WOMANKIND

BYRON'S MANFRED WITH SCHUMANN MUSIC

THIS TYPICAL GERMAN MELODRAMATIC ARRANGEMENT WILL BE READ BY MRS. WILLIAM CROSSE AND THE MUSIC WILL BE DIRECTED BY MR. CROSSE.

On Dec. 16, through the agency of the Ladies' Thursday Musicale, Minneapolis will have an opportunity of enoying a novel experience in hearing a melodrama in the original sense of the word, meaning a play set to music.

The melodrama selected for presentation is Lord Byron's "Manfred," and it will be read by Mrs. William Crosse and the musical portion will be directed by Mr. Crosse. The music is that of Schumann written for this work and it includes not only a running accompaniment for part of the scenes but choruses and solos. The music while fully in the spirit of the poem and very successful as an aid to its interpretation is designed to be incidental and not an exact setting or accompaniment. It is not adjusted to the metre of the verse, nor does it in the Wagnerian sense attempt to paint tone pictures of the scenes. The harmony is essentially that of the spirit.

The cutting of "Manfred" used by Mrs. Crosse is an original one arranged in six scenes. The drama is admirably adapted for reading, for it was the purpose of Lord Byron to make it impossible for the stage, as he tells his publisher quite emphatically in one of his letters.

The dramatis personae is almost wholly spirits and elves, the only human character of importance being the magician hero, Manfred. It hinges on a visit to the devil and a bargain with him, and for that reason Byron was accused of borrowing from the Dr. Faustus of Marlowe and the Faust of Goethe. The author denied both charges vigorously, saying that he knew nothing of the Marlowe play and only knew the Goethe work through hearing a verbal translation. He assigned as his purpose in writing the play the opportunity of introducing Alpine scenery with which he was greatly charmed at this time. The keynote of the play is remorse and its metaphysical results.

Mrs. Crosse has given much attention to melodrama, and has in her repertory a number of works of this kind, among them "Enoch Arden" and various smaller works. Many of these are German translations, for Germany is the cradle of this kind of art development, and some she gives only in the German.

While fond of reading to music, Mrs. Crosse does not confine herself to this line, but gives a great variety of the fine things in literature. She reads for programs occupying an entire evening her own arrangements of "Antony and Cleopatra," "Twelfth Night," "Merchant of Venice," "Winter's Tale," "The Spanish Student," "Marie Stuart" and "Blot on the 'Scutcheon."

Since girlhood Mrs. Crosse has been interested in dramatic studies, and began studying seriously at the age of 15. She was graduated first from the Northwestern Conservatory of Music and later from the Manning college. This was followed by three years of study in New York. While there she had two years of work with Alfred Ayers, one of the greatest living Shakspere students, who did much to deepen her love of Shakspere. She worked in the New York School of Dramatic Expression with Genevieve Stebbins and in the Lyceum School of Acting, where she studied pantomime with Mme. Alberti and voicing with Punam.

Her ambition to keep abreast of the times and her interest in all of the new dramatic developments take Mrs. Crosse to New York at least once a year for some special work. She pays special attention to the work of Brooklyn Institute, and looks up all of the new ideas that have found favor in New York.

Mr. and Mrs. Crosse leave for New York immediately after the Manfred recital and will fill several engagements en route, at Toledo, Harrisburg, Pittsburg and Cincinnati. Mrs. Crosse expects to give "Manfred" in New York during her stay.

MRS. WILLIAM CROSSE,
Who will read "Manfred" to the accompaniment of Schumann's music for the Ladies' Thursday Musicale.

WHAT AILDA LARSON SAYS:

"WELL, Thanksgivin's over." Miss Larson drew a sigh of relief. "An' we can take a breat'din' spell for three weeks. Nothin' like holidays for makin' people appreciate workin' days, seems if. I dunno as 't makes much diff'rence whether you eat your relatives or they eat you, it's jes' about the same—work for both sides, for it isn't everybody 't can visit comfortably.

