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High School Fraternities.

High-school fraternities are coming in for a share of attention from local educators, from parents and from friends of the public schools, and up to date nobody among parents or teachers has been found who favors their existence in the high schools.

The objections to high-school fraternities on the part of parents and teachers are potent. They are based upon actual knowledge that the associations are distracting in their tendencies; that they take time which would be better employed in study; that the fraternity idea is not needed by the pupil who lives at home and is under the guidance of parents, who largely direct his choice of society and do it much better than he unaided can do it.

Some parents have objected to the fraternities on the ground that they are undemocratic. This indictment is serious, for if there is any place where the pure spirit of democracy should prevail, it is in the common schools.

The objections that are now raised to high-school fraternities were, it is true, raised some years ago, and are still raised sometimes, against college fraternities, and some colleges exclude them. But the argument does not have the same force in each instance. The college student away from home is differently situated as to social relations from the high-school boy. His fraternity means something to him that it could not mean in the high school. It means more to him, perhaps, after graduation than it did before. It is the tie which, in many cases, binds him to his alma mater. But, nevertheless, the colleges are responsible in a large degree for the appearance in high schools of the fraternity. The foolish custom of pledging youths in the second or third year of the high school has brought the young pupil in contact with the idea of the fraternity before his time. If the general impatience with the high-school fraternity shall react to some degree upon the college fraternities, they will have only themselves to blame. If the college fraternities would voluntarily restrict themselves to the selection of college men at the end of their first college year, the high-school fraternity would soon be unheard of.

Mr. Underwood, president of the Erie, is said to have given instructions to division superintendents to give all reasonable information to the press with regard to accidents on that road. This is a wise conclusion, but one not always reached by railroad managers. In fact, it is a very different policy from that pursued by Mr. Underwood while he was general manager of the "Soo." Information of this character was harder to get from the "Soo" road during his administration than from any road running out of Minneapolis.

The Senate's Trouble.

The New York Press speaks of the certificate of election of senators as letters of marque. Letters of marque were formerly issued by a sovereign to his subjects, entitling them to make reprisals upon the commerce of a power with which he might be at war. To compare a senator's certificate to a letter of marque is to compare him to a privateer, and privateers are now declared to be outside the pale of civilized warfare. Another esteemed contemporary says the chaplain prays at the beginning of each session of the senate, and the senators do the rest of the preying themselves.

We are not prepared to deliver our ancient and honorable senate over to the jibes and fleers of the philistines without a protest. The senate suffers at times from an enlargement of certain glands. They are not bumps; bumps are bony excrescences that have a permanent value, but glands swell or recede with the condition of the patient. The senate's trouble is glandular. Its throat is now so swelled that it cannot swallow its own self-esteem; and as for regurgitating its wounded pride, that is out of the question. But these symptoms are bound to run their course and the senate come around to a normal condition once more.

The senate is just now in the situation of the boy who is magnificently shouting, "I won't! and I won't! and I won't!" to a maternal tender of an adequate and helpful dose of castor oil. Of course, when it gets thru protesting it will, like the little boy, take the dose and feel all the better for it.

Cesar said all Gaul is divided into three parts, and the fathers, wisely following this precept, divided the government into three parts also. The trouble is that the senate has grown to think that it is two and three-quarters of the three portions of power delegated by the people. This is a condition that cannot permanently endure. The senate will have to come off its high horse. It will get off when the people give distinct direction on which side to get down.

Lots of people are exhibiting a desire to feed our governor. He has had to decline numerous invitations to banquets in other states recently. We suspected that that Chicago speech would make trouble for him.

A Serious Objection.

One of the most serious objections to the compromise bill offered in the senate in place of the Eberhart bill requiring private banks to incorporate and become state or national banks is the absence of any requirement as to the publication of the condition of the private bank. For some reason or other, the private bankers who support the substitute have resisted the introduction of any requirement compelling the bankers to publish their condition periodically. This may seem to a good many people as of comparatively little importance, as they are subject to examination by the bank examiner. It is, however, a matter of very great importance.

Not every policy-holder gives attention to the public statements of the big insurance companies, and yet the publication of their condition at regular intervals is one of the most important safeguards afforded their patrons. While the policy-holder may not analyze and understand the statement, the officers of rival institutions do examine them and analyze them carefully, and every such institution putting out a published statement knows that it must undergo the closest scrutiny by those competent to scrutinize.

Just that would happen with regard to the condition of the private bank. The stubborn resistance on the part of private bankers to such reasonable requirement does not contribute to the confidence of the public in these institutions.

