

A GRAND VERDI NIGHT BY THE ROYAL ITALIANS

Something About the Selections—Maud Ulmer Jones to Sing Two Songs by Gertrude Sans Souci Next Wednesday.

One of the crowning events of the engagement of the Royal Italian band at Lake Harriet, now drawing to a close, will be the splendid Verdi program which has been arranged for to-night. For the true Italian virtuoso Verdi is the greatest of all composers and naturally no more sympathetic interpreters of his music than the "grand old man" of Italian music can be found than these same Italian players. Every one of the seven Verdi numbers to be played is a masterpiece of arrangement, and three of them were prepared by Ravel himself. One of the latter is the fine "Ernani" selection, opening with the scene where the band is heard playing a march on the stage set to represent a ball room. Towards the end the band leaves and the last notes are heard dying away in the distance. Ravel then passes directly to the duet scene, where Ernani and his friends are taking the oath of allegiance to Charles V., who is plotting to recover his ancestral throne. The music is graphically descriptive of the midnight scene, developing into the well known and magni-

bined with absolute simplicity, makes it a dramatic tone poem almost unequalled in the realm of music. Next week will be the last of the engagement and will be signaled by a number of special programs, the details of which will be announced later. Among others will be the third appearance of the ever popular Maud Ulmer Jones on Wednesday evening. She will sing two dainty songs by another talented Minneapolis girl, Gertrude Sans Souci. The young soprano is also a virtuoso of great talent and it is certain that she has a great future before her. The songs are called "When Song is Sweet" and "Wishes." Following are the complete programs for tonight and to-morrow:

SATURDAY EVENING.
March, "Festival".....Riviera
Overture, "Aida".....Verdi
"La Traviata," act IV, (entire).....Verdi
Trumpet solo, "I Due Foscari".....Verdi
Sig. Demitris
"Rigoletto," act IV.....Verdi
Prelude; tenor air, quartet, Signor Demitris, Di Natale, Marino, Curti.
"Pilgrims' Chorus," "I Lombardi".....Verdi



MISS ALICE BUTLER,
With the Percy Haswell Company of the Metropolitan.

McGillivray and Burton will appear as pages.

Footlight Flashes.

When Chauncey Olcott comes to the Metropolitan for the week of Sept. 1, it will be in a new play written especially for him by his author-manager, Augustus Pitou. It is of the red type of Irish drama. Mr. Olcott has composed a number of new songs for this production, which will be rendered in his own inimitable way.

Eva Tanguay, who was the hit as the girl detective in Frank L. Perley's "Chaperone" company, has been re-engaged for the second season of that successful musical farce.

Haverly's Minstrel troupe will be the first minstrel show of the season at the Metropolitan, opening Sept. 14.

"King Dodo" is on for another run at the Studebaker theater, Chicago, where it will hold forth until the Castle Square management puts on "The Prince of Fiesco" about the middle of September. Immediately after the close of the Chicago engagement, "King Dodo" will be seen at the Metropolitan.

Kealey and Shannon will continue to present "Her Lord and Master" the coming season, and will be seen at the Metropolitan early in October.

After a season of wonderful success throughout the country following the great net run ever accorded a musical comedy in New York, "Florodora," is once more to be given in the same magnificent style that has signified it as the most perfectly presented play of its kind on the stage. With a big company including many well-known singers, and a chorus of beauties, as well as the usual musical and dramatic features, it will be one of the early musical offerings at the Metropolitan.

As Amelia Bingham does not open her season in New York until about the 1st of January, she will make a tour of the principal cities, and will probably visit Minneapolis early in the season. The play to be presented is "A Modern Magdalen," which will be seen at the Metropolitan last spring.

If all the reports that come from Chicago be true, the theater goers of this city will witness one of the most gorgeous spectacles seen on the local stage for many a moon when "The Wizard of Oz" is presented at the Metropolitan.

The veteran actor, Lewis Morrison, will tour the country again this season with an elaborate production of "Pauline." The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

Blanche Walsh will star this season in a new play by Stanislaus Stanga, derived from Flaubert's "Salambo," under the management of the company of sixty, and Keller, the magician.