"I was over at Pratt's all day. They had their cousins from the southern part of the state, a man an' his wife an' three children, nice little things every one of 'em, I should jedge, from what I saw of 'em. The Pratts are veg-tarians an' they shut their eyes when they pass a butcher shop, an' never take a meal away from home for fear they'll meet a beefsteak. It seems to agree with 'em, for Mrs. Pratt's ten pounds heavier 'n she was las' winter when they ate what other folks did.

"I was some curious as to how she'd manage Thanksgivin' day with company comin', but when I got to the house she'd made a turkey out of chopped nuts an' veg'tables an' molded it out so it didn't look unlike a bird 't had been cooked to pieces. She had every veg'table in the market, but there wasn't a suspicion of real turkey or chicken or oysters or meat of any kin'.

"I waited on the table an' it went to my heart to see those children a-turnin' six eyes on the door to see the turkey come in. They were too young to keep their expectations to themselves, an' they jes' shouted when I came in sight holdin' a big platter.

"'I want the drumstick,' says the younges', 'thout waitin' till I'd put the platter on the table.

"Seems if a chill went over the table when I set it down in front of Mr. Pratt. The younges' chil' looked at it an' then the tears began to come.

"'There isn't goin' to be any drumstick,' he says a-catchin' his breath, for he'd come from the country an' knew more'n Mrs. Pratt thought he did.

"So far as I could see there wasn't one of 'em enjoyed 'that nut an' veg'table turkey, not even the Pratts, though they talked of the benefits of a vegetable diet for nearly an hour. The country cousins went away early an' as I opened the door for 'em I heard one of the children say:

"'Pooh! I don't call that a Thanksgivin' dinner. An imitation turkey can't give you a real stomach-ache.'

"'Be careful, Jimmie,' hushed his mother, an' then she turned to her husban' an' she says, says she, 'I hate to disappoint the children,' says she. 'Don't you think we could fin' some place down town where they have real turkey,' says she.

"I couldn't help but wish the Pratts could have seen 'em half an hour later, for I jes' knew how the younges' boy'd enjoy his drumstick.

"You can give folks health foods, but you can't make 'em relish 'em. There's all kinds of things to eat in this world, jes' as there's all kin's of people, but there's some things that can't be improved on, an' a turkey's one, seems if.

"'An' she says to me, says she, 'I'd like to have a horse an' buggy to take my washin' home.' An' I said to her, says I, 'If you were able to keep a horse an' carriage you wouldn't need to do a washin', says I. 'An' what'd you do 'thout anythin' on your min' but exercisin' the buggy?' Work never hurt anybody, but the lack of it has given the doctors an' the devil a good deal to do, seems if.

"'Washin's a good perfession an' a clean one, says I, 'an' you might thank your stars that you're able to keep your customers 'thout findin' fault with 'em, cause they won't give you a nautomobile to take your bundles roun'.'

"'There's such a thing as havin' too much money,' says I. 'You've washed for the Taylors, an' you know they've got half a dozen carriages for Mrs. Taylor to exercise. She's so busy drivin' that she don't get time to walk, an' she's losin' the use of her legs, that's what she's doin'. She can't walk acrosst the room in comfort, an' the doctor tol' her maid, who tol' the secon' girl, an' she tol' me, I'd most as soon have the cares of the poor as the rich, seems if.

"I mind hearin' 't Mrs. Taylor used to be a fact'ry girl 'th strength to climb five flights of steps an' stan' on her feet all day. Mrs. Malone was telin' me about her jes' the other day. She used to be in the same fact'ry 'till she married Malone. He was foreman, but she was al'ys the better man of the two. She's al'ys blamed herself that she didn't take the partner an' leave the foreman for Mrs. Taylor, for she's got the muscles to stand prosperity, and' Mrs. Taylor's not strong 'nough to be rich.

"Mrs. Malone's been keepin' boarders mos' ever since she was married, an' she gives her people considerable grumblin' an' fault-findin' as well as room and board.