A painful impression was made in Salvation Army circles in New York when Peter Coppler, who for several months called himself a reformed safe breaker, and spoke with realistic fervor at army meetings, confessed in court that all his safe-cracking yarns that had made him a prize at the meeting had been pure fiction, and that he had told them to get an easy living. It is well to be somewhat suspicious of a man who "confesses" loudly and often.

Secretary Hay's Illness.

The prospect of losing the services of John Hay as secretary of state is disquieting to the people of this country regardless of politics. They recognize in him the man who has done more to put American diplomacy on a high plane than any secretary of state of recent generations. Without the wordiness of Seward or the lack of knowledge of European politics of some of his lesser predecessors, Secretary Hay has been no less intensely American but more broadly cosmopolitan in his treatment of affairs of state.

The secretary's illness comes at a time when at any moment there may be the greatest need for his services. The making of peace between Japan and Russia, which is not out of the immediate possibilities, would make it almost imperative that John Hay be at his desk in the best possible physical condition. It is his diplomacy which has confined the war to Manchuria. It is his diplomacy which has saved China from dismemberment and in the event of Russia attempting to make her peace with Japan at the expense of the flowery kingdom, his presence in the negotiations would be of the highest importance to the preservation of the foundation of Chinese integrity which he has, with rare statesmanship, laid.

A Russian proverb says: "When the czar dies no peasant can be found who would change places with him." Many of them wouldn't change places with him now.

A State Farm Machinery Plant.

From the multitude of bills and resolutions that have been presented on the subject, members of the legislature seem to be in dead earnest about the plan for a state harvester factory. The latest proposition, which appears to meet with much favor, gives the board of control one-half of the net profits of the prison to apply on buildings and machinery for such a plant.

If the state is going into the "trust-busting" business as a price-breaking competitor, it could do the farmers no greater benefit than by manufacturing farm machinery and selling it at a small profit. However, this is an undertaking of such magnitude that it should be considered carefully before going too far. It would be the most serious kind of a test for government ownership. In the first place, the state must get the services of men with great technical knowledge, with high business ability, able to compete with one of the greatest and most resourceful of trust corporations, and meet them at every turn of a bitter warfare. Then a great initial outlay for machinery and buildings is necessary.

Finally, the state must go into hostile markets to buy the raw iron and steel and other metals to be used in the work. It must buy this stock from a trust, which has a kindred feeling for the interest which the state is attacking. Is it reasonable to suppose that the state could get the stock at prices such as the big trust enjoys? The state plant would be handicapped from the start, and might find difficulty in selling its machinery at any lower prices than the big implement concerns. It might succeed in forcing them to lower prices somewhat, but it is a serious question whether the state factory could compete with the private individuals and remain self-supporting.

The joint committee which is investigating this subject would do well to inquire into the markets where raw materials can be purchased, and find to what extent competition could be secured in buying. "Look before you leap" is excellent advice to anybody starting out to beat the trust game. The project is of very doubtful business wisdom, to say nothing of the objections to it from other standpoints.

It is said that a way has been found to suppress the blindpigs in Maine. Maine is just clever enough to have sold them to the beef trust.

National Committee Politics.

Evidently George B. Cortelyou got away from the national committee just in time, for it is apparent that for the next year or two the committee is going to be the center of some pretty politics and some not so pretty. The first symptoms of the coming campaign were heard in the rumbling of discontent over the appointment of Harry S. New to the vice chairmanship. The Fairbanks people at first objected, but he has been appointed and very likely an understanding with the Fairbanks following has been arrived at.

Vice President Fairbanks is going after the republican nomination for sure. He has a literary bureau which is grinding out anecdotes of his early life. This in itself is suspicious, and when we add that the vice president never drops an invitation to speak at any old place, suspicion becomes circumstantial evidence.

Organization may do something toward giving the next republican candidate the nomination, but it will do less than ever before. The people have had a taste of seeing the candidate and knowing him and they will demand the same treatment again. Fairbanks may be the man, but it will take more than clipping bureaus to demonstrate it. It will rest with Fairbanks himself to so identify himself with the interests of the people that they will naturally think of him in connection with the presidency.

Shylock Down to Date.

The graduating class of the state agricultural school inaugurated commencement week with the class play, which took the form this year of a good-natured satire on football. Shakspere furnished the groundwork of the effort when he wrote the Merchant of Venice, but the farmer lads and lassies modernized it to suit their purposes and produced something which furnished hearty amusement to a large audience. The hero of the bucolic merchant is a football player who in a moment of extreme stress mortgages to Shylock a pound of hair to be cut off nearest his brains.