The success of Rice's "Show Girl" in New York made it necessary for the Rice Amusement company to equip two companies for the coming season tour. One company will play the eastern circuit, while the other will be sent for a tour of the west and south.

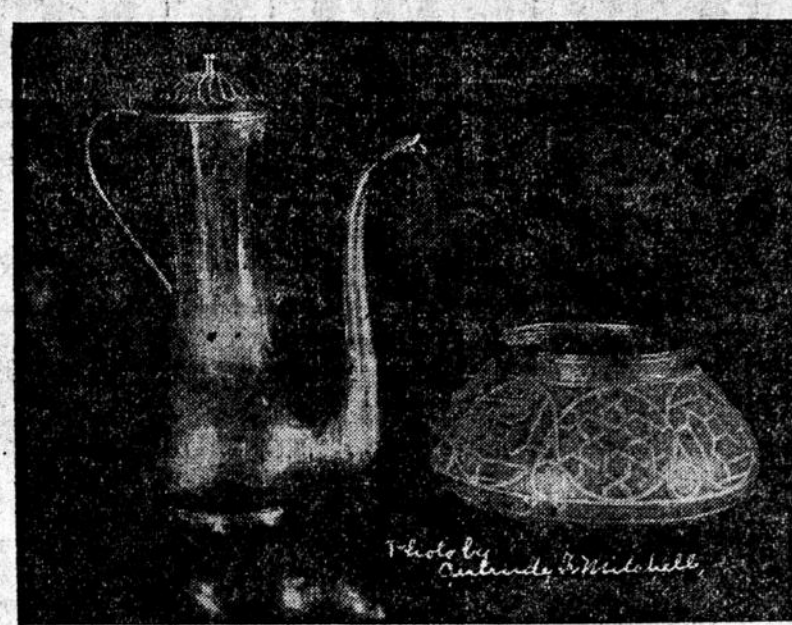


PLATE H—TWO PIECES OWNED BY MRS. A. B. JACKSON.

of a silvery yellow tint of brass, except the figures which form part of the standards below the candle sockets; these figures are of bronze and the action of the atmosphere on the metal has produced a lovely green carbonate in places quite a veritable antique. The owner of these fine pieces is not a good housekeeper; coffee stains linger in his coffee pots, bits of wax protrude from

quillits of the best work—utility, durability and beauty. In plates D and E, the pieces, except the samovar and the low candlestick, were obtained from Russian Jews in New England. The metals brought by them may be relied upon generally as being Russian or Rumanian brass and the work of old artificers.

Two of the pieces shown are fruit pans, the sockets of his candlesticks, spots of verdigris gather on his pieces and stay there, for he will not allow them to be polished. However, they make a brave showing ranged on shelves about his den, for the collection comprises about eighty candlesticks, several coffee pots, with samovars, flagons, fruit pans, lamps, candleholders, reflectors and other bits of bric-a-brac.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

Simply to illustrate the remarkable drawing powers and popularity of that pretty story of Indiana, Mr. S. Bradstreet's new play, "The Runaway Girl," will be presented at the Bijou opera-house, commencing Saturday night, Aug. 23, and continuing through the following week.

"In Old Kentucky," with its merry little pickaninies, its lovable mountain lass Madge, its quaint atmosphere of Kentucky life and Queen Bess, will be along shortly to delight theatergoers.

board of Dr. Adele Hutchinson, they show to advantage. The sideboard may not be their abiding place, perhaps their winter home may be in a library cabinet or in Miss Whitcomb's own sitting room, but I doubt their being put to utilitarian purposes, though some one did once grow garlic in the Greek vase.

Mrs. Jackson's Roman flagon, in size and shape differs somewhat from the one just considered, but it, too, has the charm of simplicity. Its owner does not claim antiquity for it, or any intrinsic value. She bought it as she bought the bowl, for its decorative uses, and it has them and more. It has visited me and I know. The bowl is an admirable flower holder. Fancy it filled with purple and white iris with brown and gold nasturtiums and green leaves, or nodding jacquemot roses.

Miss Emma Roberts has a comprehensive, carefully selected collection of brasses. It includes a samovar, pitchers, flagons, bowls, coffee pots, urns, etc. The pieces are placed in twos and threes in different rooms wherever they may be needed to lend a touch of color or add brightness to the general effect. The larger number are in Miss Roberts' studio, placed on a shelf, which is placed high about the room.