"'It isn't that I think I'm too good to work,' says she to me, says she, 'but I'm too good to work for Malone, when he's as able-bodied as he is. I've tried for ten years to shame him into bringin' home somethin' 'sides trouble, but there don't seem to be anything in him but conceit. He's the kin' of a man 't thinks he's too good for this world, an' it's a pity he ever came into it. When I married him, he was foreman of a room in the fact'ry, but he was so much too good for his job that he dropped to be one of the operators, an' there his goodness sent him down, little by little, till he was out of the fac'try altogether. It's a man's place to support his family, an' I can't feel right about it, an' it's only humanity 't keeps me at work to-day, for I don't feel yet 's if I can let him starve. But fifteen boarders half of 'em women, an' a good-for-nothin' husband, 's too much of a load for one woman. You're a lucky creature, Miss Larson,' says she, 'an' you'll show your sense if you stay so.'

"It's hard on her, for she's in the right of it, an' when a body's too good for their work, it don't take somebody very long to fin' out that it's too good for them, seems if."

BLUE AND WHITE CHINA

The Quaint Legend of the Familiar and Popular Willow Pattern China.

The old-fashioned blue and white china is very much in vogue just at present, and probably thousands of persons use the familiar old willow-pattern dishes without knowing the romance of the design. It is the old, old story. In the mansion on the right dwelt a wealthy mandarin with his only daughter, Li-chi. This young lady was in love with her fathers' secretary, Chang, whose modest residence was on the island seemingly at no great distance from the mainland, on the upper left side of the platter. One day, so the story goes, the mandarin heard the lovers plighting their vows under the orange tree by his house, and, pouncing down upon them, he then and there forbade their future meetings; whereupon they eloped and for a time hid in the gardner's cottage beyond the bridge and the willow tree. The three figures on the bridge represent the mandarin and two of his servants on their way to their hiding-place; but when they arrived there the lovers had already escaped in a boat to Chang's island home, whither the mandarin also followed, and would have slain them in his wrath had not the gods kindly changed them in the nick of time into a pair of turtle-doves, shown at the top of the picture. It is called the willow pattern because the flight of the lovers took place in the season when the willow sheds its blossoms.

A PHILANTHROPIC EMPLOYMENT BUREAU

THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION CONDUCTS A FLOURISHING AGENCY THAT IS SUCCESSFUL IN PLACING YOUNG WOMEN IN GOOD POSITIONS AND INFLUENCES THEM FOR GOOD.

To aid a better class of girls to secure suitable employment and to furnish a better class of workers for employers who desire and appreciate competent and lady-like service in office, shop, store and home, is the purpose of the employment bureau of the Young Women's Christian Association. Owing to the very crowded condition of the old central association quarters, the employment bureau is situated temporarily in a room at the branch, 320 First avenue N, but as soon as the new building is opened it will occupy commodious quarters in the basement of the new building.

The employment bureau has been conducted in a small way ever since the opening of the association rooms, for in the early days the general secretary included in her multifarious duties that of advising with young women about employment and of seeking to help them secure it. One of the secretaries continued to look after the constantly growing department until about two years ago a special secretary was engaged for this work.

The work is conducted by much the same methods as are usually adopted by employment agencies, but in its scope and spirit it differs materially from many of them. So far as lies in the power of the association, its bureau means to register women doing all kinds of work and to fill all kinds of orders. Naturally, domestic help is the principal demand, but the bureau has a large list of women wanting sewing and day labor of various kinds, as well as applications for positions in offices and stores. A special effort is made to find employment for women desiring to do sewing and work of other kinds in homes.

The work of supplying day laborers is a large one and yields the association nothing except the satisfaction of knowing that it has helped needy women to secure employment and has helped much tried hous keepers out of hard straits. Many of the women who seek this kind of employment at the association rooms soon get permanent places to occupy all of the time they can spare and pass off from the association books. They only come to such agencies when they can secure no work for themselves, and this is one of the reasons why many such workers are an experiment, and not always sure of giving satisfaction. An effort is made to ascertain the kind of work a woman is capable of doing, but this is often impracticable, as in most cases the secretary has nothing to base her recommendation on except the statement of the woman seeking work and the cards returned by the patrons to whom she is sent. These cards are of very doubtful value as a gauge of the ability of a worker, as all housekeepers know from their own dislike of making them anything but favorable, if the work is even tolerably done. Generally, the bureau is quite fully supplied with women wanting day work.