On the fateful day of the championship game Shylock appears on the gridiron and demands of Antonio the pound of hair to be by him cut off as per contract. Confusion and dismay reign until—enter Portia, who, as a last resort, proves that the bargain is null and void since football players do not have brains. The discomfiture of the wily Jew is as complete as ever it was in Venice. The satire, cleverly put together, was the work of members of the class, and the histrionic talent was also confined to the members of the graduating group.

Senator Allee offers to resign and allow Dupont to succeed him provided the union republicans will join in the election of Addicks to the other senatorship. The exact mental status of those who still think Addicks can be foisted upon the state as a senator cannot be exactly gaged, but it would seem to be about six parts tincture of nerve and five parts froth of frenzy.

"There is no government in the world," yells Senator Spooner, "which can take from the United States in the east or in the west anything which belongs to it." There ain't nobody can't take nothin' away from the United States 'cept some United States senators who think they can take away self-government, but they can't.

At the Portland exposition this summer a shallow lake, about two hundred acres in area, will contain all kinds of fish and will b illuminated by 125,000 electric lights, so that the fish will be visible as they swim around. Possibly on cloudy Sundays the visitors with special privileges and the directors will fish in this lake.

E. Drexel Godfrey bought two seats on the New York Stock exchange for $83,000 each, the record price. Mr. Godfrey probably wants one of them to put his feet on when he sits on the other.

Lincoln J. Steffens has tackled New Jersey, but we must protest against following him beyond the confines of the country. So long as he stuck to America we stuck to Link.

It has been proposed to the Illinois legislature to solve the divorce evil by prohibiting the payment of alimony. That might discourage one side of it and encourage the other.

The czar is still said to be of the mind that Russia must remain autocratic if she is to stick together. Stick together is not the idea, Nicholas. It is get together.

President Joey Smith says somebody is trying to blacken his character. It makes him smile to think of any one trying anything so foolish.

When that new 100-miles-an-hour oil locomotive gets well under way it will not swerve from its path to go around that cow on the track.

Lucky Blaine's Pan-American railway wasn't built! Castro would have seized it and had us down by this time.

Castro's army was yesterday off Tampa, but was driven back by the cigar factories with great loss.

Some Jefferson day banqueters in the East have excavated Judge Parker. "Light-hearted revelers."

The Russian ticket is still running well in Manchuria.

A ROMANCE

A buttonhole with mournful voice
Bewailed his empty life;
A button just across the way
He wanted for a wife.

He loved her pretty nodding head,
Her never-ending charms,
And when by happy chance they met
He held her in his arms.

But life hung only by a thread,
She went despite his pains.
'Twas months ago—the buttonhole
A widower remains.
—McLandburgh Wilson, in Lippincott's.

BOOK NEWS AND GOSSIP

THE UNEASY CHAIR

JULES VERNE CRITICALLY ILL.—It is announced from Nantes, France, that Jules Verne, the novelist, is critically ill, and that his recovery is not expected. He is 79 years old.

The condition of the author is regarded as hopeless. Telegrams of sympathy from all quarters of the globe have been received. Many of them are from children and scientists.

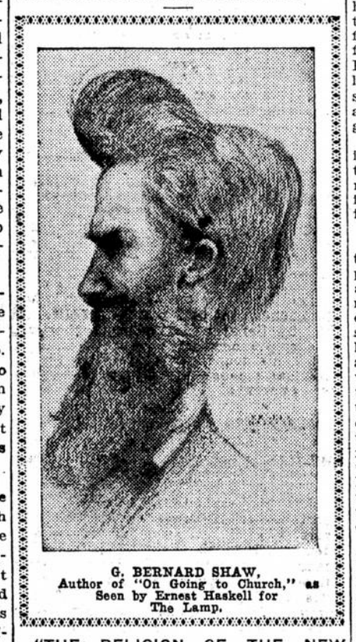
SOME NEW REASONS FOR GOING TO CHURCH.—Offhand, one would not be likely to ask G. Bernard Shaw for reasons for going to church, if indeed, one asked anybody. Perhaps that is the reason Mr. Shaw has not waited to be asked but has published an essay **On Going to Church**, a very unusual essay, too. Mr. Shaw's reasons for going to church are original. He thinks going to church a good substitute for the liquor habit, for example. He puts it in this way:

