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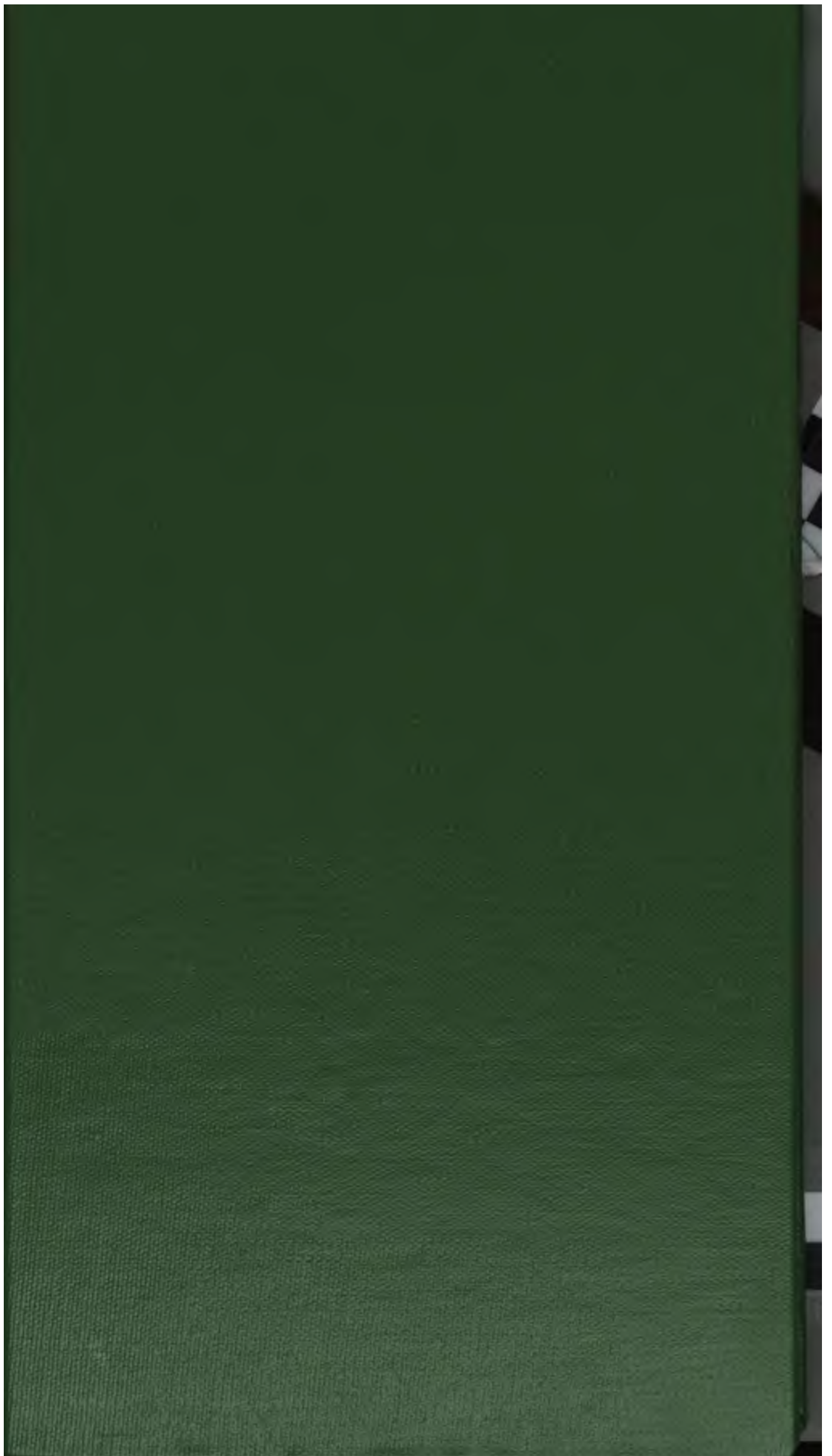
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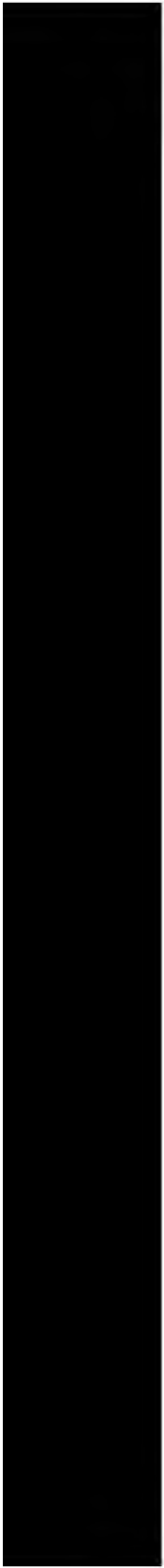
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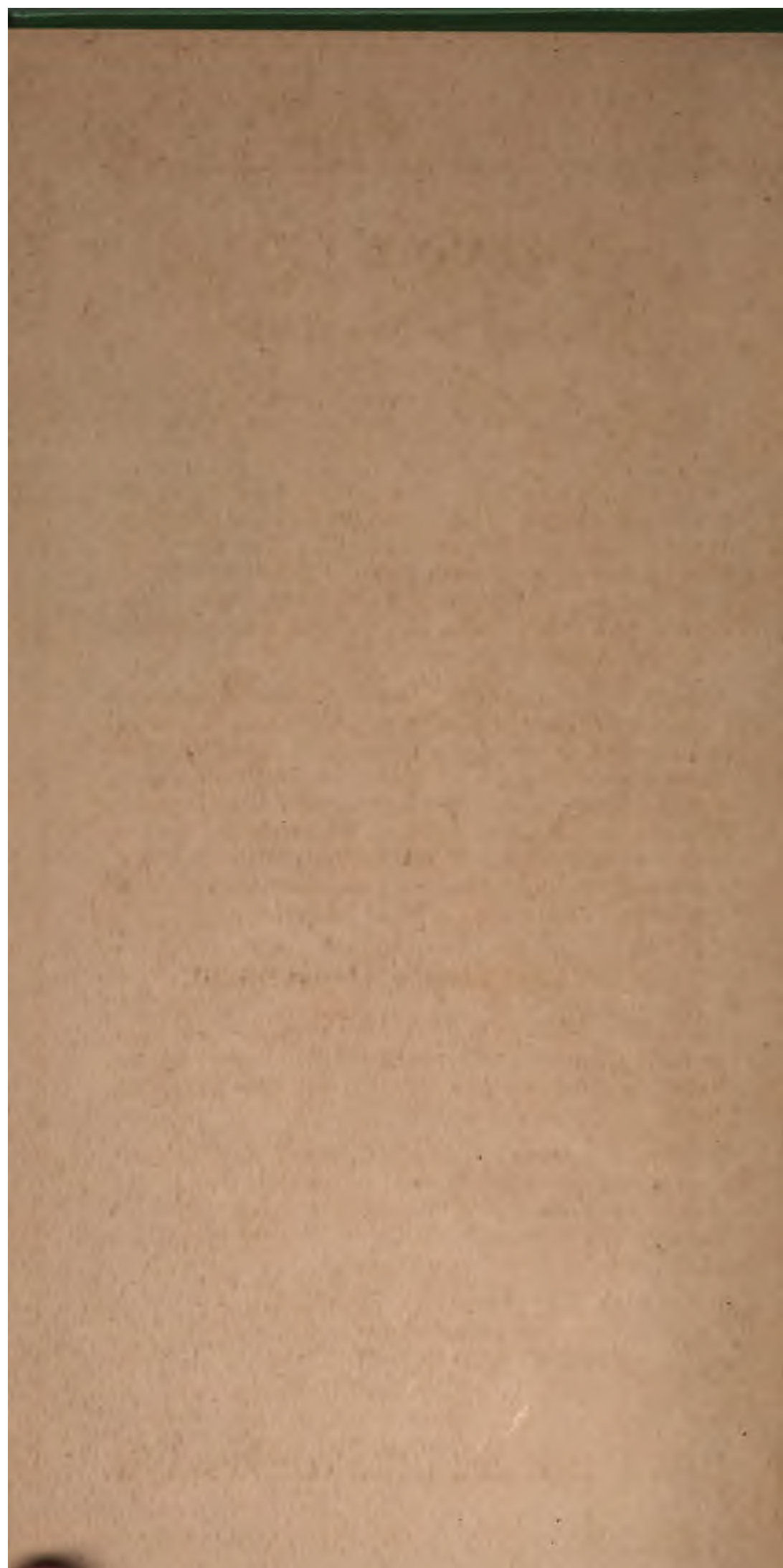


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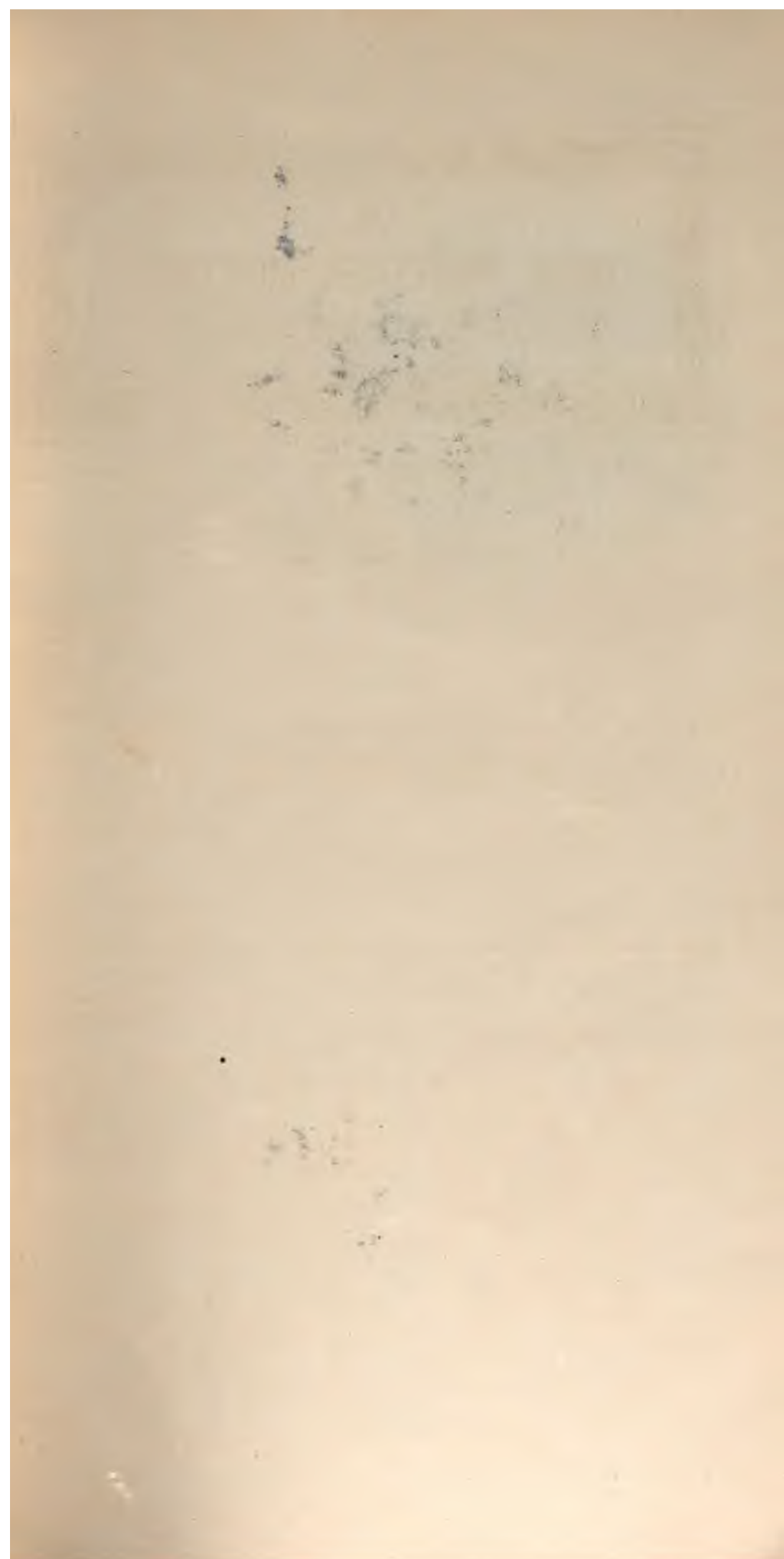
THE demand for the portraits in colors of popular actresses has been so great that we give on this page reduced illustrations in a single color which will give one an idea of their attractive appearance, although the beauty of the exquisite coloring cannot be shown.

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OUR PORTRAITS



Photo by Frank C. Bang

AMELIA STONE
Prima Donna in "The Gay Musician" at Wallack's



Photo by Otto Sarony Co., N. Y.

ROBERT EDESON
in "Classmates"



Photo by Wh

HENRY E. DIXEY
in "Papa Lebonnard"



BERNICE GOLDEN



ROSE STAHL

Who will open the season with "The Chorus Lady"



Photo by Moffett Studio

BESSIE M'COY
"The Three Twins"



Photo by Otto Saron

EDITH WYNNE MATTHISON
In "The Servant in the House"



Photo by White, N. Y.