—Charlotte Whitcomb.

PHILOSOPHY OF LAUGHTER

It Is Good for Both Mind and Body, and Refreshes the Spirit.

G. Stanley Hall in *Ainslie's*. Again, a word about the philosophy of laughter. When the system is nervous and is making conscious or unconscious effort to serve the tighter the walls of the blood vessels are hard at work, and pressure in the arteries is great; but a hearty laugh, as Bruce's interesting experiments show, tends to broaden the blood over into the veins where there is no pressure, relieves the arteries and brings the exquisite sensations of relaxation of rest. This is favored even by the attitude of a hearty laugh. To draw in a full breath, throw back the head, open the mouth and let the expiration "gurgle" forth with sonorous accompaniment, to quote a phrase from *Philosophy of Laughter*, and to do it again and again, slowly throws off the chains of the world's great taskmaster and brings us back toward the primeval paradise, where there was nothing but joy, sin and sorrow were unknown.

Once more, optimism is one of the supreme sedatives. There are men who worry because the sun will some time go out and the earth grow dead and cold like the moon; or the coal measures be exhausted, or the fertility of the soil of the world dry up because of the denudation of forests, but the philosophy of health is that the best things have not happened, that man's history has only just begun, that, on the whole, there has been steady progress, that in virtue, comfort, knowledge, art, religion and nearly, if not quite, all the essentials of the further development of man, there is a human nature and belief in a future better than the present is the conclusion of every philosophy of development and evolution.

It is the evolution of evolution, and this is given a new meaning to the very word progress and makes us feel that the world is rational and beneficent to the core, and that where conscious purpose and effort fail we sink back into everlasting arms. This is a satisfying point of view authorized now by both science and religion, and is a good psycho state to rest on or in which to enter the great rest.

The idea of the Kingdom of God is not yet realized, it makes the optimistic assumption that the human race as a whole is ascending, not descending, and that society is in the making, not moribund. Again it is not content with the less discouraging philosophy of history that assumes that everything good and great that can happen or be done in the world of men has already occurred, that Eden has blossomed and faded, and if it comes again will be only because history eternally repeats itself; that history is made up of cycles in the sense of great Plato or Herodotus, that periods of great reform and advance can never present anything of importance that is new, but only undergo a pallid repetition indefinitely repeated. Lotsa says that we must not envy our more fortunate descendants in the future, but only serve them, for God loves man at all stages alike. Weiss interprets the Kingdom as meaning a sturdy close and hardy attitude, perhaps sub specie eternitatis; that the personality of man is God's greatest work; that we should rejoice that others, who come after, can start upon our shoulders, and that no ultimate good is lost for the early workers in the historic field, to which we should subordinate ourselves as we love to do for our children.

A SEA-SONG.
Yee ho! Down below! Is your spirit aglow?
With the ead and the spume and the fret of the sea?
The salt air is keen on your brown cheek,
I ween,
And the heart in your bosom's a-dancing with glee!
Then up with the sail to the freshening gale,
And joy to our sailing—right seaward we go;
At the first gleam of morning we'll laugh at the warning
Of the jolly sun peeping up from the sea.

Our hearts are in tune to the magical run
Of the life-giving wind as it strains at the sheet;
The wild air will scatter our troubles—what matter!
When the brine's in our nostrils the world's at our feet.
Then up with the sail to the freshening gale,
And joy to our sailing—right seaward we go;
We will sing to the daring of hardy seafaring,
And welcome a fight with our brother, the sea!

—Helen Turner, in Harper's Magazine for August.

OBEDIENT ORDERS.
Chicago Tribune.
"What was the cause of that awful racket and disturbance in your office just before you came?" asked one of the tenants on the third floor.

"You know that young cowboy that came yesterday to begin the study of law with me?" said the other.

"Yes."

"Well, I thought he might as well begin at the bottom, and I told him that when he came down this morning the first thing for him to do would be to clean out the office. He found half a dozen fellows there waiting for me, but he did it, all right."