What is called professional work is, in point of severity, just what you choose to make it, either commonplace, easy and requiring only extensive industry to be lucrative, or else distinguished, difficult and exacting the fiercest intensive industry in return, after a probation of twenty years or so, for authority, reputation and an income only sufficient for simple habits and plain living. The whole professional world lies between these two extremes. At the one, you have the man to whom his profession is only a means of making himself and his family comfortable and prosperous; at the other, you have the man who sacrifices everything and everybody, himself included, to the perfection of his work—to the passion for efficiency which is the true master-passion of the artist. At the one, work is a necessary evil and money-making a pleasure; at the other, work is the objective realization of life and money-making a nuisance. At the one, men drink and drug to make themselves comfortable; at the other, to stimulate their working faculty. Preach mere abstinence at the one, and you are preaching nothing but diminution of happiness. Preach it at the other, and you are proposing a reduction of efficiency. If you are to prevail, you must propose a substitute. And the only one I have yet been able to hit on is—going to church.

John W. Luce & Co., Boston.

THE DEGRADING INFLUENCES OF TYPEWRITING MACHINES: MARK TWAIN'S FIRST EXPERIENCE.—Mark Twain seems to have been a pioneer in the use of typewriters. According to an extract in Harper's Weekly, from Mr. Clemens' unpublished autobiography, he was the unhappy owner of a machine away back in 1874 or 1875. He thinks he dictated a portion of "Tom Sawyer" to an operator about that time. But it is his complaint that the thing affected his morals. So he tried to give it away. Finally he tried it on W. D. Howells. Mr. Howells took it, and tho he brought it back, his (Howells') morals have never recovered, says Mr. Clemens. It was on this same machine that Mr. Clemens wrote his autograph for Edward Bok, then a young man in the autograph-hunting business.

The taste Mr. Clemens gives of his autobiography in the current number of the Weekly is enough to assure readers that something rare is in store for them when the autobiography is published.



G. BERNARD SHAW,
Author of "On Going to Church," as Seen by Ernest Haskell for The Lamp.

"THE RELIGION OF THE NEW TESTAMENT."— Professor Dr. Bernhard Weiss, of Berlin, in his new book by the above title is supposed to bring the religion of Jesus Christ "up to date" in fit shape to meet the "requirements of the modern mind."

Dr. Weiss has accepted certain bases and from them has wrought a theory of religion which is satisfactory to himself. This theory he elaborates in the book before us for the benefit of others.

On such themes as scriptures, suspiration, prophecy, miracles, the kenosis, sin, redemption, regeneration, etc., he writes smoothly and with all assurance. He condemns dogmatism. That is the bane of the old theology, the old philosophy. He would have it banished at whatever cost. But he himself lays down his propositions, and states his opinions with a dogmatic assurance surpassed by none. And yet his dogmatism is like that of a little child in its simple naivete. He says:

"In the act of the creation of the world the divine place of redemption, which has been revealed in Christ, was already the decisive factor. * * * As he was foreordained of God before the foundation of the world as the mediator, thus in him also the recipients of salvation are chosen before the foundation of the world. * * * Therefore, it is stated, in Col. i., 16, that the world was created in Christ; in him, in a causal sense, the fact of the creation of the world rests." "All things were created by him and for him."

Surely that is the height of High Calvinism, taking Dr. Marcus Dodd as witness. If the old moderator Twisse, who presided over the Westminster assembly, could come back he would no doubt shout a loud Amen! He never wrote anything more hyper-Calvinistic or more dogmatical.

The book seems to be the expression of Dr. Weiss' own inner "self-consciousness"—his own subjectivity,—to which the Scriptures are made to conform and to give quasi support. It does not seem to be the thing to meet the hard requirements of life as we find it in the world.

— W. R. K.

Funk & Wagnalls Company, New York.

THE STAR OF THE NORTHWEST

Nebraska State Journal.

After a century of looking to the east for our political ideals and inspiration in the United States, there are signs a radical change is now under way. The country is beginning to look to the west, and especially the northwest, to take the lead in future contests for political progress. When Governor Johnson, the democrat who was elected governor of Minnesota by republicans because they could not submit to the domination of an offensive machine, spoke a few weeks ago in Chicago of the need of the west to take up the political ideals that have to some extent been laid down by the east, and proceed to take a higher place in the counsels of the nation, he received general applause without regard to partizan opinion. It does not require a meteorologist to perceive that the present political storm center in the United States is in the central west, covering Wisconsin, Illinois, Minnesota and lowering over Kansas, Nebraska and Missouri.