HENRIETTA CROSMAN
in "The Country Girl"

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

MISS GRACE GEORGE will enter upon a long New York city engagement about November 1, when she will stage the first of three new plays that will be put on by her the coming season. Two of these will be high comedies; the third will be a play affording Miss George opportunities quite apart from anything she has yet undertaken. Besides the three novelties, she will be seen in at least one revival, by way of marking the beginning of her announced plan of building up a varied permanent repertoire. She probably will have another engagement in London next year.

AMELIA STONE has long been one of the conspicuous singers on the light operatic stage. Several of the New York Casino's most notable successes in recent years have had her services. In the season of 1907-8 she appeared in "Hip! Hip! Hoorah!" at Weber's Music Hall, but because of the failure of that piece had to look about for other fields to conquer. At the very end of the season she was cast for the leading role in "The Gay Musician" at Wallack's, and there had an opportunity to display her ability with marked success.

ROBERT EDESON, following "Strongheart," in which he played the Indian so well, and "Classmates," in which he still remained young, but this time was a West Pointer instead of a Columbia University undergraduate, will invade the cold north this coming season. His vehicle is "The Call of the North," by George Broadhurst, founded on Stewart Edward White's story of the Canadian Northwest. Mr. Edeson will open his season in New York at the Hudson Theatre in August, after spending his summer gathering local color in Canada.

HENRY E. DIXEY is "resting" this summer in New York, following the close of his season at the Bijou in "Papa Lebonnard," the adaptation from the French play of Jean Aicard. This was the piece originally made known to American theatre-goers by the talented Italian actor, Novelli, two years ago. Mr. Dixey will probably use it for a starring vehicle throughout the country this coming season.

BESSIE McCOY, formerly inseparable

from Sister Nellie, is particularly fortunate this summer, in that she is the two featured players in "The Twins," the old farce "Incog" which has been revamped and given a musical setting. It is now playing at the Square Theatre, New York, with great success. Miss McCoy is pictured doing a song and dance called "The Man," which has made one of the hits of the production. Last year she was seen with Richard Carle in "A Spring Chickadee," dancing being a feature. So great has been her success in "The Three Men," that a starring tour for her has already been decided upon.

BERNICE GOLDEN, who was originally one of the Belasco "finds," has shown remarkable talent in the few years she has been before the public. She is to be seen in an important new role this coming season.

ROSE STAHL, having ended her first season in "The Chorus Lady," will begin her second season in "The Servant in the House," a clever satire on the stage, which was adapted from a vaudeville sketch, and will continue in the same vehicle this coming season, with a London engagement in the next spring if present plans do not otherwise carry.

EDITH WYNNE MATTHISON has had the double satisfaction of being the first of one of the most successful plays of the year, Charles Rann Kenney's "The Servant in the House," at the Savoy Theatre, New York. Her husband, she is English, coming to this country to win great fame in the new play, "Everyman." She is also well known for her ability as a speaker and has delivered a number of talks or lectures on various subjects, including the culture of the stage, which have made a very successful success with women's clubs in New York.

HENRIETTA CROSMAN has not been seen in New York since the announced failure, last fall, of "The Arabian Pilgrim," the dramatization of the Arabian's famous "Pilgrim's Progress." She then she has been on tour in "The Merry Widow" and "The Girl of the Year." She is scheduled for a new season for New York under her husband's management and the management of Maurice Campbell's management and that of Henry B. Harris this fall.



LILLIAN RUSSELL

OF THE LAST TWO DECADES

By FRITZ MORRIS

Old Time Photographs by Sarony, Fifth Avenue

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MRS. LESLIE CARTER



MARY ANDERSON



MAXINE ELLIOTT

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of Adah Born in her! Wonderful woman! Ah!
he famous I know her! She calls me 'Mon petit



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and the next she
pats me on the head
and laughs! I have
photographed her!
Ah! Many times!

"Wonderful wo-
man! I took the
proofs to her hotel.
She was not yet up.
She sent down her
maid to say she
wanted the proofs,
but she could not
see me. Not much!
'No proofs without
me,' I told her. I
wanted to see what
she would do and
say when she saw
them. Her curiosity
overcame her. She
consented. Ah! She
was yet in bed.
When she liked one
of the proofs she

would thrust it under the sheet and say:
'Good! Good for mon petit Napoleon!'
When she didn't like one she would hurl
it across the room and cry: 'Vile! Vile!
Shame! Shame, petit Napoleon!' Won-
derful woman! Wonderful! Wonderful!"

That was the way he used to talk of her
in the days when the Salmagundi Club
used to meet in his studio in Union Square.
He was one of the organizers of this now
famous club of artists, as he was of the
Kit Kat Club. That studio was a famous
place, and fortunate was the man who had
the *entree*, for there he would meet not
only Sarony himself, who was one of the
most genial of hosts imaginable, but such
men as Theodore Bauer, the sculptor;
William M. Chase, Edward Moran, and
Julian Story, artists, literary men, *bon
vivants*, good fellows of the best sort.
Henry Ward Beecher was often there, for
he used to say: "Whenever I have ten
minutes to spare I run over to Sarony and
have my picture taken."

Lily Langtry never had prettier pictures
taken than those old ones of Sarony's in
the early 80's. Hers was not, strictly
speaking, a very beautiful face, but she
had a few features which were ideally
lovely. The shape of her face, the form
of her head, her neck, shoulders, arms,
and the poise of the head, lent themselves
especially to reproduction in photographs,
and Sarony had but to see her to realize
what beautiful pictures she would make.

Mrs. Langtry knew how to pose, that is

she was plastic in the hands of the artist photographer, and could assume, and retain, just those natural attitudes to which he assigned her, and which were best adapted to display her most effective points.

In those days she was more famous as a "professional beauty" than as an actress. Her picture was on sale in every photograph store, and occupied a prominent place in the gallery of beauty upon

ber of that wonderful company, which included Mrs. Gilbert, Fanny Davenport, Edith Kingdon (now Mrs. George John Drew), George Clarke, James George Fisher, and others. In the plays she took an even more prominent part until she was the actual star of the company. The death of Augustin Daly virtually ended her stage career.

While it cannot be said that Elle owed much to Sarony, the fact



ADA REHAN

every bachelor's dressing table. If ever a woman had to thank a photographer for her fame, that woman was Mrs. Langtry and that man was Sarony.

Then there was Ada Rehan, who was not a great beauty, but whose face lent itself especially to Sarony's style of art—so expressive, so mobile was it. He first photographed her in 1875 or 1876, when she was a jolly girl of 16, and had just joined Edwin Booth's company, after about a year on the stage in minor companies. It was in 1897 that she first came into real prominence, for then Augustin Daly engaged her, and she became a mem-

ber of that wonderful company, which were those which he took.

One of my earliest theatrical impressions is the sight of a tall, thin girl with golden hair, in a bright red dress, in San Francisco in a traveling party called "Mitchell's Pleasure Party." Her name was Lillian Russell, and she certainly had a lovely voice. That was in 1880 or 1881. I heard no more of her for a few years, but I was not surprised when I saw photographs of her in the windows, and observed that she had developed into a regally beautiful woman. Sarony photographed her many



LILY LANGTRY

times, and in those days, back in the eighties, it seemed as if she grew lovelier every time she posed before his camera. It is marvelous how she has retained that beauty both of face, and voice, through all these years.

Another face which Sarony made famous, and which has lost none of the queenly charm which he saw in it, is that of Maxine Elliott. It is only about twelve years since her first picture was published. She had been "discovered" by A. M. Palmer, and he had been carefully training and drilling her in small but ever more prominent parts. She played in Mr. Palmer's companies until Rose Coghlan engaged her for the role of Mrs. Allonby, in "A Woman of No Importance," and Dora, in "Diplomacy." Then Augustin Daly picked her out to create the title role



ELLEN TERRY

in "The Heart of Ruby," and soon she was sharing Ada Rehan's honors in Shakespearian plays. Her career since then has been marked by many successes, and she has retained all of that classic, though rather sombre, beauty which appealed so strongly to Sarony when first she called upon him to have her photograph taken.

When Mr. Belasco had taught Mrs. Leslie Carter the art of acting and was ready to launch her on her stage career, after she had "served her time" for about three years in the chorus, and in very minor roles, the coming actress called upon Sarony, and the photographer became enthusiastic over her glorious Titian-red hair, and her face, which told him of wonderful mobility in its response to the

emotions. Her expressive eyes made less an appeal to him than they had to Mr. Belasco; and the result was a series of stunning pictures with which we are all familiar.

The whole English-speaking world knew Mary Anderson, and it was genuine grief which we expressed when she, with a word of warning, retired from the stage and married Mr. de Navarro. She had won a place in the hearts of all o



OLGA NETHERSOLE

the exquisite refinement of her eyes, and when she deserted us we treasure the photographs in which Sarony has perpetuated these beautiful creations, not for only they were left to remind us of the loveliest actress most of us have ever seen.

Olga Nethersole was known to America through Sarony's pictures long before we had a chance to see her in this country. She had been playing in London since 1888 and was manager of Her Majesty's Theatre for several years. Augustin had engaged her to come here, and we admired Sarony's pictures of her; but her engagement fell through, and it was not until 1893 that we had an opportunity of seeing her at Wallack's, when she had that tremendous success in "Camille."

These are only a few of the actresses whose faces and forms have been immortalized by Sarony, but they are perhaps the most famous, and their pictures of them will be treasured as a record of a day of rarely beautiful women.

ON'S NOTABLE PLAYS

by PAUL THOMPSON

of straw "presents" himself, is happily provided
came in, with a summer show that will also
to seekers weather colder temperature next fall. It
tainments. is called "Mary's Lamb," and was taken



McCoy as the *Yama Man* in
"The Three Twins"

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by the indefatigable
Carle from the French
(you gather as much at
times, and wonder just
how naughty the orig-
inal was). Carle him-
self was starring in
"The Spring Chicken"
when he first turned
out "Mary's Lamb," so
Harry Conor, remem-
bered by all lovers of
the Hoyt farces, was
given the role of the
hen-pecked husband,
Mary's Lamb. Some-
thing was wrong, either
Conor or the version,
and it failed. Then
Carle got busy and re-
vised it, reserving the
piece for his own use
when his tour in "The
Spring Chicken" had
ended. The result is
that he has one of the
funniest pieces he has
ever had and is assured
of a good money-mak-
ing vehicle for another

year at least. Elita Proctor Otis, who
wanders back and forth between all kinds
of stage offerings, is Carle's chief support,
playing the wife who makes life miserable
for the lamb.

Succeeding Lew Fields at the Herald
Square Theatre, where he and the "Girl
Behind the Counter" have been holding
forth since last November, "The Three
Twins" came in from Chicago. In the
Windy City they had found a certain
amount of favor at the Whitney Opera
House, which prompted the new York
invasion. The play is our old friend "In-
cog," the farce adapted by Charles Dick-
son, which has done such loyal service for
many years. Catchy songs and ensembles,
with the old familiar complications of
three men who resemble each other, made

a very successful combination, so that the piece more than served its purpose of being entertaining and amusing. O. A. Hauerbach provided the lyrics, and Carl Hoschna the music, and each did his work well. They and Gus Solke, who staged the piece, really are entitled to a large percentage of the returns for their work. Clifton Crawford, an English actor, who has made an eviable name for himself in vaudeville with a monologue, and Bessie McCoy, than whom there is no better or more graceful dancer, are the featured players in "The Three Twins." Miss McCoy is particularly happy with one song, called "Yama Man." There will be no need for another tenant to apply at this particular theatre this summer, for a "house full" sign will tell the reason why.

On the roof above the theatre where "Mary's Lamb" nightly capers is another summer show, "The Follies of 1908," which promises to make theatrical history. I will deal with this in the next issue.

Florenz Ziegfeld, husband of Anna Held, and an exponent of the theory that "beauty unadorned," etc., is responsible for the production. It is well staged, has good music by Maurice Levi, and a rather

metropolitan favor. It is a clean piece, and possessed of a real plot. Stone, Olga Von Hatzfeld, Sophie late of "The Waltz Dream"; Walt



Richard Carle



Richard Carle, Elita Proctor Otis, and Henrietta Lee in "Mary's Lamb"

amusing book by Harry B. Smith. As in the other summer shows, ex-vaudeville players have the important roles. It will be a regular attraction next fall.

To fill the time between the ending of the regular season at Wallack's and the regular fall re-opening with "The Girl Question" in August, "The Gay Musician," a new operetta by Julian Edwards, provider of the tuneful music in "Dolly Varden," came dancing, singing his way into

cival, Edward Martinedell, and Wellesley were the principals on shoulders the burden of the pie Siedle and Campbell are the twain sible for the book and the lyrics (j the work was portioned out does pear), on the program at least. work is not entitled to the praise t composer's is, but for warm-wealth sumption it will do. Moreover, the real plot, which lasts to the very e



Photo by White, N. Y.