The power of the association to improve the standard of domestic service is limited as yet, but it is in a beter position to impress the importance of improving themselves upon the servant girls than other agencies, for the association classes offer some opportunity for training. The classes in English for foreign-speaking girls is almost wholly filled by house servants, who hear of the classes at the employment bureau, and through the bureau both mistresses and maids find out about the advantages offered in the training of cooks and waitresses in the special classes of the asociation school of domestic science.

MISS BELLE C. SIMMONS,
Who is in charge of the employment bureau of the Y. W. C. A.

The evening class in English is taught by Miss Belle C. Simmons, secretary of the employment bureau, and the combination of these two kinds of work is very advantageous. Miss Simmons has but recently taken up the work of the bureau, but is in full sympathy with its aims and methods and has had a valuable training in home mission work and teaching that fit her admirably for dealing with the widely varied classes that come within the scope of her work. She has on her desk the publications of the association calling attention to its classes and social and religious advantages. These she distributes in a tasteful way and in the hours of waiting at the office she is able to draw the young women out and get some intelligent idea of their needs and to drop hints that are helpful to them. The women applying to the employment bureau are made to feel that there are people interested in their welfare to whom they can apply for advice or assistance if in need. What the association is unable to do for them itself it is able to secure through other organizations.

The applicants for positions are told of the pleasant and helpful Sunday afternoon vesper service and, if they are strangers, their church connections are ascertained and they are put in the way of stepping into right associations instead of unconsciously drifting into questionable ones. None of this work is done in a categorical or official way, but just naturally in the course of the office chats that fill in the intervals of waiting.

Miss Simmons came to Minneapolis from Indian Territory, where she filled temporarily a position in an Indian school at Atoka. Previous to that she was for a number of years preceptress of the home mission college of the Baptist church for colored people at Louisville. In her family home in Iowa she was a teacher, having been principal of schools in Cedar Rapids for three years. The daughter of a clergyman, Miss Simmons has always been interested in philanthropic work and has given it much study, especially in its industrial and home mission phases. She has made a study of settlement work in the crowded districts of Chicago and Edinborough and investigated the work of Toynbee Hall, the original settlement in London.

Music is Miss Simmons' delight, and she has enjoyed the advantages of careful training by the best Italian masters. While this has been valuable to her in her work, she has never made professional use of it.

DOES MATRIMONY HELP AMBITIOUS MEN'S CAREERS?

T. P. O'CONNOR CITES INSTANCES THROWING LIGHT ON THE QUESTION RAISED BY LORD KITCHENER'S PREFERENCE FOR BACHELOR ASSOCIATES.

Lord Kitchener has succeeded in stirring up a discussion of some of his views that extends beyond the drawing-room and tea tables and the feminine gossips. The occasion of the discussion is his frank declaration of his preference for bachelor to married officers as his comrades and subordinates. Among the men who have taken up the question of the desirability of the bachelor state is T. P. O'Connor, who has this to say in the Chicago Tribune:

Is it good or is it bad for an ambitious man to be married? It is evidently a question to which there can be no single and satisfactory answer. It depends much on the man; it depends a little more on the woman. If anybody says to me that he has never known any ambitious man who was not helped by his wife, I can cite many an instance to the contrary.

If, on the other hand, an equally self-confident person makes the statement that no ambitious man ever got on who was not a bachelor, I can give chapter and verse to the contrary and by the score.

Gladstone would not have been half the man he was if he hadn't found in Mrs. Gladstone a helpmeet whose infinite love and unfailing patience and motherly care were always at his side to chide, to bear with and to watch over him.

Lord Salisbury was made by what the world called a mesalliance, for it drove him to write for the newspapers, and thus gave him that readiness of tongue and of pen which accounted for the great position he afterwards attained; and it was not till the woman he loved so deeply became ill and died that his strength gave way and that he had to surrender the mighty burden of an empire's rule.

On the other hand, I have known plenty of cases of politicians who were ruined by their wives, or by other women. Some of these tragedies became public property; others—and perhaps some of the most tragic—have passed unnoticed and unknown.