THE SAVAGE "PARSIFAL" WINS A TRIUMPH

Its Presentation at the Metropolitan Last Night Was a Brilliant and Impressive Affair—Comments on Its Dramatic and Musical Features—Society in Brilliant Array.

"PARSIFAL," last of the great Wagnerian music-dramas, laid its spell on Minneapolis last night.

Even those who understood naught of its mystic medievalism, who did not grasp the inner meanings of its wierd symbolism, who discerned but faintly the variant themes that shimmer in and out thru the shining fabric of its music, could not fail to be deeply moved by the whole wonderful production.

Myths as old as the human race itself, expressing vaguely its undefined soul aspirations and explaining dimly the reasons for its suffering, are the groundwork of "Parsifal," but they are seen thru the eyes of medieval Christianity. The legend of the grail, the story of the sacred spear, the tale of the wandering Jewess striving vainly thru eternity to atone, the malevolent spells of the magician who typifies evil, the attribution of sacredness to the swan—these are some of the legendary heritages that came to the middle ages and were fitted into the Christianity of those dark and mystic days. And they were gathered by Richard Wagner, touched with the fire of his genius, and straightway glowed with the weird light that celestially pervades his "festival drama."

Like Shakspere, the masterful Teuton makes his own everything he appropriates. And so there is really very little of Wolfram von Eschenbach and his story of the grail in "Parsifal"—it is all Wagner. Oddly enough, too, the drama, tho his last one, represents not merely the mature and well-considered work of the master. The theme was one that he had brooded over nearly all his life. He had even cast his thoughts in concrete form twice before. So that when he welded his story of Jesus and his story of Buddha into the final "Parsifal" form, the result represented in a way the marriage of exuberant youthful enthusiasm with the philosophical reflectiveness of middle age.

While it is perhaps prudent not to become too much involved in the philosophy that underlies "Parsifal," concerning which volumes have been written in the score of years that have elapsed since its first production, it is well to remember that its twin themes are suffering and aspiration. In these two words is bound up the history of the human race, and thus "Parsifal," despite its medievalism, its mysticism, its symbolism, becomes a world drama pitched in a key that arrests human attention. It is worthy of note, too, that Wagner has here abandoned his favorite and oft-sung theme of salvation for man thru the "eternal feminine." Poignant suffering, guilty remorse are the lot of both temptress and tempted, while salvation comes thru conscious pity, aroused in the nature that is pure and guileless.

It may be that this doctrine is Buddhistic, as some aver, or it may be pure Christianity as others maintain. Still better, may it not be considered as a sublimated ideal that brings all the great religions into kinship?

Quite aside from such considerations as these, everyone who beholds such an impressive production of the music-drama as that given by the Savage forces last night, must be struck with the transcendent genius of Wagner as a master of construction. With what ingenious care has he arranged everything so that the very atmosphere of the mystic drama shall pervade, not merely the stage, but the auditorium as well. The auditor, no less than the actor, feels the reverential inspiration of his surroundings. He is sustained by the vivifying influence that is exhaled from the glowing, blood-red chalice, he is tempted in the enchanting flower garden, he is freed from suffering by the touch of the sacred spear, he is exalted by the dove fluttering down from the ethereal regions of light.

The story moving majestically along to its climax is wonderful; the adjuncts of stagecraft by means of which it is rendered so impressive are wonderful; but most wonderful of all is the music that tells the story so movingly and so fittingly. Wagner triumphantly justifies his own theories as to the use of music in the drama by his achievement in "Parsifal." Not merely do the singers express by their notes the emotions they are portraying, not merely do the choruses set forth variant themes and situations, but all thru the production the orchestra explains, comments, announces and interprets. In its score may be read the whole weird story.

The dramatic achievements of those concerned in the present production are worthy of high praise, since dramatic achievement that is attained in spite of the impediment of slow action and the distraction of attention more or less fixed on vocal endeavor is far more difficult than under ordinary circumstances. In some of the long scenes devoted to pure narrative there is danger of tedium, and this is increased by the failure of some of the actor-singers to enunciate their English intelligibly. Yet the impersonations are of a high character.