STUDIO SCENE FROM "THE MERRY-GO-ROUND"



AND MUSICIANS

ARNOLD KRUCKMAN

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s Moines,
of humor

Granada." Every year the organization gives two concerts, which, of course, are among the social events of the season. At every concert there is presented to Des Moines some soloist of national reputation. Mark you, they deliberately set out

to encourage native American artists. These ladies of Des Moines, with their splendid organization, and their patriotic effort to recognize native talent before encouraging foreign mediocrities, deserve the most cordial praise that one can print. Dean Nagel, incidentally, is a man who believes with absolute faith in American talent. He himself was educated by Herman Scholtz, the court pianist to the King of Saxony at Dresden. The Dean is a pianist of distinction; but he will loom up larger in



PAUL TIETJENS

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the years to come as a leader of American music affairs.

Your average musician regards the score of a popular musical comedy *a la* "Wizard of Oz" in about the same light as the artist regards the work of a person who draws for the magazines. But at the same time the identical musician is surreptitiously writing comic operas, and the self-same artist is slyly drawing pictures with which they respectively bombard the managers and the magazines—vainly. In about ninety-nine instances this artistic intolerance of popular success is the crystallized effect of complete failure.

Whatever was the literary quality of the "Wizard of Oz" hash it has never been denied that the score not only indicates a striking inspirational genius, but also a fine quality of scholarly musician-

ship. Take, for instance, the overture and the "Poppy Song." But the very best musical writing that Tietjens did in the "Wizard of Oz" was suppressed before its production. It was too difficult to master in a theater. This young man is a remarkable person. When he was a child, mainly educated by his own efforts, he was idolized by distinguished musicians in St. Louis as one of the coming virtuosi of the world. Prof. Waldauer, whom many Westerners will remember, regarded him as a future Hoffman. At the age of sixteen he was one of the foremost piano teachers in the Mississippi river metropolis. He was known by reputation as a concert pianist in every community of any consequence west of the Mississippi river. A sudden reversal of financial fortunes; an urgent need of ready money accidentally turned his talents to the composition of the "Wizard of Oz." He studied later with eminent musicians in Europe, among them Leschetizky, who told him, after hearing the "Wizard" music, that he would be far wiser to turn his genius to creative work than to go into the overcrowded field of interpretation. Tietjens has composed songs and piano pieces of serious import and high value, but with a restraint that



DEAN FRANK NAGEL

is exceedingly rare in a man of thirty who has studiously refrained from publishing them, or permitting them to be played in public. He is an American born, and he was educated in America, and is wholly the product of American culture and music resources.

Herr Heinrich Gebhard, the fiery looking young man on this page, is a German pianist who will roam over this wide country during the coming season. He will be chaperoned by Mr. Henry C. Mason. Mr. Gebhard has been of some vogue in Boston, and has played frequent-

ly with the Boston Symphony Orchestra. He was chosen by Composer Loewy to give the premier performance of a work considered Loeffler's greatest composition, "A Pagan Poem." The fact that he has been the soloist with the Boston Symphony Orchestra repeatedly is an assurance that he is worth hearing. The present deponent knoweth not.

Over two hundred and fifty persons belong to the various German music societies scattered over this country, which are supported by German money. A thousand of these persons belong



HEINRICH GEBHARD

at the North American Saengerbund, which during the month of June held its greatest notable festival at Indianapolis. At that time the fifty thousand were there, and the majority of them brought their own money. The output of music was splendid. There was one chorus of 5,000 voices around the nucleus of 100 voices from the New York Symphony. Walter Damrosch, as was fit and proper, had charge of the great work. He is our country's musical Roosevelt, and it is encouraging to see him receive his reward. It was a splendid work splendidly carried out and splendidly carried out.

There is another German Saengerbund which is known as the Northeastern Saengerbund. Its membership is probably just as large as the one that met at Indianapolis. It was the Northeastern Saengerbund that presented the Emperor of Germany present a \$20,000 statue of a minnesinger. It was on that occasion when the societies met in Boston more for their fest President Kappeler was present, and he brought in with him the Baron Speck von Sternburg



White Mountain Range from Bretton Woods

History of the White Mountains New Hampshire

BY CHAS. QUINCY TURNER

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I have used the phrase "the laureate of New England" advisedly, for New Hampshire is entitled to it by double rights; first by priority of colonization, and secondly by sponsorship, for, six years before the next earliest settlement was established, Prince Charles (the tragic grandson of ill-fated Mary, Queen of Scots), who afterwards became King Charles the First of England and, like his grandmother, was beheaded for high treason, gave it the name of "New England," on reading the description and coast chart of it made by that restless adventurer, Captain John Smith, who, not satisfied with having founded the first settlement in Virginia, came north in 1614 and, in an open boat, made a survey of the coast, which he sent to Prince Charles.

If the coast had not been charted before, its seas had been sailed on for over a century; within twelve years of Columbus' arrival (1492), the word had traveled back to all the ports of western Europe that there was fishing and whaling galore, and profits abundant to be had off the northeast coast of the new discovered lands, and by 1504 they had become the rendezvous of Basques from southern France and northern Spain, as well as from Portugal.

The western coast of England had

fishermen too, and shrewd merchant adventurers who aimed at more than a season's visit, so "the merchants" of the busy port of Bristol fitted out the "Speedwell" and "Discoverer," under Martin Pring, who sailed up, and settled along, the Piscataqua river, in New Hampshire, in 1603. The result was farther reaching than had been foreseen, for less than two years afterwards that great French traveler, "Champlain," arrived. Had he been first in the field he might have annexed all the territory from the sea to the lake which bears his name, and northward to the St. Lawrence river, to the French possessions in Canada. Upon such apparent trifles, in those days, did the fates of wide areas hang.

There was, of course, over all the blan-

sovereigns, and so King James the father of Prince Charles, who Captain John Smith's map, in 162

out of the ginia gran "from S the M which, considerat course, he to John under the "Mariana. noble lab bers, after ing the p ways ha courtesy and hon women christenin stolen wa one of th They k finger on, the next sent Ch Levitt, " jesty's ward," around, at thought

these emissaries hoodwinked the Council. Levitt's report was a d for home consumption. "Upon th Shoals," he said, "I neither could



Photo copyright, 1907, by G. E. Purdy, Boston

HON. CHAS. M. FLOYD
Governor of New Hampshire



CHAS. R. CORNING
Mayor of Concord



MAYOR REED
of Manchester

ket claim of England under the Virginia settlement, which for lack of better knowledge in the first instance, had no geographical boundaries except the Atlantic, a fact which English exploiters were not slow to take advantage of; nor were their

good tree, nor so much good ground would make a garden." Other for good ground a plenty. So much within ten years the colony needed error, and there came to it the the knight-errants, a free lance



Mt. Pleasant and Ammonoosuc River.

NEW HAMPSHIRE



Echo Lake and Franconia Notch from Artist's Bluff

clamorous debtors made London an undesirable residence. To him 'twas indeed a New England."



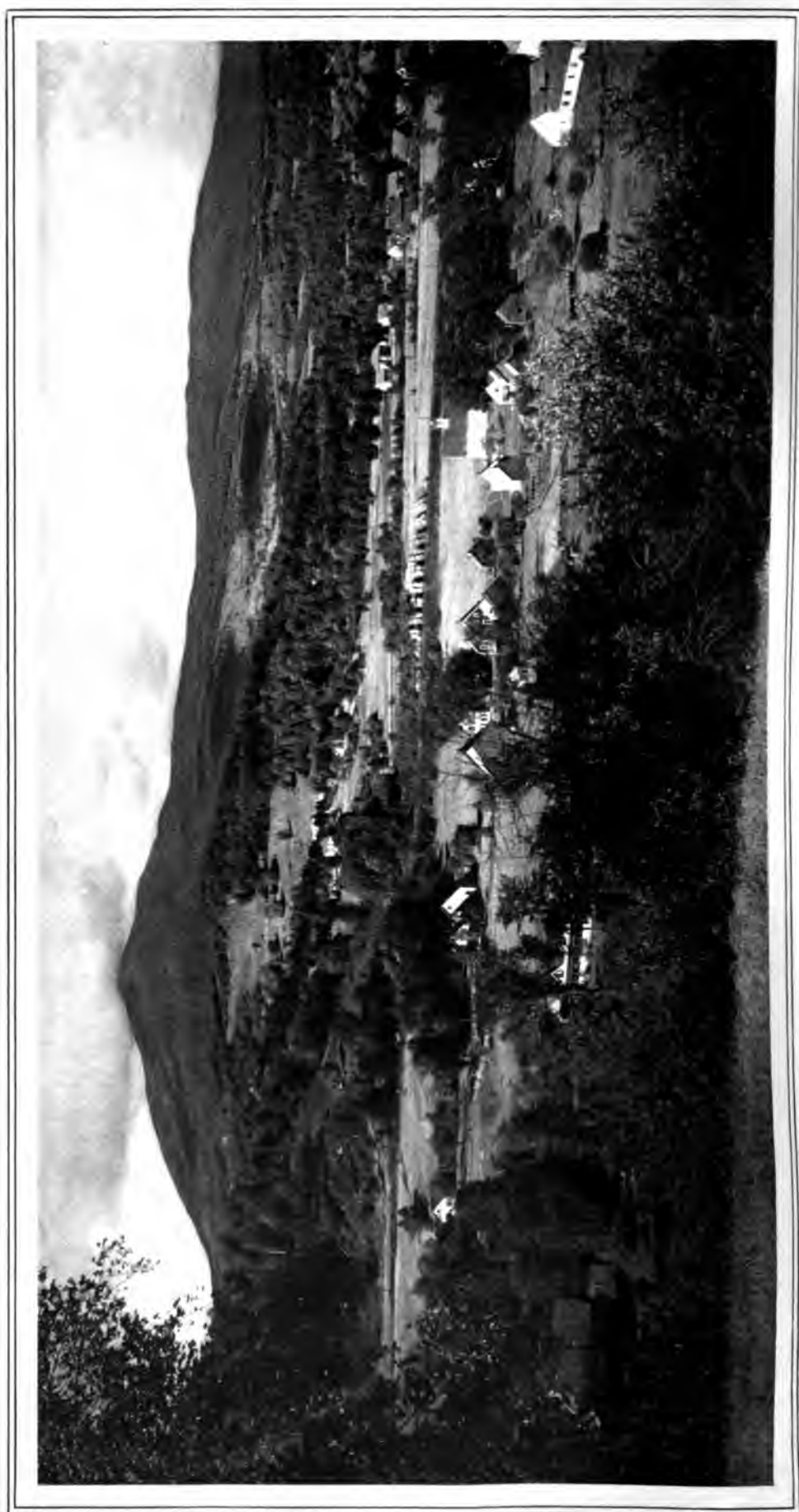
NEW HAMPSHIRE

Georgiana Falls, No. Woodstock

"Far swept the coast marked by its piney fringe,
And there upon the horizon's verge
Rose gentle isles, with verdure clad, that
seemed
Fair satellites of the majestic main,
Resting like emerald bubbles on the sea,
And all so wonderful, so new and grand!"

Of course the young plantation troubles; troubles, even wars, by slaughters and reprisals with the or such of them as the smallpox killed, and for these slaughtering quins benefit they had in their house in 1635 "995 lb. small shot,rels powder, 15 halberds, 31 hea 46 fowling pieces and 61 swor belts"; troubles with the raiding rovers, to ward off whom they fort on Great Island, "mounting guns"; troubles with the witch troubles even with the ordinarily pe Quakers, whom its council ordered stripped naked from the middle and tied to a cart's taylor, and thro the town, and from thence diately conveyed to the constable next town," and so on, in an endless chain. What was to be do them when there was no next to not appear. One is curious to whether they pickled them in the ocean. Strangely enough, what them so much to-day they had no with, and that is what they quaintly "strong waters," but we call sp liquors. Yet they imported them in Scarce a ship's cargo came over brought "aqua vity" in rundlets, and of wine, and much sack, beloved staff.

The part which the hardy sons Hampshire's rugged hills played colonial fight for freedom, and in newed conflict for the same prin the sixties, needs no words and living; history will give it due c the impartial future.



NEW HAMPSHIRE

Mount Moosilauke and Courser



Elm Street, Manchester

All these troubles have passed away and New Hampshire has, as Kipling says, ers who come within its gates; and they are myriads, year after year, through all



Five Mile Drive Near Keene

“found itself.” It has settled down to its mission to give health and strength and an annual harvest of new vigor to the strang- the live-long summer—a quarter of a million of them, bringing, like the Greeks of old, “gifts in their hands,” to the



NEW HAMPSHIRE

View of the Lake from Burkehaven Hill. Lake Sunapee



1. "The Boulders," Lake Sunapee
2. Mt. Chocorna
3. Bear Camp at West Ossipee
4. Lake Winnepesaukee from Long Island
5. Mt. Washington from "The Base"
6. Crystal Cascade, Tuckerman's Ra
7. Monadnock Lake and Mountain
8. On Stony Brook above Wilton
9. Squam Lake



Profile Lake and Eagle Cliff

of golden
ie,
he streams,
als,
"

pet which no oriental weaver ever
equalled; some to the moss-covered,
lichened, rock-ribbed streams and water-
falls, the Androscoggin, the Connecticut,
the Piscataqua, and the Saco, and a thou-
sand unnamed trout streams, and none
leave it until



Monk Pond and Mt. Monadnock

mountains,
t explorers
where the
nake a car-

"A golden fringe, the peerless edge
Of hills the river runs,
As down its long green valley falls
The last of summer's suns."