Sometimes the woman who wrecks a politician is not his wife, and then there is scarcely such a thing as an hour of unmitigated ease or of whole-hearted work possible to him. I saw the strongest man of our times—a man whom I knew as a stalwart youth, who could walk his twenty miles a day, and who laughed at imprisonment and perhaps even at death—I saw him eaten away by such a secret, as was the Spartan boy who held the fox inside his coat until it had eaten out his entrails.

I have been reading recently the life of George Eliot, and I am not sure that one might not say, with truth, that her union with George Henry Lewes did much to destroy her—both as a woman and as an artist. It is true that without Lewes, with all his perfect knowledge of the trade of letters, and his perfect sympathy and devoted and inspiring love—it is possible that George Eliot, who was the most diffident of women, would never have had the courage to write at all, and would have gone to the grave unknown, except to Herbert Spencer, Frederick Harrison and the other philosophers of the world as one of the few women who understood metaphysics, and as the daring and laborious spirit who transferred to English one anti-Christian work of Strauss and the broad theology of Fuerbach.

If we turn to the ranks of literary men we again find cases both for and against the theory of Lord Kitchener. Take the novelists of our time. The life of Dickens was embittered by domestic incompatibility. Thackeray had a wife whom he loved, but she became insane soon after their marriage; his life was spoiled and it ended in death at an age which we now consider comparative youth. Thackeray was only 52 years of age that sad Christmas eve morning when he was found dead in his bed.

The experience of Lord Lytton was even more disastrous. He fell madly in love with the lady who was destined to be his wife. Some of my readers who attentively perused newspapers some ten or fifteen years ago may remember a celebrated law case—a case which settled the law forever on the question of the ownership of letters, in which the point at issue was whether or not a lady who had been a friend of Lady Lytton was at liberty to publish the letters which had been written by Lytton to his wife during their engagement. It was decided that the letters were the property of their writer, and that, therefore, the family of Lord Lytton had a right to prevent the publication of Lord Lytton's letters.

It was well for his fame that the decision was of this kind, for the few letters that were delivered to the public were specimens of such arrant and almost imbecile passion as would have made the poor man of letters appear on the same level as the inspired grocer's assistant who quotes the poetry of the valentine, or the infatuated servant lady's maid who sends crosses for kisses.

I do not think that a man is wiser in the selection of a wife at 30 than at 20; I am sure that he is not as wise at 40 as at 30; and I am convinced that once he reaches 50 his marriage should be arranged for him by a family council. My experience is that men who delay marriage bring to it, when it does arrive, none of the freshness of emotion, which is its chief guarantee of happiness, and that, apart from this, the man who does not marry young misses as much the true freshness of married happiness and enjoyment of life as the man who gets up late in the afternoon does the delights of early day. And this, then, is my counsel: Marry when you are 21 a girl who is 18; if possible marry her from the same town; if possible from the same street; if possible, from the house next door to your own. And then take the chances.

NAMED BY AN EMPRESS.

The Empress Eugenie has the credit of having named the Marechal Niel rose. When General Niel returned from the Franco-Austrian war he gave the empress a pale rose, the first that had grown on a bush which was given him some time before by a gardner, as a tribute of respectful admiration. The empress was pleased with the rose and inquired its name. Hearing it had none, she said it should be called the "Marechal Niel," thus conveying to the general the news of his promotion.

MISS KOLB, "MASTER DOMESTIC."

Barbara Kolb, a servant in the employ of a Chicago family, was awarded a gold medal at the last meeting of the Old Settlers' Association, and presented with a certificate of M. D.," "master domestic." For forty years Miss Kolb has served the same family. In an interview on the "servant question" she is reported as saying: "It is the domestic quite as much as the mistress who makes or mars the home. I believe the servant girls of America have a mission to perform; it is their duty to elevate the standard of the kitchen."