Mme. Kirkby-Lunn gives an interpretation of that greatest of Wagnerian women, Kundry, that is wonderfully effective. The three phases of her contradictory yet very human character are brought out in distinctive contrast. The distraught and repellant figure of the outcast, who strives to alleviate the woe of her unforgivable sin by service to the knights of the grail, gives way in the second act to the alluring woman under the spell of the magician. This is surely another Kundry—and yet that undertone of suffering connects the temptress with the repentant woman. And in the last act, when the spear has broken the spell, Mme. Kirkby-Lunn shows plainly the great peace that has come into Kundry's soul and has inspired her with the blessed hope that by service she may yet be redeemed.

The Parsifal of Alois Pennarini is perhaps less impressive, but still a contained and consistent conception of the guileless one. He was more successful in depicting the high purpose of the returned knight in the third act than the boyish ignorance of the earlier scenes. The awakening after Kundry's fateful kiss was full of dramatic fervor. Putnam Griswold makes a venerable and paternal Gurnemanz, and his picture of the old knight was gratefully well done. Johannes Bischoff portrays the sufferings of Amfortas realistically, and, if he fails at all, does so in striving to express the joy and rapture of his final release. Homer Lind is an impressive Klingsor.

Not less successful than the principals are the flower-maidens of that wonderful scene in the second act. Herein is demonstrated anew the genius of Wagner. In his last work he overcame his earlier repugnance to the use of the chorus in opera, and, having done so, proceeded to make such use of a chorus as none had ever done before. Every member became an actor with somewhat independent responsibilities.

Herr Conried will bring to Minneapolis next week an undoubtedly great production of "Parsifal." The principal roles will be sung by artists who have at least a greater reputation than those who illustrate the Savage production. But it is difficult to see how the festival-drama can be put on with finer artistry than that which inspires the present production thruout. And, certainly, we shall hear the Conried "Parsifal" with a clearer understanding and a more intelligent appreciation by reason of the illuminating Savage "Parsifal." The effects are such as to stir the imagination just as it should be stirred, and no more impressive stage picture has ever been seen than that final tableau with its celestial light streaming down on the upturned faces of the adoring knights. All honor to Henry W. Savage!

—W. B. Chamberlain.

FROM A MUSICAL STANDPOINT

Principals Were Fine, but Choruses the Strongest Feature.

The "Parsifal" music embodies the culmination of the Wagnerian theories. At almost the close of a long and strenuously creative life, into this "sacred festival" play were crushed the distilled emanations of the musical thought of the greatest genius of the last century. Not always consistent, often erratic, containing suggestions and repetitions of themes and melodies of the great operas that preceded it, "Parsifal" fairly defies analysis. With the possible exception of "Tristan," none of the Wagner operas affords fewer well-defined melodies, in the ordinary acception of the term, than "Parsifal." Themes there are that pervade the opera, weaving in and out into a perfect mosaic, with a scarcely ceasing iteration that sinks deep into the musical consciousness. But the breath of pure melody is exhaled but seldom. "Parsifal," however, differs from "Tristan" and some other Wagnerian compositions in the frequent and beautiful choral effects the composer introduces.

From the moment the "Vorspiel" began with its exquisite organ-like prelude until the closing notes of the orchestra died away after the last act, the audience listened with rapt attention. It was, however, an attention divided between play with its absorbing interest, and the music so conceived solely with a view of giving the legend a perfect expression. Undoubtedly the most beautiful parts of last evening's performance were the choruses. There was little to choose between the male portion, represented by the Knights of the Grail, and the female, by the Flower Maidens. In both, the voices were exquisitely fresh and sweet. The processional in the opening scene was rendered with a splendid breadth and dignity. In fine contrast with this was the flower-maiden chorus of the third act, than which it would be difficult to conceive of anything more alluringly bright and delicate. The choruses of youths' and boys' voices in the first act were also beautifully sung, in absolute pitch with perfect results.

Of the soloists, interest naturally centered in the Kundry of Mme. Kirkby-Lunn and in the Parsifal of Alois Pennarini. Mr. Savage, in selecting these soloists, evidently profited by a wide experience. To sing and act the role of Kundry adequately requires a versatility and abundance of musical and dramatic gifts that amounts almost to genius. Mme. Kirkby-Lunn, in most particulars, is remarkably good. She has a fine mezzo voice well suited to the role. Of excellent timbre and wide range, the singer uses it artistically and effectively. This is especially true of the more somber music of the first act. It is, however, in the flower-maiden scene that she is least successful vocally. The tender seductive qualities of voice so necessary to the musical interpretation the prima donna simulates but indifferently.