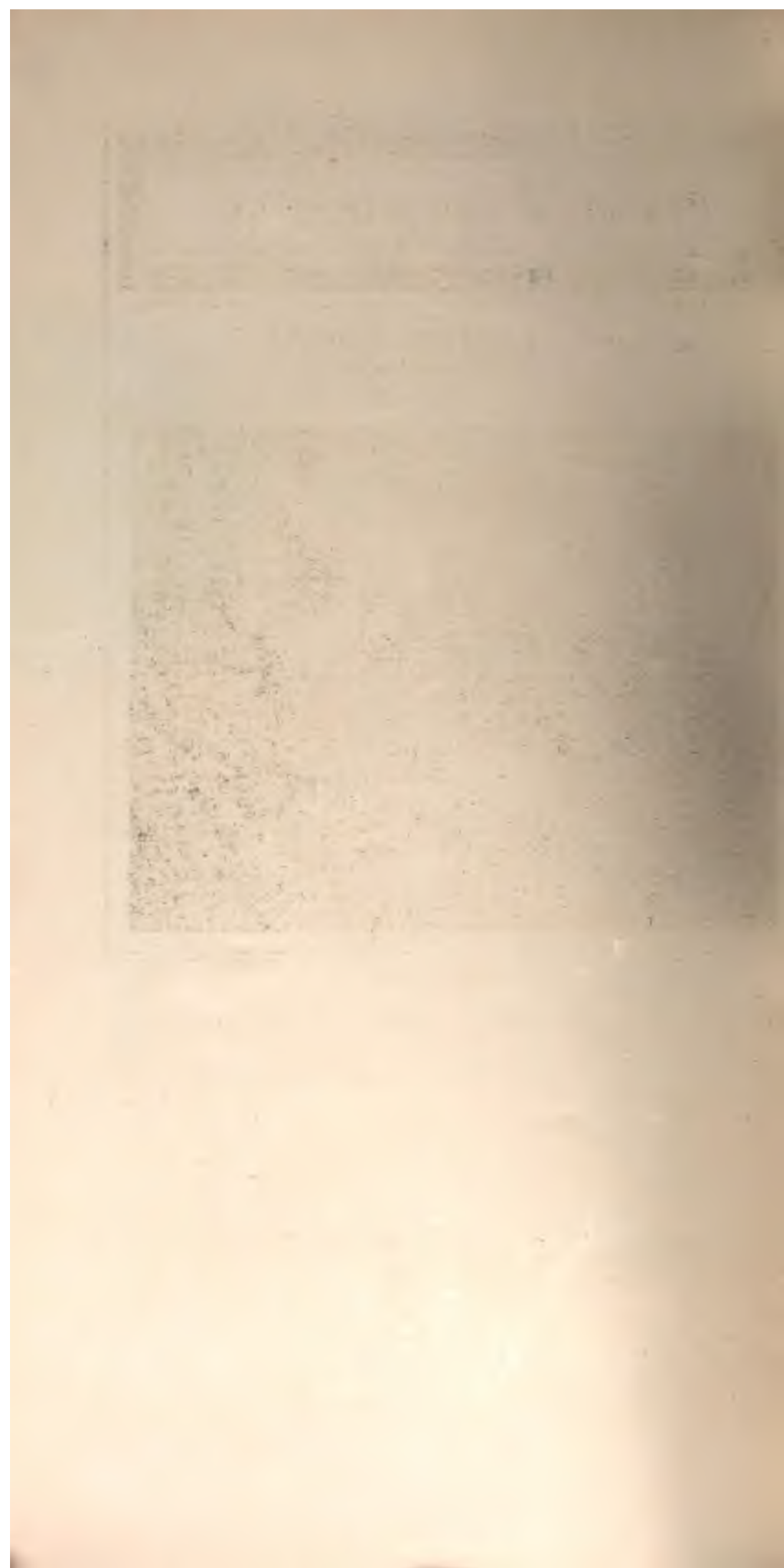


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Captains.

A great big boat is sailing by,
Over there on the edge of the sea.
The captain bold is looking round
To see through his glass what he can see?

And if he looks quite hard perhaps
In a little while he may see me,
And say "There's another captain bold
Over there on the edge of the sea!"



PAINTING AND SCULPTURE

CHARLES COTTET, PAINTER

By OTTILIE DE KOZMUTZA



"MARKET DAY"

MR. COTTET is of a Savoyard family, and was born at Puy, France, in 1863. One can thus see why he has retained the home feeling for his little old neighborhood, and understand the filial tenderness with which he has rendered the snowy slopes and the beautiful blue water of his native country. When he had finished his academic studies he consecrated himself to that art, painting, which he has always ardently desired to pursue; not, however, without also being tempted by the sister muse of poetry, in whose behalf he made a few verses after the fashion of the time.

Mr. Cottet's first master was Maillard, the painter of "Diogenes," "Ulysses," and "Napoleon," but the impatient young man did not stay long at school. He had no idea of undergoing the preparation for his degree, so he left and found a refuge

in the atelier of Roll, where he stayed two or three months, and if this master had any influence over his pupil could have been only through the sympathy which was later established between them. Then Cottet became the pupil of Puvis de Chavannes, but even in his art received no real direction, and received no correction or instruction in his studio, but this time his orientation might say, was given by the kindly seeing advice of the great artist, and of so fine and intelligent a character.

His first salon picture was in 1887, and was then established in Camaret, a country of Brittany which had seduced him, and which always brought him back to the contemplation of its sea, and its sky, whose beauties he discovered for himself.

"Rayons du Soir," with its fishi



"FIRST COMMUNION"

glow, and tany, and offered an unlooked for aspect
ers blowing of its sea and sky.
[rising into Brittany had attracted him at first



"BIT OF BRITTANY COAST"

ght over its through the austere charm and the fine
new Brit- melancholy of its seashore; later it fas-

inated and held him, as it had so many others, by the picturesqueness of its landscapes, its customs; by its simplicity and singularity, as well as by the feeling of exoticism which he had vainly sought in Algeria, Egypt, and even in Holland. There was nothing of a new phenomenon here, and if the part played by Brittany, as the artistic inspiration of Mr. Cottet, created a whole Breton school, the same effect was produced about 1848 in the case of Penguilly, L'Haridon and other painters of that period.

What interested him in the first place was the life of this people, whom he observed in their natural surroundings with their little houses, their narrow ports, their skiffs and fishing boats, all with the eternal accompaniment of sky and sea. Above all, he observed, studied and understood them, and so gradually entered into their life. It was the period of impression and sensation, and it was then he painted "The Promises," "The Pardon of Saint Jean," "Departure for the Fishing Ground," while at the same time he produced a number of his virile and storm-swept landscapes, pictures of grave and serious thought, which show the trace of his old tendency toward clear expression which was interrupted by the brilliant visions of the oasis of *El Kantara*, and "The Valley of the Nile."

But after these two excursions he confined his art exclusively to the little Breton port of Camaret, situated at the end of a peninsula in the extreme east, facing the infinite sea, at least of as much infinity as suffices for man. Here he shut himself in with a country whose aspect was at once simple, savage, yet of a certain grandeur; with a people of primitive nature, and he was deeply impressed by both of these. He was no longer merely amused and interested in the formal appearances of life; he found a deeper significance from his sympathy with humanity in this little corner of the world, and, as Millet painted the struggles of the peasant with the soil and seasons, so Cottet wished to paint in his turn and after his own fashion the epic struggles of the fisherfolk with the sea.

But he was not only impressed by the action in these struggles. His insight disdained fact and episode, and his contemplative spirit, like that of the Bretons themselves, was little inclined toward the dramatic. He saw their resignation silently accepting, in a mixture of fatalism and religious feeling, the rough blows of fate and the perpetual victories of the Eternal Enemy. He expressed these things in a manner as yet fragmentary, sometimes in characteristic scenes, sometimes in expressive types. "In the Country by the Sea" was their general title, and they translated themselves to the harmonious

accompaniment common to all subjects, the tragic glory of sea and

One day, when I questioned him concerning the origin of this people, he replied: "They are Celts, Bretons, who can say of what other races? They are before all, people of the 'Country of the Sea.'"

The sea is the chief cause of their wanderings. It is equally the chief support of their lives. The sea gives to the steps of young men and girls, the groups mingle in their dances, the sea is in the thoughtfulness of the "The sea bronzes with its brush the faces of those "The sea at sunset leads the



PORTRAIT

line of dark sails like a procession of widows, toward the distant bell-rings the mass.

It is no doubt for the sea, the whole coast is illumined by the serious lighthouses and the Fires of Saint Jean, as though part of a ritual of the past religion, transmitted from generation by the indecipherable of popular imagination. All the the village, old sailors and young men, the old wives in their sacerdotal appearance, young gi



"SORROW"

apparently other mysterious lights wave answer.
I see things So it is likewise the sea, sometimes pale,



"PREPARATION FOR THE FISHING GROUNDS"

while from sometimes dark green or blue, the color
of the sea, of saffron, calm or stormy, which is the



"TURNED OUT"

object of Mr. Cottet's fervent devotion.

He loves it and translates its moods with the passionate fervor which seems to have the orchestral violence of Delacroix, united to the powerful realism of Courbet, and at the same time he understands with something of Whistler's mystery the murmur of its quiet waves and the grand solitude of its space.

His "Repas d'Adieu" ("farewell feast") in the Luxembourg Museum is a work unexcelled either by him or his generation, and gives a true comprehension of his work. This great composition is in the form of a triptyque, a form which carries a certain significance. In the centre is the farewell feast, a frugal meal, beneath a light which shows up strongly the silent reticent faces which exhibit no effusion or outward display of tenderness. These simple souls have no eloquence of feeling, but the groups draw near one another, the fiancées keep together, the women hold up to the men their little children, and the mothers who have seen more than one year go by, after such farewells, without witnessing a return, seem to dream, lost in memory. Then one of the rough sailors gets up, an old fisherman who has had more than one hard campaign. He lifts his glass, and his gesture tells the thought which is formulated, with a sudden pang of agony, by all these souls brought together in one emotion, the earnest and

heartfelt wishes contained in two words "Au Retour."

In the background beyond the windows, the great stretch of ocean extends like a solemn accompaniment, beneath the deep blue sky.

In the left panel are "Those who are gone" gathered in the stern of their ship, to the right of which the evening still lingers, with the mirage of a country before them. Then, in the right hand panel, are "Those who are left behind"—mothers, wives, sisters, daughters, fiancées. Above are the pale gleams of sunshine from a stormy sky. They wait in immobility, asking what the day will bring forth, or what the night may contain, clinging to the shore as shells incrust the rocks. Many come to Paris to see this beautiful picture—one of the best of Mr. Cottet's. Many amateurs come even from America to render it homage in the Luxembourg.

Mr. Cottet's pictures may be seen in many museums, those of Brussels, Munich, Carlsruhe, Dusseldorf, Vienna, Venice, Padua and Philadelphia, and in all his work he proves that one does not touch the soil except for the purpose of an effort of greater power.

You must know, understand and feel the realities which surround us, for art is the true and inexpressible source of grandeur and of sincere beauty.



England



SCENES AT DEDICATION OF THE DAVIS MEMORIAL AT RICHMOND, VA

CRAFT AND OUR PRIZES

Accuracy in Photography

By ROLAND ROOD



MRS. GERTRUDE KASEBIER, N. Y.

"A Study"

nance between
g? Is there

There are
of art may
cular one or

group which is essential to its being
marked in the first class? In our judg-
ment of ordinary things in life we seem
generally to feel that if only a sufficient
number of all the possible virtues is pres-



THIRD PRIZE

"Under Summer Skies"

WM. T. KNOX

ent then the lack of the few others may be condoned. Is this test applicable to art?

To judge from the general tone of the

to the shrine of truth. If the picture is only true to nature, then his work is beautiful and masterful, is his of a high and varied dictum. Unfortunately this



THIRD PRIZE

"Evening"

A. B. McDOUGAL

writings of art critics, it would seem that they apply the same test. They may deplore the lack of color, or bad drawing, or insufficiency of composition, but often end by exclaiming that in spite of these deficiencies the work is great. Ruskin, on the other hand, tried to set up certain standards, or rather one standard: truth. "Modern Painters" is one long dedication

which so interestingly fills five volumes and which we never tire of for its fine line, does not stand the test when applied to Giotto's figures are anatomically incorrect and ridiculously foreshortened; the landscape is so grotesque in proportion that it would only be credited in a dream; the values are all wrong; the color is flat; the atmosphere—everything is out of



"Absorbed"

G. K. MUNTZ, O.

s look not but the landscapes behind their figures
 x-year-old are only tapestry. It is not until modern



'A Song of Springtime'

R. E. WEEKS, ILL.

beautiful, times that we find the artists telling the
 he world. truth, and, unfortunately for Ruskin's ar-
 st of the gument, only the lesser ones—Turner's
 iinters of landscapes, on which he based his philos-
 nd color, ophy, are possibly less like nature than



FIRST PRIZE

"Evening Shadows"

W. A. PORTERFIELD

any others (good ones) produced during the last century. Certainly truth can not be taken as a standard.