SIGNOR SETARO, THE PHENOMENAL HARPIST OF THE ROYAL ITALIAN BAND AT LAKE HARRIET.

ficient finale, "O Sommo Carlo," sung by the barytone (Sig. Curti) accompanied by the septet of principals and all the concertmasters. In Ravel's arrangement solo instruments stand out in fine relief, so that the listener easily follows the scene.

Another great selection is the last act of "La Traviata," the story of which is that of "Camille." The music is perfectly adapted to the sense of the story. Only a Verdi could have so well expressed in music the matchless pathos of this final situation. The scene is the chamber of Violetta, who, separated from Alfredo, her lover, is dying of consumption and grief. The exquisite prelude discovers her asleep in the darkened room. She wakes and staggering to her dressing table gazes at the reflection of her pallid face in a handglass while she sings the pathetic "Addio del Passato" (Farewell to the Past). She drops exhausted into a chair as she utters the last plaintive note. Roused by the sound of boisterous music outside she totters to the window and listens to the passing carnival procession. The contrast of pathos and gaiety here is one of the finest dramatic touches in all the range of grand opera. Then she takes from her bosom a letter from Alfredo saying that at last he understands her great sacrifice for him and will return to her and her son. "Too late, too late," she cries. Hurried footsteps are heard, Violetta rises from her chair with an effort and Alfredo stands before her. With a loud cry she throws herself in his arms and together they sing a wonderful allegro movement expressive of great joy. Then seated side by side they sing the famous "Parigi o Cara," in which they sing all their sorrows together they project a future of perfect bliss. But when Violetta tries to put on her cloak there breaks upon her the dreadful realization of the truth. Together the lovers sing the despairing "Gran Dio," strains of heart-breaking pathos, expressive in their simplicity far beyond the labored efforts of less masterly composers in whose scientific elaboration there is no musical inspiration. Then comes the final death scene when, after breathing out her last wishes and farewells, she staggers to her feet and the orchestra takes up the exquisite love motive of the first act and uttering a last cry she falls dead in Alfredo's arms.

Signor Palma will play the Violetta music and Signor Marino that of Alfredo. This fourth act of "Traviata" was considered by Verdi himself to have been his masterpiece, and its perfect beauty, combined with absolute simplicity, makes it a dramatic tone poem almost unequalled in the realm of music.

Next week will be the last of the engagement and will be signaled by a number of special programs, the details of which will be announced later. Among others will be the third appearance of the ever popular Maud Ulmer Jones on Wednesday evening. She will sing two dainty songs by another talented Minneapolis girl, Gertrude Sans Souci. The young soprano is also a virtuoso of great talent and it is certain that she has a great future before her. The songs are called "When Song is Sweet" and "Wishes." Following are the complete programs for tonight and to-morrow:

SUNDAY MATINEE.
March, "Sundays in the Mountains".....Verdi
Overture, "Aida".....Verdi
Trumpet solo, "I Due Foscari".....Verdi
Sig. Demitris
"Rigoletto," act IV.....Verdi
Prelude; tenor air, quartet, Signor Demitris, Di Natale, Marino, Curti.
"Pilgrims' Chorus," "I Lombardi".....Verdi

The seventh week of the concert season at Como Park will be entered to-morrow by the Minnesota State band. The engagement has been very satisfactory. The attendance, particularly on Sundays, has been larger than ever before.

Director Selling will, next week, continue the special concert. Tuesday evening a second German program will be rendered. Friday evening, in response to a general request, the music will be confined to the compositions of Verdi and Wagner.

To-morrow's programs are of the usual popular style. Two new compositions will be played in the afternoon, a value lent to Florence O'Neill and a march, "Across the Rockies," by Rockendorf, the bandmaster of the G. A. R. band at Canton, Ohio. Roy Lawson will play a new cornet solo in the evening.

New Compositions at Wildwood.
A large number of new compositions are to be played by the Wolf and Barrow orchestra at Wildwood, White Bear lake, to-morrow. It is the aim of the directors of this organization to give all the latest popular music current in the eastern cities, and new numbers are obtained as soon as published. These are carefully sandwiched with numbers of a classical turn.

Miss Haswell will be Vera, Mr. Gilmore Lord Jura, Mr. Lewis Correse, and Mr. Fawcett Prince Zouroff.