The Parsifal of Alois Pennarini was a most interesting creation, musically. His voice is clear and full of pure tenor quality, but strong in the lower register, as becomes a Parsifal. The flower-maiden scene and the following scene with Kundry were especially artistic, altho affording the young knight of the grail but few opportunities for musical effect.

Gurnemanz was sung by Putnam Griswold and he won the solo honors of the evening for his splendid singing and distinct enunciation. "'Parsifal' in English" is of little value unless it can be understood, and Mr. Griswold added that charm to his beautiful singing. His voice is a luscious mellow basso, which he uses most artistically. Johannes Bischoff sang the role of Amfortas with great dramatic fervor. His voice is a vibrant barytone, powerful and resonant, and he sang very effectively. Homer Lind as Klingsor was less successful, altho adequate. The other soloists were well cast musically.

Walter H. Rothwell conducted the performance and acquitted himself with distinction. The work of the orchestra was in the main of unusual excellence. Once or twice there was a slight lapse of attention which somewhat marred its work. Mr. Rothwell is certainly deserving of great credit for the results he secures.

—Howard Boardman.

THE DRESS PROBLEM

How It Was Solved by Minneapolis Society Last Night.

The problem of what to wear for "Parsifal," which has been much agitated for a few weeks, received a partial solution at the first performance of the Savage company yesterday. A very considerable sprinkling of men appeared in full evening dress at 5:30. This will probably encourage a good many waverers, and the rather startling precedent is likely to have an increasing number of followers for the subsequent performances.

Quite the most amusing feature of the dress question was the increased number of dress suits after the dinner intermission. This is not to be rashly attributed to a fastidious observance of social traditions, but the circumstance that a good many men were obliged to go from their offices directly to the opera in order to see the first act, and went home for dinner, taking time to dress.

The gathering of a great audience, filling every seat in the house, at the unusual hour of 5:30, gave a distinct sensation of novelty that added to the interest of the occasion. It was gratifying to the music lovers that there were few disturbing stragglers.

In the matter of dress in general, admirably good taste was shown, and while many charming white or light-colored gowns were worn, there was practically nothing showy in color or mode. Very few jewels were worn, and the number of decollette gowns was very small. Among those with whom dress is much of a problem it was solved generally by the wearing of reception toilets, altho there was a sprinkling of the sensible high-necked evening gowns decreed by the most fastidious taste as proper for evening affairs of a public nature.

All thru the house, however, there was a goodly proportion to whom the society aspect had no interest and to whom dress presented no disturbing problem, for a majority of the audience was made up of those who are not of or interested in society. "Parsifal" was accepted most seriously, and not as a spectacle or an amusement. The musical and religious character was predominant and the occasion could not be construed as in any sense a social affair from the general attitude and manner of the audience. An attempt at applause at the end of the first act was promptly but positively suppressed by hisses of disapproval.

The dinner hour was the occasion of much rushing hither and thither to restaurants, cafes, down-town hotels and clubs, although a good many coming in carriages went home. The dining rooms down town presented animated and interesting pictures during the hurried serving of dinner to the groups at reserved tables. Not only was the service hurried but the diners made haste, with the result that the theater began filling again half an hour before the second act began and there were no late-comers.

Most of the box parties had dinner at the Minneapolis club. Mr. and Mrs. F. P. Heffelfinger had their party in two boxes, their guests being Mr. and Mrs. Cavour Langdon, Mr. and Mrs. Marshfield, Fraulien Schoen-Rene, Mr. and Mrs. Franklin Crosby, Miss Leslie and Mr. Eaton of New York.

Mr. and Mrs. George H. Partridge had as guests in their box Mr. and Mrs. A. B. Jackson.

Mr. and Mrs. C. H. Johnson entertained Mr. and Mrs. Theodore Hays and Mr. and Mrs. W. M. Hopkins. The party of Dr. and Mrs. W. N. Porteous included Mr. and Mrs. L. F. Day and Mr. and Mrs. Denman Johnson.

Professor C. H. McClumpha entertained Mr. and Mrs. Sanford of St. Paul and Miss Clara McQuillan, also of St. Paul.

Mr. and Mrs. H. S. Abbott, Mr. and Mrs. C. H. Kellar, Lucian Swift, Mr. and Mrs. H. S. Little, Mrs. Robert Dale of St. Cloud, Miss Little and Miss High occupied a box.

AT THE THEATERS

Lyceum—"Cleopatra."

Florence Stone's Cleopatra is opulent and gorgeous. The pageant as presented at the Lyceum this week appeals strongly to the senses and the audience watches with interest the gradual subjugation of the great Marc Anthony by the witcheries of the "Sorceress of the Nile."