There is, however, one test, not a simple one, which can be applied to works of art: Do they possess distinction? If they do, no matter what other fault or thousands of faults they have, they are good. What is meant by distinction in art is difficult to explain, but some part of its

nature may be gathered from studies of the manners of the aristocrat. Prof. James, in his *Psychology* (chapter on "The Plebian and the Aristocrat") explains the difference in the following words: "Some persons have a mania for completeness; they press every step. They are the intolerable of companions, and their mental energy may in its



MRS. CHAS. H. HAYDEN, MD.

"Morning Service"

weak and
nce of ple-
s vulgarity
ss a defect
ed to anim-
r the aris-
xist. To
o overlook,
an.' Often
things ig-
oral conse-
of our in-

dignation with the gentleman, we have a
consciousness that his preposterous inertia
and negativeness in the actual emergency
is, somehow or other, *allied* with his gen-
eral superiority to ourselves. . . . So
great is our sense of harmony and ease in
passing from the company of a Philistine
to that of the aristocratic temperament
that we are almost tempted to deem the
falsest views and tastes as held by a man
of the world, truer than the truest as held
by a common person. In the latter the

ideas are choked, obstructed, and contaminated by the redundancy of their paltrinesses." This gives us the clue we are searching for. What made Giotto the great artist is that he "ignored, disdained to render and overlooked," and therefore he deemed his falsest views truer than the truth held by" many of the moderns, the "mania for completeness makes him express every step"—etc.

What is true of Mrs. Kaesbier is also largely true of many of those other queer camera workers who put so little in their pictures, whom we laugh at, but whose very "inertia," etc., "is, somehow or other, allied with their general superiority to ourselves."

The accompanying reproduction of one of Mrs. Kaesbier's photographs is an excellent example of what I mean. The



PRIZE

"Summer"

ERNEST P. SEABROOK

For lack of space I can not further apply the test to paintings—the reader must work it out for himself—but will naturally turn to photography. That which makes the ordinary detailed photograph "the most intolerable companions" is not that it has no merit, but that its "best ideas are choked, obstructed, and contaminated by the redundancy of their paltry associates." It "provokes so" and arouses our "inattention" with work like that of Mrs. Kaesbier, for example, is its "prepositional inertia and negativeness." Kaesbier-like Giotto, only states what is absolutely necessary to make the point—and does so in the fewest possible touches. If you do not understand she neither "explains nor apologizes."

almost complete blankness of the dress will be a shock to the plebeian owing to his "mania for completeness" and "the constant need to animadvert upon matters which for the aristocratic temperament do not exist"—to Mrs. Kaesbier the details in the dress said nothing, so they were left out. What interested her, though, was the profile, and that is drawn with the most exquisite accuracy. And the figures in the background—how come they there? How is "not explained"; they are there because they add to the chiaroscuro, and—because they mystify—that is enough. And as for title, it has no title; it is a portrait; the story tells itself for those who can understand, and for those who can't it makes no appeal.

HONORABLE MENTION.

- | | | |
|-----------------------------|-----------------------------|------------------------------|
| 1. C. F. Clarke, Mass. | 7. H. E. Harnden, Me. | 13. C. W. Christensen, Ill. |
| 2. D. H. Brookins, Ill. | 8. F. E. Bronson, N. Y. | 14. W. A. Rudstad, N. J. |
| 3. Wm. Wheelock, R. I. | 9. C. F. Porter, Jr., Minn. | 15. J. H. Field, Wis. |
| 4. A. B. Hargott, Md. | 10. Mrs. J. Bernard, N. Y. | 16. Miss Sarah Weaver, N. Y. |
| 5. E. J. Morris, Ill. | 11. C. H. Turpin, N. Y. | 17. Dr. Willard South, Ark. |
| 6. Miss Ruth N. Moore, Ill. | 12. W. F. Zierath, Wis. | 18. W. S. Louson, Canada |

THE INDIAN COLONY

M. VANDER WEYDE

Illustrated with photos by the author

val forest and plain, y, brawny ance, has d pitched ss Noise." Indians. They have come from all sections of the United States and Canada and count among their number Indians from the Abanaki, the Arikaree, the Iroquois, the St. Regis, the Apache and the Mic-mac tribes, and strange to say the



LONG FEATHER
Iroquois Indian

years ago, n for the venty-four the dreamt to befall their band the ex-her. Still o the time their pa-an Island, of their n, there is colony of

members of this colony are not grouped together in one particular section of the city, as is the Armenian colony, the Chinese, the Italian and others, but are scattered over the entire city. They are all bound together by racial ties, however, and are clannish to a degree.

The Dark Clouds, Abanaki Indians from Upper Maine, live within a stone's throw of Madison Square. Like the other Indians of New York, they ordinarily wear the garb of civilization, but on occasions don full Indian toggery. Dark Cloud is a very well known artist's model, and is much in demand, both among painters and



SPARKLING SPRING
In American Dress



SPARKLING SPRING
In Indian Costume

sculptors. His face and figure may be recognized on many familiar canvases of Indian subjects. Soaring Dove, who is Dark Cloud's wife, is also an Abanaki. She is devoted to her daughters, one of whom recently married a "paleface" occupying an important state position. Prairie Flower, daughter of the Dark Clouds garbed in the Indian costume, is verily a prairie flower. She is pretty indeed, and no name could be more appropriate. Sparkling Spring—or, in Indian, Ah-wa-ne-da—is another handsome young Indian woman, a friend of the Dark Clouds, whom she frequently visits. She has very dark and luxuriant hair, which, when wearing Indian garb, hangs loosely on her shoulders. Sahe, an Arickaree Indian, from the reserve in North Dakota, also pow-wows with the Dark Clouds. He is a graduate of the Hampden school, and is very proud of his

tribe for the part they played in the Custer battle. Long Feather is



FROZEN WATER
Iroquois

quois Indian, Caughnawa. Like Dark Cloud too, is a model very good of he has a superior and a Indian head. His work as a Long Feather assisted by his Frozen Water manufactures articles of Indian wear, buckskins, mo belts, and w made entire beads. Fall a young Indi also helps work, which entirely at the Feather flat lower West the city. Water is ver

ful in bead work has evolved some "creations" (the is her own of which she is exceedingly proud. One of these which is exhibited with much pride to the w a fringed buckskin coat ornament no less than 7,200 beads. The be

ups form-
r Indian
to appear

On the U. S. S. Olympia is a full-blooded Indian whose home is in New York. He is Thomas La France, a sailor. The chief engineer of the Raleigh, Scana-dor, is also an Indian. Natalish, an Apache Indian, is a civil engineer in the employ of the Manhattan Railway.



PRAIRIE FLOWER
In American Dress

Red Eagle is very prominent in New York Indian society. He belongs to the St. Regis tribe, while his pretty little wife, White Fawn, is a Mic-Mac.

The preservation of one's honor in all respects is the cardinal principal of the red man. The Indian fears above all doing anything that may bring reproach to his family or future generations. Disgrace of any sort whatsoever brings absolute ostracization not only to the present generation, but all that

virtues of
l supplica-
annoy him
at Caugh-
treal.

are to come. For that reason the Indian walks a very straight path. The police records of New York show that the big city has no better citizens than are found in its colony of red men.



Photo by Ballou

ON THE LUCIN "CUT-OFF," GREAT SALT LAKE
on of the Principle of Convergence of Parallel Lines



Photo by Vander Weyde, N. Y.

"PRAIRIE FLOWER"



PEOPLE OF NOTE



THE LATE PETER DAILEY

WHEN PETER F. DAILEY died at Chicago, May 23, the American stage lost one of its funniest men and one of its best representatives. He was only forty years old at the time of his death and was preparing for marriage with Kate Condon, an actress, who had been in his company when he starred in "The Press Agent." He was playing in Chicago in the burlesque of "The Merry Widow," with Joe Weber's company, having been taken ill on the opening night of the week of his death after a long season in the piece in New York.

Dailey was a born comedian, making his

début when only eight years old, doing a "barndoor reel" at the old Globe Theatre. That same year he became a clown and jumper with a circus. In 1877 he joined a troupe touring the vaudeville houses under the name of the "American Four," James F. Hoey, Pete Gale and Joe Pettin-gill being his associates. Three years at the Howard Athenaeum in Boston followed, the house then being famous for the players who appeared there. Dailey next played *Le Blanc* in "Evangeline" for a year, and only left to star with James T. Powers in "A Straight Tip," first coming into real prominence in this latter

piece. After the co-starring tour with Powers Peter Dailey became associated with May Irwin in "A City Sport" and "The Night Clerk." He next joined Weber and Fields, and for years was one of the stars at the Music Hall in New York. He had been there since, with the exception of one ill-fated starring tour in "The Press Agent," appearances in vaudeville and one year with Lew Fields in "About Town." His funeral, held in Brooklyn, was a very pathetic and touching affair, an orchestra playing in dirge time all the songs which he had made famous at Weber and Fields. Dailey was one of the best liked and possessed one of the best reputations among stage people of any contemporary player.



THE LATE O. H. P. BELMONT

EARL GREY, Governor General of Canada, is one of the most popular occupants of that position that the dominion has ever had. This is true not only with Canadians but with Americans with whom he has come in contact. In his settlement of international difficulties which naturally arise every now and then between two countries, situated as are the United States and Canada, he has displayed an ability and knowledge of international law tempered with a desire to do what was right, that have made certain an everlasting popularity this side of the Canadian boundary. He has visited this country several times and was a guest in New York last winter attending the military show at which Canadian troops performed.

His principal work recently was the entertainment of the Prince of Wales, who came to this country in July to attend the celebration at Quebec. Earl Grey is a good

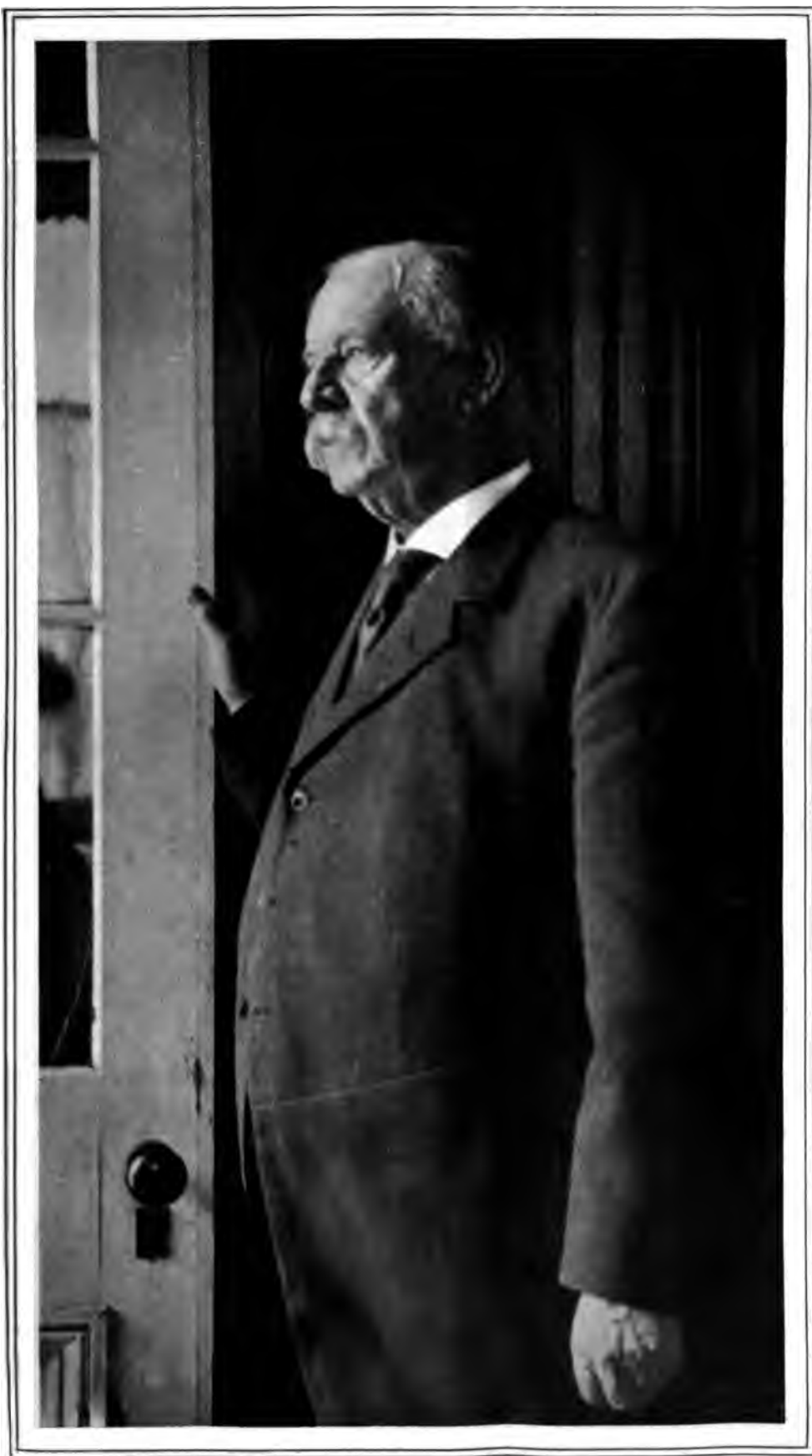


Photo by A. A. Gleason, Can.