"Romero and Juliet" will be given Monday night on an elaborate scale. The settings will show fourteen different scenes, and the costumes will be rich and picturesque. Miss Haswell is said to make an ideal Juliet. Mr. Gilmore will be the Romeo and Mr. Lewis the Mercutio. Mr. Houghton will be Tybalt, Mr. Webb the Friar Laurence, Mr. Smith the Apothecary, Mr. Hudson, Sr., the elder Capulet, Mr. Hudson, Jr., Paris, Mr. Everett will be the mother, and Miss Butler the nurse. Mr. Craven will be Benvolio, and Misses

to marry a Russian, Prince Zouroff, who ill treats her and finally banishes her to his lonely estate in Poland. Here two friends, ardent lovers, follow her to rescue her. Lord Jura, the chivalrous Englishman, challenges her husband to a duel, and kills him, but is himself mortally wounded. He does this to save Correse, the other lover, from the husband, who had sworn to kill Correse. Jura dies to save the friend and Vera, whom he loves, and Vera and Correse are supposedly made happy afterwards.

Monday night will be a souvenir occasion, when every lady attending will be presented with a silver-plated box of bonbons, each box containing a lithographed portrait of Miss Haswell on the cover. These boxes will be found good enough to preserve as souvenirs of the engagement of the Percy Haswell company in Minneapolis.

Both "Moths" and "Romero and Juliet" are so well known that any extended description is probably superfluous. "Moths" is one of Ouida's best and most thrilling romances. The scenes take place in Europe. Vera, a young girl fresh from a convent, is forced by a scheming mother

to marry a Russian, Prince Zouroff, who ill treats her and finally banishes her to his lonely estate in Poland. Here two friends, ardent lovers, follow her to rescue her. Lord Jura, the chivalrous Englishman, challenges her husband to a duel, and kills him, but is himself mortally wounded. He does this to save Correse, the other lover, from the husband, who had sworn to kill Correse. Jura dies to save the friend and Vera, whom he loves, and Vera and Correse are supposedly made happy afterwards.

Monday night will be a souvenir occasion, when every lady attending will be presented with a silver-plated box of bonbons, each box containing a lithographed portrait of Miss Haswell on the cover. These boxes will be found good enough to preserve as souvenirs of the engagement of the Percy Haswell company in Minneapolis.

Both "Moths" and "Romero and Juliet" are so well known that any extended description is probably superfluous. "Moths" is one of Ouida's best and most thrilling romances. The scenes take place in Europe. Vera, a young girl fresh from a convent, is forced by a scheming mother

SOME GOOD PIECES OF BRASS

Owned by Minneapolis Connoisseurs and Collectors.

Mellow old brass is just now much admired and desired, and justly so, for, apart from its quality of indestructibility and its intrinsic beauty, it has claims above most other metals in a decorative sense. Can anything in its way be finer than the gleam of brass in a carved cabinet? Or consider the effect of an old brass mural tablet set in the Flemish paneling of a library fireplace.

I know a bachelor girl who achieved her heart's desire in the decoration of her single room. It suggested a forest vista in its mingled and harmonious tints of green. There were the needful contrasting notes in the scattered Flemish and mahogany finished furnishings, but when all was done she liked about dissatisfied and wistful for the missing something which should be, but as yet was not.

Just here a friend brought in a Roman pitcher of soft tinted old brass and placed it on the green table. Ah! then the gleam awoke and sang. The note of radiance was repeated in a brass jardiniere for the fern and a brass clock on the mantel and the harmony was complete.

Minneapolis already has collectors of fine metals and our householders have suited themselves in selecting from these local stores. Again, many fine pieces have been found in the homes of the Russian Jews who bring among their household goods desirable pieces from their native land.

Most, perhaps all, the brasses pictured in this article are of such character and worth to be of instant interest to the connoisseur. The illustrations, fine as they are, fail to show the pieces at their best. For the photographer's use they must be brought from the cabinet or other picturesque setting and placed in such uncompromising light as shall warrant a photograph which may be reproduced.

Dr. Owre's pieces, shown in Plate A, are from the private collection of a connoisseur, and are of greater interest since they represent the work of old artificers, being genuine antiques in Rumanian and Russian brass. In these pieces the tint is at once soft and fine, inconceivably superior to the crude, glaring yellow of commercial brass. This tint may be due to the introduction of something besides zinc and copper, which are the metals used in making brass, or again it may be due to the working of the metals in fusing.