Sardou's "Cleopatra" has been aptly described as a "Parisian tableau of Samson and Delilah, decked out in Roman and Egyptian garments." On every side of the picture the limit is the carnal limit. No great word is spoken. No great action is performed. No high impulse is indicated. No sweet or fine feeling is entertained in the play or awakened in the auditor.

The heroine and hero are sufficient unto themselves and in each other's presence they forget all higher thought and obligations. Yet there is a fascination in watching the tumultuous course of the Egyptian's love and the Roman warrior's fight against and final surrender to the compelling charms of her wonderful beauty, to possess which he finally relinquishes the world he has conquered and is rewarded by being allowed to die in her arms.

Florence Stone displays herself and her faculties with prodigality and with admirable skill. In the dazzling habiliments of the Egyptian she looks indeed the empress who might have charmed the strongest of men by her physical loveliness and her sinuous charms. Her conception of the part is reminiscent of Fanny Davenport, but she would scarcely suffer by comparison. The suppressed power of her acting of the death scene when she is bitten by the asp was an especially artistic piece of work.

About Frank Monroe as Marc Anthony there is little to be said. He looked the part fairly well and he tried hard.

Lawrence Grattan, the stock company's future leading man, played Kephran, Cleopatra's faithful slave, in a most satisfactory fashion. He has a voice of wonderful scope, power and possibilities and his work last night elicited much favorable comment.

The other members of the cast played their parts so as not to obscure the work of the star. The supernumeraries seemed to have stage fright at times, but came thru safely. The mounting of the piece is praiseworthy and the storm scene especially is well conceived and executed.

—Merton E. Harrison.

Unique—Ver Valin, Ventriloquist.

Ver Valin, ventriloquist, is the leading attraction of an excellent and varied vaudeville bill at the Unique this week. The work of Ver Valin in itself is wonderful and interest is added by a clever dialog exhibiting some up-to-date humor. The spot light is generously used to give the audience an opportunity to detect any movements of Ver Valin's lips. Florence Ver Valin, as the dancing scarecrow, is highly amusing.

The Fredericks have a short but interesting skit entitled "A Cowboy's Surprise" and the opportunity for good character work is improved by the team. Lyle La Pine, the boy barytone, has again been secured to sing the illustrated songs and Will King, the Hebrew monolog artist, tells some new stories worth hearing.

McCune and Grant have a comedy acrobatic stunt that takes well. Miss Grant is a good coon shouter and sings several of the latest songs. The Lippincotts are excellent dancers, but their act could be greatly improved by omitting the songs. Miss Lippincott in her foreign dances does some very clever work. The usual good series of comedy moving pictures closes the bill.

Foyer Chat.

The forthcoming engagement of "Checkers" at the Metropolitan promises to be welcomed by a big audience at the opening Thursday evening. "Checkers" comes here with the entire New York cast.

The imitations given by Lydia Yeamans-Titus at the Orpheum this week bring a renewal of the triumphs incident to her return to this country, her rendition of "baby" songs being a favorite with all ages of the Orpheum clientele.

One of the enjoyable features about "Buster Brown" at the Bijou this week is that it can be enjoyed, no matter how often you see it.

An unusually attractive offering is announced for next week at the Bijou in an elaborate production of Charles E. Blaney's latest melodramatic novelty, "More to Be Pitied Than Scorned."

Frank Maple, for four years with J. E. Rogers in the capacity of manager of his several enterprises, and formerly assistant secretary of the Minneapolis Gas Light company, has accepted the duties of assistant to Mat Gallagher in the management of the Unique theater and has entered upon his duties.

Valuable Information for Advertisers.

The leading American advertising agency, Lord & Thomas of Chicago, New York and St. Louis, has issued the 1905 edition of their "Pocket Directory of the American Press." This book is compact and convenient in size and arrangement, but none the less complete, comprehensive and correct. It consists of 800 pages handsomely printed and bound in morocco leather, with gold edges and gold stamping. It contains a vast amount of valuable advertising information together with the circulation claimed and full data on all newspapers, magazines and periodicals published in the United States, all American possessions and Canada, with the latest federal census, also special lists of mediums by classes such as agricultural, religious, weekly, foreign and co-operative papers. An entirely new and very useful feature is a complete directory of Outdoor Display. Everyone interested in advertising should have a copy of this book because it is a convenient source of valuable information, and clearly points the way to judicious advertising, the aim of every man who is in business to make money.

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