EARL GREY,
Governor of Canada, and Lieut. Governor

sportsman and recently attended the opening of the track at Blue Bonnets, near Montreal, on the day when the famous King's Plate was raced for.

OLIVER HAZARD PERRY BELMONT, who died at Brookholt Villa, his country seat at Hempstead, Long Island, June 10th, was a brother of Perry Belmont and of August Belmont, the famous banker, head of the Jockey Club, moving spirit in the New York subway and American representative of the Rothschilds. One brother died several years ago. O. H. P. Belmont was born in New York, November 12th 1858, his father, August Belmont, being a banker, politician and at one time head of the American Jockey Club. His mother was a daughter of Commodore Matthew Calbrich Perry, of Rhode Island, his great uncle being Commodore Oliver Hazard Perry, the hero of Lake Erie. O. H. P. Belmont decided to follow in the footsteps of this uncle, and accordingly was educated at Annapolis. He graduated and served for some time in the navy, but resigned because he realized that he would be an old man before he could be placed in command of a ship. Thereafter he traveled most extensively. He was an owner of blooded stock and a member of many clubs. He went into politics for a short time and was a member of Congress in 1901-3. For a time he was also a member of his father's banking firm. Mr. Belmont indulged extensively in automobiling and yachting. As a clubman one of his notable achievements was the founding of the Brook Club. He increased the fortune left him by his father by judicious copper investments.



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THE LATE EX-PRESIDENT GROVER CLEVELAND



Photo by W. W. Houch, Mo.

"TOGO AND FRIENDS"



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we inaugurate the Union" and if they did the number, that

that is unique and modern in conception. The second state in the list will be Washington, which will appear in the September number. This is a long stride from New Hampshire, but it is our purpose to quickly spread the interest in the movement over as large an area as possible, and at the same time to publish each state at that season of the year when such publicity would be most beneficial to it.



Photo Jean M. Hutchinson, N. J.
"AY! ISN'T IT COLD?"

time, as each should be presented, are for-copies of until all have been-ise pic-d States

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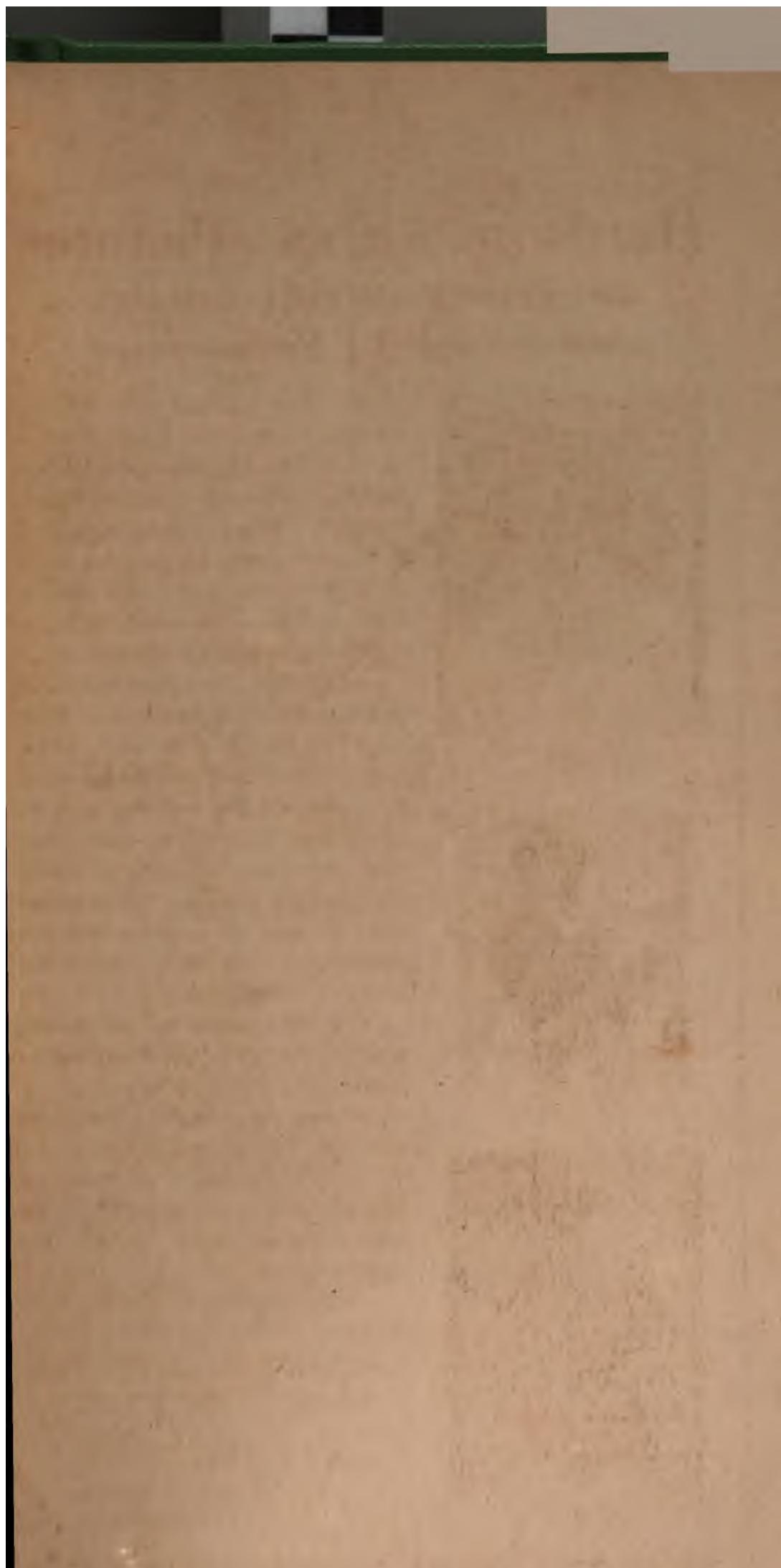
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THE BURR MCINTOSH MONTHLY



AMELIA STONE IN "THE GAY MUSICIAN"

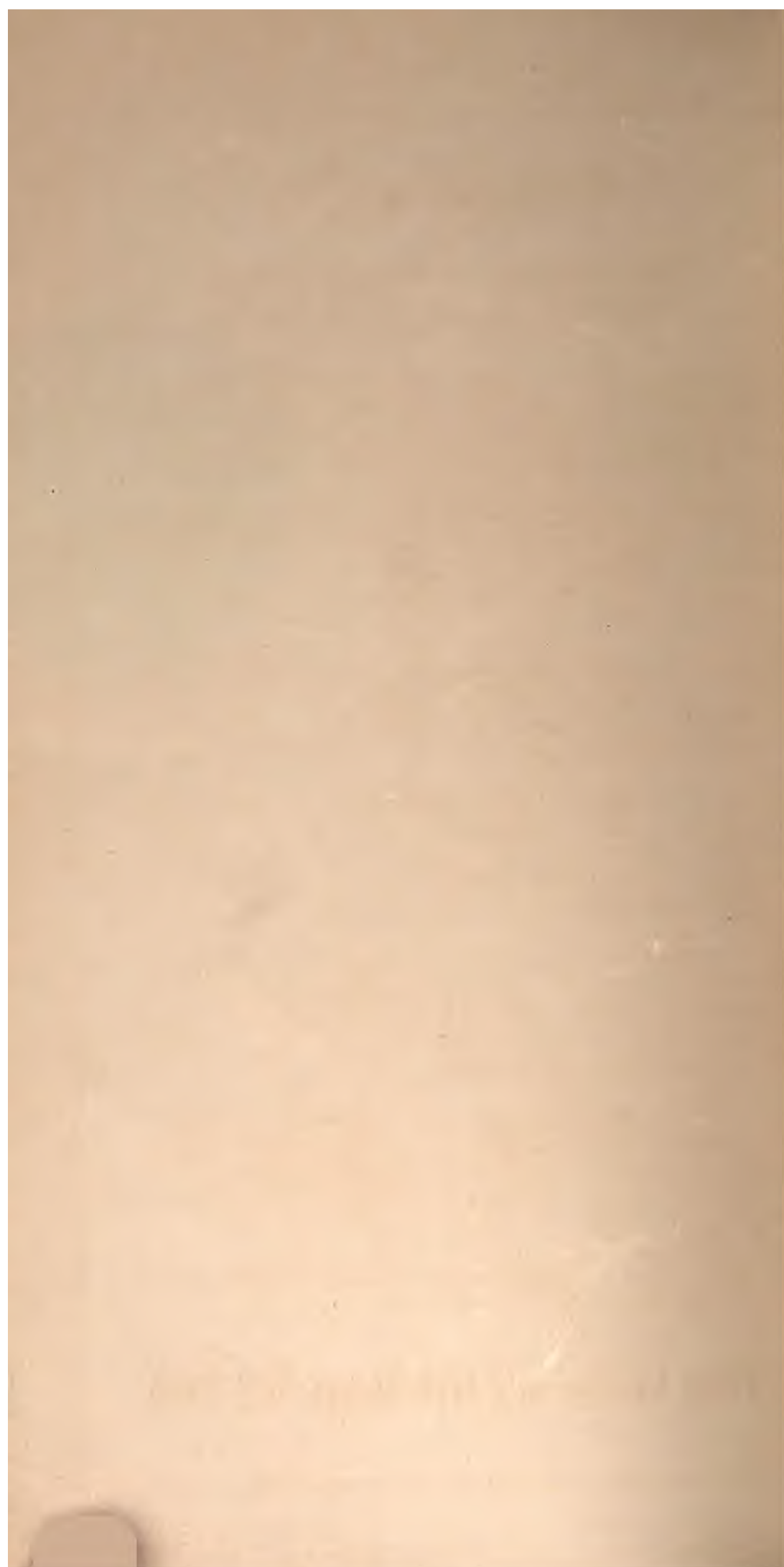
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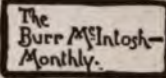
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The
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 C O N T E N T S

SEPTEMBER, 1908

Number 66

	Cover Design
	Color Frontispiece
	Panel
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	Portrait Panel
	Character Panel
	Portrait Panel
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	Character Panel
	Portrait Panel
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AYS,	<i>By Paul Thompson</i>
from "The Mimic World" and	
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near Shepherd's Town.	
	<i>By Arnold Kruckman</i>
S,	<i>By Charles Quincy Turner</i>
os.	
	Color Panel
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useum, Illustrated with photo-	
ntings by American artists.	
RIZES,	<i>By Roland Rood</i>
ning photographs in regular	
NE PLAINS, N. Y.,	Color Panel
	<i>By Marguerite Downing</i>
nt and Countess Szechenyi—	
Joel Chandler Harris.	
I ISLANDS,	Panel
FROM WEST POINT,	Panoramic