Along the Ural mountains in Russia, Dr. Owre says, furnaces have been found containing scoria which on examination showed that brass had been made there. Some of the scoria showed traces of lead, and again of lead containing silver. Dr. Owre, himself a metallurgist, is in doubt as to whether the individuality of Russian brass is due to its compounding or its casting.

In this plate the wall candlesticks seen in the background, are of mellow-tinted brass and in workmanship and design are very attractive. The large piece in the center represents a Moorish coffee pot. Though the type was originated long ago, it is still in use by the people of southern Europe. The coffee, which is cooked by steam, generated in the pot by the lamp underneath, is filtered through a succession of perforated saucers, and coffee thus prepared is said to be the finest in the world. The interior arrangement, in the cleverness of its mechanism, would do credit to a Yankee grinder, which goes with it. By an interior regulator the coffee may be ground coarse or fine. This piece is very rare, and that is indicated at the left, with a square base, is a very old piece. It is of a shape once common in New England. The thumb piece at the side of the stick is attached to a slide which lifts the candle up in the socket as it burns away.

The little cup near the coffee pot is an old Russian wine glass, a cast piece of brass, crude and quaint. The two candlesticks in the foreground at the right are quite the most beautiful in the owner's collection of nearly 100. They are

being genuine antiques in Rumanian and Russian brass. In these pieces the tint is at once soft and fine, inconceivably superior to the crude, glaring yellow of commercial brass. This tint may be due to the introduction of something besides zinc and copper, which are the metals used in making brass, or again it may be due to the working of the metals in fusing.

Along the Ural mountains in Russia, Dr. Owre says, furnaces have been found containing scoria which on examination showed that brass had been made there. Some of the scoria showed traces of lead, and again of lead containing silver. Dr. Owre, himself a metallurgist, is in doubt as to whether the individuality of Russian brass is due to its compounding or its casting.

In this plate the wall candlesticks seen in the background, are of mellow-tinted brass and in workmanship and design are very attractive. The large piece in the center represents a Moorish coffee pot. Though the type was originated long ago, it is still in use by the people of southern Europe. The coffee, which is cooked by steam, generated in the pot by the lamp underneath, is filtered through a succession of perforated saucers, and coffee thus prepared is said to be the finest in the world. The interior arrangement, in the cleverness of its mechanism, would do credit to a Yankee grinder, which goes with it. By an interior regulator the coffee may be ground coarse or fine. This piece is very rare, and that is indicated at the left, with a square base, is a very old piece. It is of a shape once common in New England. The thumb piece at the side of the stick is attached to a slide which lifts the candle up in the socket as it burns away.

The little cup near the coffee pot is an old Russian wine glass, a cast piece of brass, crude and quaint. The two candlesticks in the foreground at the right are quite the most beautiful in the owner's collection of nearly 100. They are

being genuine antiques in Rumanian and Russian brass. In these pieces the tint is at once soft and fine, inconceivably superior to the crude, glaring yellow of commercial brass. This tint may be due to the introduction of something besides zinc and copper, which are the metals used in making brass, or again it may be due to the working of the metals in fusing.

In Plate B are represented some of J. S. Bradstreet's importations from the Orient. At the left are two large temple vases of fine solid brass. On the table in the background are two urns of very chaste form, an altar candlestick and a brazier. In the foreground are a lantern with its crown of hanging bells, a very beautiful bowl, a perforated plate and an

pronounce it old and an excellent piece of workmanship. It would be too much to enumerate the uses of these pieces or their places. Their owner is a person of infinite variety. Now the pans are filled with moss and twist again with ferns and orchids. Sometimes they hang against the wall or lean in a corner. The mortar and pestle like a corner of a bookcase but they have

Incense burner with the stem and bud of the lotus.

Beautiful as are these, of equal beauty and greater interest are Mr. Bradstreet's brass lamps one of which is shown in Plate C. These lamps are constructed at Mr. Bradstreet's place and after his own designs. Parts of brass urns, braziers, vases and bowls are used and these sections are riveted