 5; "I Pagliacci," 5; "Rigoletto," 4; "Tosca," 5; "La Traviata," 3, and "Il Trovatore," 4.

This gives a total of 76 performances of 18 Italian operas. Debussy's "L'Enfant Prodigue," 7; "Carmen," 6; "Lakmé," 3; "Faust," 4; "La Habañera," 2, and "Manon" (Massenet), 3. The opera in German was "Haensel und Gretel." In all there were 114 performances. One lesson from the lists seems to be the almost complete loss of public interest in the old Italian répertore, whether it be the opera buffa of Donizetti or the sentimental floritura of early Verdi.

Chicago had no German representations although there was a tentative effort to give "Lohengrin," which did not progress beyond the stage of rehearsal. Seventy-six performances were given in Chicago and as many in Philadelphia, New York and Baltimore during the eastern sojourn of the company. Thirteen operas made up the Italian repertoire of the company and eight French works were sung. Just as the Boston Opera Company has to its credit one opera in the vernacular in Converse's "The Sacrifice," so the Chicago company gave "Natoma" in Philadelphia, New York and Baltimore, and will have this work as one of its novelties for the next Chicago season.

There are again to be performances in New York and it will be through the medium of this company that New York will probably make the acquaintance of Massenet's "Cendrillon," "Leroux's Le Chemineau" and probably Hue's "Le Miracle," as Mary Garden is anxious to sing the leading role in that opera and will decide after hearing the work on her return to Paris. Then Erianger's "Aphrodite" will also be given. It is possible that Josef Weis's version of "Le Juif Polonais" may be one of the novelties of the year. It has kept its place for more than ten years in the operatic repertoire of Germany, Austria and Russia. Without having achieved brilliant success, it is sufficiently popular to be almost always on view. Then Goetz's "The Taming of the Shrew" in English with Mary Garden as *Katherine* is another possibility next season in Chicago and Philadelphia. Any city with such an avidity for novelties as Chicago keeps a manager busy. It is true that the public there has not the slightest interest in the old repertoire and insists without having heard them at all, that it will not be interested in the standard operatic works.

The success of these out of town enterprises depends in a large measure on a departure from conditions that were at one time considered an insurmountable barrier to the success of any amusement undertaking that did not bear the metropolitan hall mark. There was a time in which no impresario would have dared to start on tour an enterprise that was supposed to hail from any other city. Whether it happened to be Philadelphia or Chicago, Baltimore or San Francisco, the opera companies that formerly travelled there came from this city, and that fact was duly impressed on the public. It was the New York endorsement that was supposed to carry with it the certainty of success, or at least be a certain powerful aid to it.

Baltimore, which was cold to the companies made up from the singers at the Metropolitan Opera House that visited it, has shown a much more cordial spirit toward the Philadelphia-Chicago company, and welcomed it with large audiences. Therein seems to lie a contradiction to the old theory that to attract audiences in other cities the metropolitan recommendation is needed.

So long as other cities are willing to accept the performances of a company that does not have New York as its happy home, there seems to be no reason why the operatic organizations outside the city should not enjoy the prosperity necessary to their maintenance. If, on the other hand, there comes a sudden demand for operatic performances that originated in New York, the way of the companies outside this city will not be so easy.

There have been indications this year that cities are willing to form independent judgments about the quality of its wants, and some of the largest audiences in the Western cities were drawn by the Chicago company before it had even got as near to New York as Philadelphia.

The Russian invasion never had such striking artistic results before as it did during a recent performance of "Carmen" in Philadelphia. Mario Guardabassi sang *Don José*, in which he made a great success, and Marguerite Sylva appeared as *Carmen* in French. But Lydia Lipowska, who was singing *Micaela*, however, had never learned the rôle in any other language than Russian and so was heard in that tongue.

At least two of the leading tenors in the Chicago-Philadelphia organization will not be heard with the company next year. The makeup of the company will be in fact different in many important details. It will be unique in having a majority of its members natives of this country even if they do not sing in the English language.

The old charge that Americans never could be brought to take an interest in ballet will in all probability receive still further refutation next year when the Russian organization comes to the Metropolitan Opera House. It took Pavlowa and Mordkin to bring audiences to the Metropolitan especially to see the dancing. That such perfection of dancing did awaken an interest in the art of the ballet has been well proved during the last two seasons. Next year the dances will be on a much more elaborate scale than they were ever in this city. There will be no second Anna Pavlowa in the company as there exists no other such dancer in Russia. But in Najinski there is a male dancer who is said to be unequalled.

Sword of "the Whiskey Rebellion."

From the Paris Kentuckian-Citizen.

Col. John Cunningham and Mrs. Cunningham have hanging on the walls of their Rosedale home, near Escondida, a solid silver handled sword. It has a leather scabbard with three solid silver bands. It was once owned and used in "the Whisky Rebellion," in 1790, by Major Robert Cunningham, who commanded a battalion of 500 men in that war.