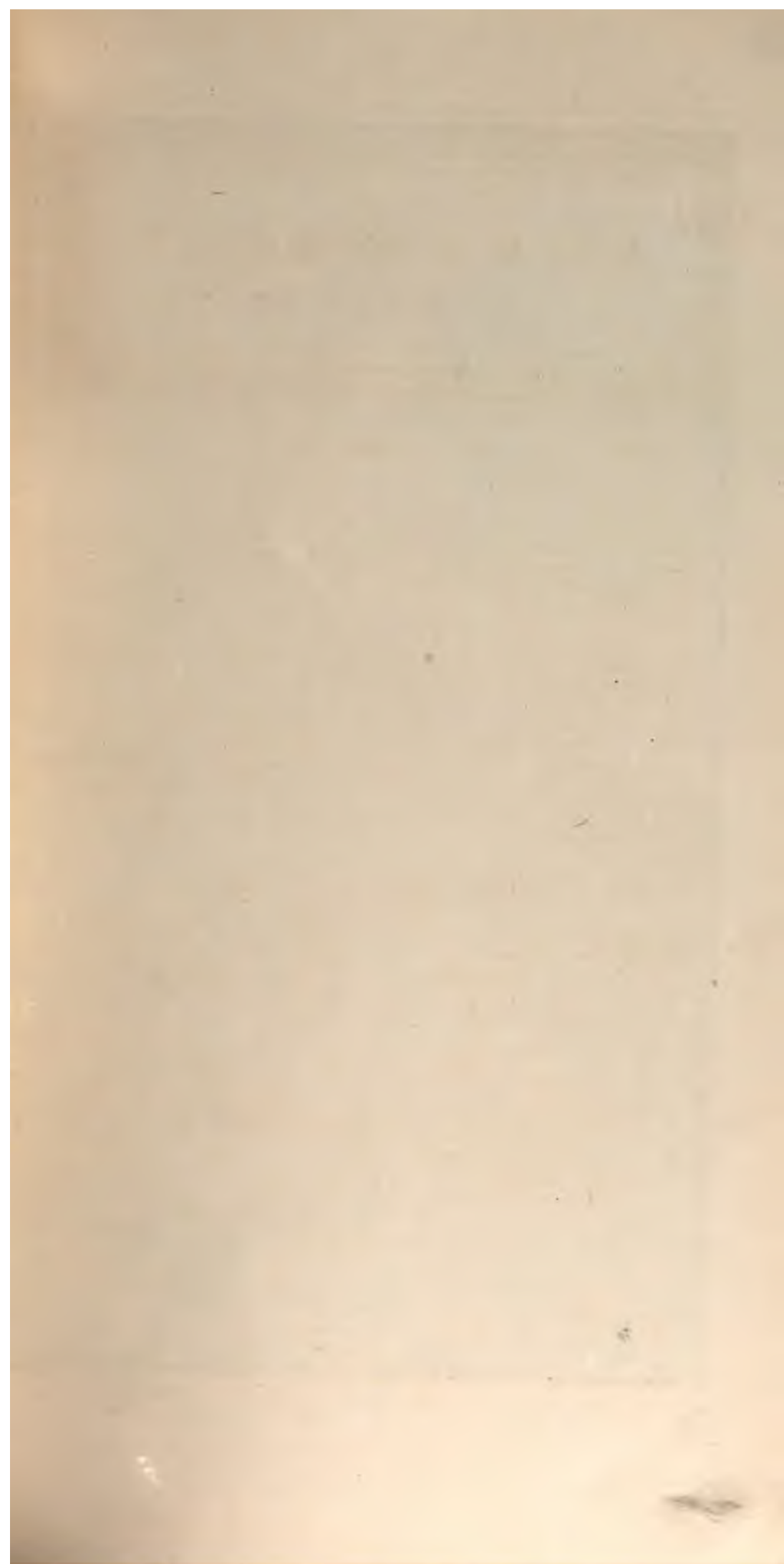




Photo by Sarony 5th Ave., N.

MARGARET ANGLIN IN "THE AWAKENING OF HELENA RITCHIE"

OUR PORTRAITS



Photo by Sassano, London

MOTHER AND DAUGHTER



Photo by Safford 4th Ave. N. Y.

MARGARET ANGLIN IN "THE AWAKENING OF HELENA RITCHIE"

OUR PORTRAITS



Photo by Bassano, London

MOTHER AND DAUGHTER



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E. BERNICE DE PASQUALI
Metropolitan Opera Co.



Photo by Bushnell, S.

MISS ROSE MELVILLE
(Sis Hopkins)



MISS FLORENCE DAVIS



JANE HADING

Photo by Reutli



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MISS JEAN AYLVIN



MISS ALEXANDRA PHILLIPS
As Dora Callow
in "The Bondman" with Wilton Lackaye



Photo by Morceau, N. Y.

MRS. FISKE



Photo Alice Boughton, N. Y.

MME. BERTHA KALISH



Photo by Purdy & Co.

LOUISE LE BARON

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

CELIA STONE, the subject of this month's cover design of the BURR MCINTOSH MONTHLY, is not unfamiliar to readers of this publication through previous reproductions of her photograph. It suffices to recall that her last appearance was in "The Gay Musician" at Waldorf Theatre, in which she scored a tremendous success after the regular season had ended. She probably will sing the prima donna role in the same production on the road this season, later appearing in a new Broadway offering of a musical character.

MARGARET ANGLIN, after she has completed her season in Australia where she has been appearing in a repertoire of her great successes, will return to this country in the first of next year to star either in "The Awakening of Helena Ritchie," the dramatization of Margaret Deland's famous story, or some other equally suitable one. It is unlikely that she will again appear as co-star with Henry Miller as she has done for several seasons in "The Great Divide."

BERNICE DE PASQUALI is one of the acquisitions of Signor Gatti-Casazza, now head of the Metropolitan Opera Company of New York. She is an American, her name being Bernice James, receiving her musical education at the National Conservatory in New York. She made her debut in London three years ago, then went to Italy to sing in the principal opera houses in that country. On her Italian tour she visited Greece, France, Mexico and Cuba duplicating her success in those countries.

JOSE MELVILLE has been associated for so many years with "Sis Hopkins" that her name is as inseparably associated with that part as ever. Her last season's was with "Rip Van Winkle" when she played the part of the old woman. Her last season's was with "The Old Maid." She is one of the unfailing stars on "the road" although New

York is her only for a week or two off Broadway which plays her in various productions.

or well

she will use Maxine Elliott's production of Henry Esmond's play "Under the Greenwood Tree," which ought to serve her admirably for a starring vehicle.

JANE HADING is one of the greatest of modern French actresses vying in many critics' opinion with Bernhardt and Rejane. She is now at the Odeon in Paris, one of the principal theatres in the French capital. She has toured England recently but has not been seen here for many years, though I believe she once came here with Coquelin.

JEAN AYLVIN is an attractive musical comedy player of London. She has been prominently cast in Gaiety theatre pieces and will probably come to this country in "The Girls of Gottenburg."

ALEXANDRA PHILLIPS has been with Wilton Lackaye in Hall Caine's melodrama, "The Bondman." This has been offered throughout the country, but has not been seen in New York yet, though there is a possibility of its being presented in this city this season at one of the bigger playhouses.

MRS. FISKE following a very remarkably successful season in Ibsen's "Rosmerholm" will make her New York re-appearance this fall in a new play at the Belasco theatre which has been secured for her use for several months. The new play will be on a timely subject and of a novel character, the scenes being laid in New York and will give the gifted star an opportunity to create a role entirely new to the stage.

BERTHA KALISH will appear once more this coming season under the direction of Harrison Grey Fiske, husband and manager of Mrs. Fiske. Her last season was rather unsuccessful in "Sapho and Phaon" and "Marta of the Lowlands," the latter used for a few performances by Mrs. Fiske.

LOUISE LE BARON following a successful stay in Boston in light opera repeated her success this past summer at the Coliseum in Cleveland as a prima donna of the Imperial Opera Company. For two years Miss Le Baron was a member of Fritzi Scheff's company singing one of the important roles in support of that former "little devil of Grand Opera" in Mlle. Modiste.

ON'S NOTABLE PLAYS

By PAUL THOMPSON

at least be-
ers of the
gazine, the
-9 will be

possessing the most marked characteristics in this respect. Let us hope the gods are propitious and send a multitude of plays and musical offerings worth our time and money.



Annabelle Whitford
"Follies of 1908"
Jardin de Paris

The summer of 1908 must go down into theatrical history as a most satisfactory one. First two plays held over the entire summer, "Paid in Full," at the Astor, transferring its scene of activity to Weber's in August, and "Girls," from prolific Clyde Fitch's pen, at Daly's. Both were entitled to their longevity. The lighter, frothier pieces were more worthy of attention also. Cohan in "The Yankee Prince" interrupted his successful run at the Knickerbocker only long enough to get a bit

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of fresh air, and then start in again early in August, preparatory to moving on to capture Chicago. Richard Carle at the New York in "Mary's Lamb" did much the same although the Cohan and Harris minstrels succeeded him while he rested at Marblehead, Mass., before starting to "troupe." "The Merry Widow" only moved upstairs for the summer, playing on the roof of the New Amsterdam instead of in the theatre proper. To add to the number of things well worth while means mentioning "The Three Twins" who sang and danced their way into instantaneous favor at the Herald Square. "The Follies of 1908" on top of the New York Theatre, Ziegfeld's show, and "The Mimic World," along the same lines at the Casino.

F. Ziegfeld's "Follies of 1908," mention of which has been made in a previous issue of this magazine, is a musical review which aims to satirize many of the more prominent men and happenings of the past six months. It is only natural that politics should play an important part in this kaleidoscopic entertainment and that Bryan, Fairbanks, Taft, et al should make their appearance in grossly exaggerated form. Harry B. Smith provided the words and Maurice Levi the music for this offering which through its cleverness scored an unmistakable hit. Many vaudevillians have important parts in the "Follies" among them being Nora Bayes, Grace La Rue, Harry Watson and George Bickel, Arthur Deagon and Billie Reeves. Annabelle Whitford and May Mackenzie were also "among those present." The Englishman, Reeves, contributes one of the best things of the entertainment, this being a burlesque boxing match modeled along the lines of the skit which he introduced to this country from England, "A Night in a Music Hall," in which as in "The Follies" he plays an inebriated occupant of a box at a theatre and from that vantage point gets into the ring to box or wrestle. Among the numerous novelties in the piece is one based on the black and white drawings of a metropolitan newspaper artist called the "Nell Brinkley Girls." This, one of the most effective of the many things in the "Follies," is the scene reproduced on these pages.

"The Mimic World" had a hard struggle to get into New York at the Casino, postponement after postponement being

Thus the "Merry Widow" and his band, "Prince Danilo," rub elbow with "Father and the Boys" while "The Kee Prince" and "Kid Burns" are



Billy Reeves

with the gambler hero of "The W Hour" and "Colonel Bridau" from Honor of the Family." "Lord dreary" and the "Richard Thiefs



Nell Brinkley Girls in "Follies of 1908"

made that the piece might be whipped into some sort of shape for the Broadway premiere. This offering is not unlike the "Follies of 1908," being a musical review, yet it is dissimilar in that unlike the latter it has a burlesque of the principal characters of every pronounced theatrical success staged in New York last season.

Bernstein's play "The Thief" are same set with the characters played by Lew Fields and Sam Bernard respectively in "The Girl Behind the Counter" and "Nearly a Hero." Dragging a bit of space that meant keeping the Casino filled for the balance of the summer



MUSIC AND MUSICIANS

By ARNOLD KRUCKMAN

IN telling the history of the American Music Society it will be necessary to mention Arthur Farwell almost as often as the Society; for the new organization is his Big Idea; and if you would understand its purposes you must understand Mr. Farwell. He came originally from St. Paul which is across the river from Minneapolis, where they support one of the finest Symphony Orchestras in the world. But, musically, he was cast and finished in Boston, where they turn 'em out of an academic mold that you can recognize anywhere by its glacial polish. For this reason he is often introduced as the Boston lecturer and composer. By reason of his rather rare pedagogical gifts he has been the guest in most of the centers of music activity in this country and learned of the real wealth and richness of America's music culture at first hand. He found that the various units in the many communities were generally as ignorant of each other's purposes as if they lived in hermit lands separated by wide oceans. After closely studying the situation for a while he came to the conclusion that one of the principal reasons for the national chaos was the great diversity of racial tastes. And he could plainly see that there was an urgent need for a definite unity of purpose among all these lusty forces. In order to consolidate and guide all this splendid energy into one channel of endeavor he decided it was necessary to appeal to them on the broad and elemental grounds of patriotism. These

conclusions bore fruit in the establishment of the Wa-Wan Society. Its purpose was announced as an endeavor to give composers who had written or transcribed Indian music an opportunity to get their work before the American public. The music was published and loaned to the members and performed at the meetings of the local organizations of which there were twelve in as many different communities. Mr. Farwell anticipated that the patriotic spirit of such an organization would draw support from every element in American music life;



ARTHUR FARWELL

and he planned that in the end its scope should be enlarged so that it would be a medium which would enable any American composer to be heard, and give the native artist an opportunity to gain recognition, without going through the farcical business of a foreign sojourn. But the apparently limited purposes of the Society did not interest the lay enthusiasts and it did not flourish.

In Boston Mr. Farwell was the musical director of a local association known as the American Music Society. It was formed in 1905 to foster an American spirit in music and to encourage the American composer and artist. Its members were a small group of notable men and women who are identified with various musical, literary and social activities of the city. Their number was small but their influence was wide-spreading and the work of the Society was thoroly effective in a quiet persistent way peculiar



Copyright, 1907, by Roman's Photo Co.

t Seattle from Elwah Basin

THE STATE OF FIVE NATIONS STATE OF WASHINGTON

HARLES QUINCY TURNER

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marked: "Why did you kick me down-
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The Pacific coast had had other woovers
enough and persistent and ardent ones.
As early as 1579 Sir Francis Drake,
the boldest sailorman amongst all the
group of admirals who graced "the
spacious times of great Queen Bess
of England," came careening out of
the western main, and plotted the
Pacific coast as high up as the 48th de-
gree, all of which he called "New Albion"
because of the white cliffs near Point
Reyes, but turned back a few miles south
of Puget Sound; Philip the Second of
Spain in 1592 sent one of his Greek pilots
up the coast as far as Puget Sound, and
later an armed expedition under Francisco
Elisa to take possession of Nootka Sound
and fortify it.