FICKLE FASHION'S NEWEST VAGARIES

LOOSE WOVEN CLOTHS IN NEW SHADES OF OLIVE AND OF CADET BLUE ARE POPULAR FOR STREET WEAR—FURS IN STOLE EFFECTS

IN these days of hustle and hustle, when a style becomes old in three months, it behooves the woman who would be well dressed to keep her eyes wide open that she may note every little changing vagary of fashion. Something new is coming up all the time, and almost every other week there is some brand new idea to chronicle.

In walking suits extremely loose weaves are popular. Albatross effects are very much the vogue, while wool grenadines and such fabrics come in for their share of miladi's fancy. These weaves are not only shown plain, but are considered very modish in fancifully embossed forms. A variety of pretty patterns, mostly in all-over effects, are seen in these and are highly regarded by the fashionables. Colors run to solid effects and olive greens, cadet blues, etc., are especial favorites. The trimming on these suits consists of bands of fancy embroidery in silk and gilt cord. Then, too, self-colored silk cords and tassels are sometimes added.

In cut, these suits usually display a plain skirt fitting the figure well, and maybe showing a slight flare at the bottom with a demitrain, but with little adornment. The jacket, however, is rather elaborately bedecked with bands of fancy embroidery, referred to. It shows a conventional rather full blouse and long-waisted front, with sleeves of loose weave, in a green shade approaching an olive. The skirt is plain, with a slight flare at the bottom and a semitrain. The jacket is trimmed in pink silk and gilt cord embroidery applied on the front and collar, and also forming the belt.

A very smart jacket is the fur trimmed effect, taking a variety of forms. The dark colored cloth jacket is stylish trimmed with fur or velvet. A new but fashionable mode of trimming shows the revers cut very long and extending down to the waistline, where they terminate in points. The collar may either be notched or else a continuation of the revers. Some of these coats are cut very full. Others again are made tight fitting, the basque showing a postillion effect front and back, is one of the most stylish of these. Dark colored cloth in combination with chinchilla is particularly effective. Baby lamb with ermine or chinchilla is another favorite, while squirrel and sable, too, are much liked.

Avery pretty little coat of two furs is a basque effect of baby lamb, showing broad graduated lapels, collar and cuffs of chinchilla. The coat shows the postillion effect both front and back and is altogether a very stylish little garment.

Speaking of furs, stole and muff sets in pelts are decidedly swagger, the flat stole about the same width in its entire length, with possibly the slightest suggestion of broadening at the ends, being one of the newest favorites. This is held together at the neck by silk cords joined by a ring that are terminated either by silk tassels to match or else by fur tails, the latter being the newer. In some cases the muff to match such a set will be of conventional design except for having this tail trimming, a row of these bedecking the muff on the lower edge.

Ermine, squirrel, mink, chinchilla and lynx are most seen in these sets. A very pretty set is of ermine showing the flat effect described. The silk cords are terminated by white tails, but the muff is left unadorned. It is, however, so effective in itself as to require no trimming. In fact, tails are not nearly as much seen on these ermine effects as they are in darker hued furs.

The vogue of light colored cloth has reached the field of street wear, and effects on this order are considered very smart. Of course, they are not as elaborate in make-up or trimming as are the evening wraps, but as far as general contour is concerned they simulate the latter to a remarkable extent. The long coat and the Monte Carlo length are particularly stylish and like the dressy garment most of them show a cape effect and are either collarless or have small military collars.

A very pretty long coat is a pearl gray ladies cloth. The cape is a rather large many ply effect, while the collar is merely a suggestion. The trimming consists of stitched bands of self material just above the waist, and panne revers in the gray of the body material, these latter being trimmed with silk tassels. The coat also shows patch pockets quaintly cut and elaborately stitched.

A variety of odd and pretty effects in hats is shown in felt. This material, more than any other, lends itself gracefully to manipulation. The brim as well as the crown is twisted into all kinds of fanciful forms that are decidedly fetching. The new, very broad, medium height French crown is seen more in these felts than in hats of almost any other description. One very pretty model of white felt shows this French crown and a wide undulating brim bound with narrow black velvet ribbon. This same ribbon in a wider width bands the crown effectively. A black and white ostrich plume starts at the bandeau and sweeps back and downward in the graceful and artistic Mary Tudor style.

Defective Page