It was given to Col. John Cunningham by his grandmother, Mrs. Mary Roberson Cunningham, wife of Major Robert Cunningham, who resided at that time in Virginia, on the south branch of the Potomac.

HOW ONE GENIUS MADE GOOD

STORY OF JOHN A. BRASHEAR, INSTRUMENT MAKER.

Without Outside Help He and His Young Wife Ground Wonderful Lenses—Later He Supplied Scientists With Instruments of Incalculable Value.

Western Pennsylvania sixty or seventy years ago was full of amateur astronomers. In fact everywhere during the first half of the last century astronomy was the most popular of all the sciences.

Among the amateurs was one Squire Wampler, who had picked up a good piece of glass in the wreck of the great fire which nearly wiped out Pittsburg in 1845, ground himself a telescope lens, and not having great earthly possessions had taken to travelling about the country exhibiting the wonders of the heavens through his instrument at 5 cents a look.

Squire Wampler probably did no more far reaching act in all his life, says *McClure's*, than when in 1848 he brought his telescope to a little town on the Monongahela fifty miles south of Pittsburg and gave to John A. Brashear his first peep through a glass.

The future astronomer was then a lad of eight. His maternal grandfather was Nathaniel Smith, a watchmaker by trade, and a versatile and dextrous workman in a day when everything had to be wrought by hand.

He was also a man of uncommon intelligence and capacity, and he had built one of the first telegraph instruments west of the Alleghanies. He made a companion of the boy, taught him the names of the stars and constellations by the time he was ten, and remained his friend and counsellor until the grandson was a man grown.

John A. Brashear himself grew up in Brownsville, where he was born, and picked up what education he could in the common schools. The man who now holds honorary degrees from so many universities never saw the inside of a college when he was a boy. As a lad he learned the trade of pattern making. Soon afterward he fell in love with Phoebe Stewart and married her, and at twenty-two found himself established, apparently for life, as a millwright in a Pittsburg rolling mill.

The Brashears built them a little house with their own hands, for they were the kind of people who are willing to do anything to help along. The husband took his books to the mill and dug away at physics and mathematics on the street cars. The wife kept up with him in her duties at home. In the evening they worked and studied together at their special hobby, astronomy.

The fact that the Brashears had no money to buy a telescope was no permanent obstacle—they went to work to make one instead. They set up a little shop with a tiny engine and a lathe. Together they made the tubes and ground the lenses, husband and wife working side by side, she hardly less deft than he.

Every evening after his ten hour grind at the rolling mill was over John Brashear hurried up the hill to his home on the South Side to find his shop in order, the engine cleaned and oiled, with steam up, ready for the evening's work. First came a washup, with very careful attention to his hands and nails, for lens grinding is delicate work and some particle of dust or grime from the mills might have fallen on the polisher and ruined the glass. He used even resolutely to wash his hair every night, no matter how tired he was, to avoid any risk of this kind.

Then, supper over, he ground and polished and tested till midnight, till 1, till 2 o'clock in the morning; then a hurried tumble into bed, a few hours sleep and up when the 5 o'clock whistle blew for another day's toil at the mill and another happy evening in the little shop.

Three years they spent on their first five inch glass. When it was nearly done Brashear, then a man past 30, wrapped the precious object in a red bandanna handkerchief and carried it across the river and up the hill to the Allegheny Observatory to get the advice of Langley, who was then director, as to the final corrections to be made upon the glass. When at last the telescope was done he and his wife set it up in the attic of their little house and having cut a hole in the roof invited their friends and neighbors in to have a look at the planet Saturn.

But the Brashears were ambitious; having a five inch glass they now aspired to a twelve. Up to this time the largest telescopes had always been of the reflecting type, in which a concave parabolic mirror takes the place of a convex and concave lens, and for various practical reasons the Brashers chose this form, grinding and polishing the reflecting surface on a heavy glass plate and planning to coat the face with a film of silver, after a method then just invented.

It took two years to do the grinding, polishing and correcting. Then came the silvering. They warmed the glass to make it ready for the metal film, and the glass broke. It was a pretty discouraged man who went to his work in the rolling mill next day.

"Never mind," said the gallant wife, "we'll make the next one better," and when Brashear came home that evening he found the steam up and a new piece of glass in the lathe ready for him to begin work again.

What can a man not do who has such a wife! This time the grinding and silvering went through to completion. The amateur observatory boasted a telescope as large as those of some famous observatories.

Mr. Brashear has always said that the larger share of the credit for any success that has come to him belongs to his wife. She was never discouraged, even under the darkest disappointments, and always gave him help at the time when he most needed it.

This proved to be the turning point in Brashear's career. The mirrors of a telescope have to be resilvered every few months; and the amateur instrument maker soon became so skilful at this that Langley, appreciating the advantage of having this sort of work done almost at his doors, soon began to intrust Brashear with the instruments of the Allegheny Observatory.

At about the same time certain astronomical articles that Brashear wrote for the local papers attracted the attention of William Thaw, who was a patron of the observatory and had already given many thousands of dollars toward furthering Langley's work there. He, too, saw the advantage to the institution of having a competent instrument maker close at hand, and he advanced Brashear the necessary capital to move to Allegheny and set up a shop there.

Langley, who had been at the Allegheny Observatory almost since its foundation in 1859, had from the beginning made it famous throughout the world by his studies of the sun. He had invented a marvelously delicate instrument, the bolometer, and about 1880 was engaged in studying the sun's heat rays.

Oddly enough these powerful heat rays do not pass easily through glass; so that Langley had to make his lenses and prisms of rock salt. These he had made in Paris, and as soon as their surfaces became dim from moisture back they went to Paris again to be repolished. The journey took weeks, while not infrequently, in spite of hermetically sealed cases, the apparatus would come back as useless as it went out.

Langley, in desperation at the delays, let Brashear try his hand at this work. Almost at once he reached the standard of the Paris opticians. Soon he surpassed it. In time he was making lenses and prisms of salt of a quality comparable with those of the best optical glass.

He devised new methods; he imported some extraordinary salt crystals from the mines of Poland; and whereas before Brashear's day the largest salt prisms were two inches on a side, and a three-inch prism was absolutely beyond possibility, he in a few years ran the size up to five and a half inches, while Langley and his staff instead of having to wait two months for their apparatus to come back from Paris sent it off after breakfast and got it back by noon.

The scientific world was quick to recognize that in John A. Brashear it had an instrument maker of great ingenuity and skill. Pickering of Harvard needed a large prism of quartz—and got one which is still the largest in the world. Hale, director of Yerkes Observatory, devised his spectro-photoheliograph with which at any time, even in broad daylight, more can be seen of the sun's surface than used to be got by an eclipse expedition half way round the world. Brashear assisted in working out the design, and built the instrument, as well as the optical parts of another like it for Deslandres in Paris.

The great Mills spectroscope at the Lick Observatory was designed and constructed in his workshop. With this instrument Campbell made out the drift of the solar system through space. Brashear too made the instrument with which Lowell's assistant at Flagstaff claims to have found water vapor in the atmosphere of the planet Mars, and so has made an important contribution to Lowell's contention that a race of civilized beings inhabits our neighboring world.

With still another of Brashear's spectroscopes Keeler, who succeeded Langley at the Allegheny observatory, by a series of spectrophotographic studies of wonderful delicacy, proved in 1895 that the inner portions of Saturn's rings are travelling faster than the outer, and that the rings are therefore not continuous bodies of any sort, but are swarms of meteorites, each one going its own gait.

The demand for scientific instruments of the highest quality is insistent; the men who are capable of making them are few, and inevitably the "little shop on the hill" promptly outgrew one man's capacity.

Never in any of his work—some of it truly epoch making—has Brashear been simply the mechanic, however incomparable in skill, whose task has been merely to carry out the directions of other men. Always has he been the consultant, the expert adviser, who could criticise, modify, improve the project of the man of science and make it work. He has always, as he says, cared more for an interesting discovery made with one of his instruments than for the check he got for it.

Himself a working astronomer, he has built his instruments with an eye to their practical efficiency. Michelson's apparatus at Paris, once adjusted, could be worked by an intelligent schoolboy. Quite aside from the important work which without Brashear's aid might not yet have been done at all, it is not too much to say that the little time saving details of Brashear's instruments have added years to the working lives of some of the great masters of astronomical science.

Havoc Wrought by a Diamond.

From the Northwestern.

A recent night inspection of a station on the Minnesota division revealed the fact that the only waiting room was poorly lighted. Some of the kerosene lamps had no chimneys at all. One lamp was spruced up a bit by having a mutilated half chimney that by comparison threw a respectable light.

On inquiry the agent explained that the duty of taking care of the lamps fell to the baggageman, who recently bought a diamond ring which he wore on all occasions. Cleaning chimneys at this particular station is accomplished by blowing into the globe and rubbing it until daylight is visible. The diamond in this instance wrought sad havoc with the chimneys, which were so badly etched by it that a slight heat knocked them into smithereens.

A Teacher of Beggars.

From the London Globe.

The police authorities at Homel have arrested a notorious character named David Kotchmel, known throughout Russia as the king of the beggars. Kotchmel had founded in the principal provincial towns schools of mendicity, where he had organized a veritable course of instruction for his pupils in the art of wheedling money from the charitable, and which in turn he made his pupils hand over to him.

It is not this, however, which has brought him under the law. He seems to have been a bigamist, or rather polygamist, for he was possessed of twenty wives, each living in a different town. In addition to his mendicity and polygamy, his mendacity included the production of forged papers of identity as the preliminary to his many marriages.

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