By the end of the seventeenth century
a legend had grown up, talked about and
believed in, in every port of the world,
that somewhere along the northwestern
coast was an open sea channel known as
the Straits of Anian, leading from the
Pacific Ocean to the waters of Hudson
Bay and thence, of course, to the Atlantic,
in fact the cult of "The-North-West-pas-
sage" was born.

Peter the Great of Russia, working as

and most useful evergreen timber in America. The phrase of Joaquin Miller, the poet of the Sierras aptly emphasizes it as "The Great Emerald Land" pines,

them from the hundreds of miles land seas, generally grouped as the their color is so richly illusive in lights that one might say of it,



WASHINGTON

Combined Harvester Drawn by 33 Mules—Spokane Country

hemlocks and spruces of giant height and symmetry, and so close together that the extended hands of a man will often touch one on each side of him, with tops so interlaced as to form a canopy the sun can pierce only at intervals, whilst over the rocks and fallen tree trunks is a thick

can of certain minerals; it is

"Bluer than the darkest green
And greener than the darkest blue"

No pen can describe the outward visible sign of the beauty and grandeur of Washington's western territory. On



Harvesting Oats

mat of mosses of a luxuriousness and variety nowhere rivalled in the world, and fruit bearing shrubs and flowers, the queen of which, the rhododendron, the state has chosen for its emblem.

Looking down upon this never fading, never ending, carpet of the hills, from the cloud capped turrets of the towering extinct volcanoes and glaciers, or up to

quote figures by the yard to prove enormous commercial evidences of export trade, from Tacoma, from Seattle or from Port Townsend: what billions of feet of timber go across the water, what millions of sacks of bread load its wharves, what myriads of its toothsome salmon bring cash to the seiner; how many thousands of



No. 6 copyright, 1908, by Ashabel Curtis.

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| <p>attle
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1)</p> | <p>5. The Ohio Leaving Seattle with Gold Seekers for Alaska
6. Parade on Second Avenue, Seattle
7. The Nebraska, Built in Seattle, Cost \$3,700,000
8. Siwash Indians Trolling for Salmon
9. Washington Strawberries. The Coin is a Silver Dollar</p> |
|---|---|



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WASHINGTON

Photo copyright, 1906, by A. H.

- 1. The Mermaid Inn, Tacoma
- 2. Defiance Park, Tacoma
- 3. Tacoma. Showing Wheat Warehouses a Mile Long in Foreground
- 4. Park Scene, Tacoma
- 5. A Tacoma Cottage
- 6. Government Vessels, Tacoma
- 7. A Tacoma Residence
- 8. A View of the City of Tacoma



WASHINGTON

- | | |
|---|---|
| 1. Court House, Spokane, cost \$360,-000 | 4. A Quiet Retreat near Spokane |
| 2. East Channel of Spokane River at Port Fall | 5. Home of the Chamber of Commerce, Spokane |
| 3. Pend d'Oreille River (Mouth of Box Canyon) | 6. Fishing- Spokane Country |

ward as Mt. Hooker, in Canada, westward from the flanks of the Yellowstone Park in Idaho and from the scores of the

Columbia is from two to four thousand feet deep) and carrying in their cold waters countless millions of salmon which



Cutting a Fir Tree Into Logs

Cascades, within its own territory, of which Mt. Stewart, Mt. St. Helena and Mt. Ranier, are also samples.

a local writer has recently truthfully said, is "the bread and butter" of the Puget Sounder.



Log Train on the Way to the Saw Mills

All these waters have their origin in the eternal snows and glaciers, and come down through deep gorges, veritable wonders of beauty and grandeur, and color, unsurpassed even by the Grand Canyon of the Colorado, (the gorge of the

The glory of the western coast, however, is the balmy climate and gently abundant rain, whose moisture wafted off the Japan current and precipitated on the mountains and hills, covers them from base to summit with the grandest, best

near Spokane
member of Commerce
Country

UNIVERSITY LIBRARIES



WASHINGTON

Photo by Palmer.

Timber Cruisers



Mt. Si from Snoqualmie River, Western Washington



Lake Pend d'Oreille





WASHINGTON



WASHINGTON

Photo by Wm

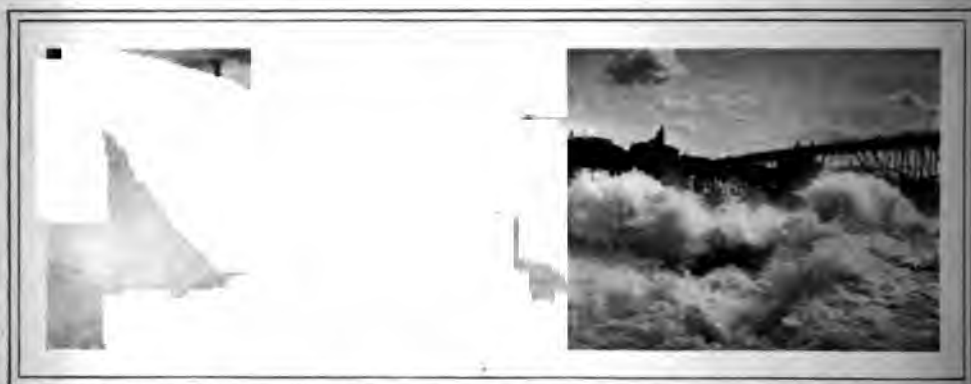
Mountain Fir



Harvesting Hay in Puget Sound Basin

seekers have passed into Seattle on their way to Alaska, and what riches they have left in it, on their return; but there is a

greater glory than that, that its children feel in their very soul, the spirit of the unmarred beauty of their beloved state.



WASHINGTON

Lower Falls of Spokane (60,000 h.p. Developed)

Photo by Aug. Wait

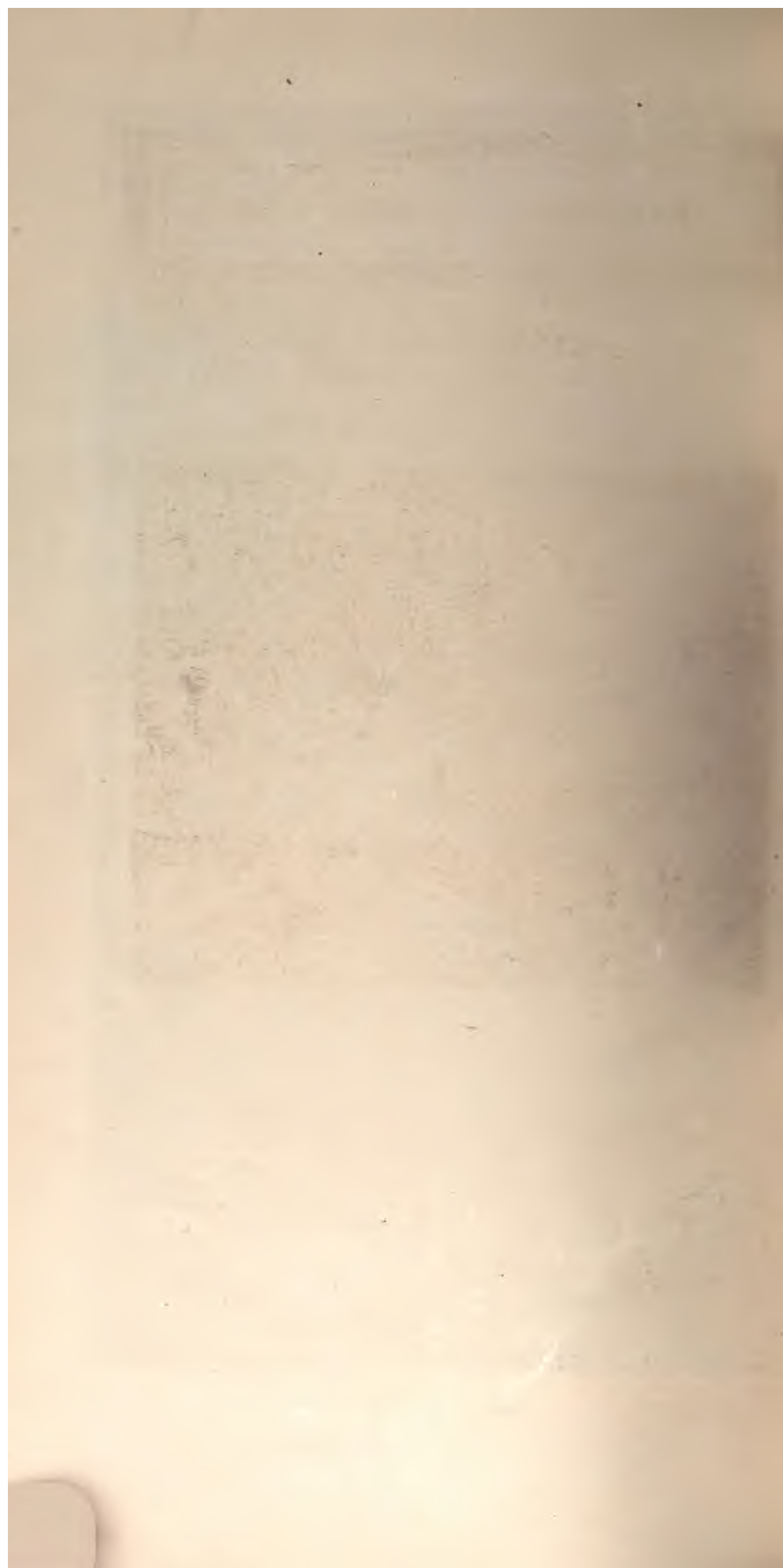




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SNOQUALMIE FALLS
268 ft. high

Notice, for comparison, the small figure of a man in the foreground



PAINTING AND SCULPTURE

AMERICAN COLLECTIONS

CINCINNATI ART MUSEUM

By CHAS. H. CAFFIN



Cincinnati Museum

John H. Twachtman

"WATERFALL"

IT was a relic of primitive America that started the first American Museum. The discovery in 1785 of the bone of a mastodon, described as "the Mammoth or great American Incognitum, an extinct immense carnivorous animal," stirred the imagination of the painter, Charles Wilson Peale. He made it the nucleus of a museum; a view of which is shown in the picture he painted of himself, lifting the entrance curtain and inviting the public to come in. It is now very properly in the Pennsylvania Academy; for out of the idea of collecting natural curiosities he developed in a few years that of accumulating works of art, and for this purpose and the assistance of artistic

study joined with the chief laymen of Philadelphia in organizing the Pennsylvania Academy of Fine Arts. Dating from 1805, it is the first institution of its kind in this country; and its purpose was to "introduce correct and elegant copies from works of the first masters in sculpture and painting." Even the sanguine temperament of Peale probably did not foresee that in a hundred years time similar institutions would be spread over the country, containing not only some originals of the old masters, but the works of American painters and sculptors who have brought the art of their country up to a par with that of Europe.

The Cincinnati Academy of Fine Arts,



John W. Alexander

'PORTRAIT OF RODIN'

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... thing is to provide good copies. The
... reasoning seems to me so sound that I
... wonder it is not acted upon oftener. Al-
... most all our museums have a school of
... art attached to them. How better could
... the interest of the promising student and
... of the general public be forwarded than
... by sending him abroad to study the great
... works of the past and to make copies of
... them? He himself would gain much and
... the museum itself an asset, the influence
... of which would be felt by countless peo-
... ple. Every museum admits copies of
... sculpture and considers them essential to
... its collection. Why, then, not extend the
... same reasoning to works of painting?



Cincinnati Museum

"LE MATIN" (MORNING)

W. Elmer S

This has continued to be the policy, I believe, of the Cincinnati Art Museum. At any rate one distinctive feature of its galleries is the number of good copies that they contain, and their influence in helping to advance the public taste must have been incalculable. Among the artists represented thus are Michelangelo, Titian, Raphael, Nicolas Poussin, Van Dyck, Rembrandt, Murillo, Luini, Correggio, Fra Angelico, Ribera, Rubens, Velasquez and Botticelli. These names, many of which are represented by several examples, in themselves suggest a liberal education in art appreciation.

It is, however, to the pictures in this collection by American artists that I particularly devote this article. Though not exclusively, they are largely by men who are natives of Cincinnati, or have at least gained their early training at its art school. Their various pictures represent fairly well the successive influences under which American painting has developed during the past forty years.

The earliest foreign influence that made for the future, as compared with the English influence that was a struggling continuation of the past, was that of Düsseldorf. It was followed by that of Barbizon and Munich, and later by the various influences which have been contributed to modern painting by the French. It is out of a response to these successive influences, individually interpreted by different men, that modern American painting has developed. It is an eclectic art,

the product of many European ideas individually assimilated so that the result is original.

As befits a community that has a



Cincinnati Museum Frank Du

"WHISTLING BOY"

German element, the Cincinnati Museum contains a fair number of paintings of the Düsseldorf School. They are, however, by German artists. The American element, represented in the collection, who can be traced to this influ



Cincinnati Museum

"MOODS OF MUSIC"

Robert Blum



nati Museum

"WOMAN IN PINK AND GREEN"

Edmund C. Tarbell

under H. Wyant, and his connection with it resulted in rebellion. A native of Cincinnati, he received his earliest training in Cincinnati and then passed to Düsseldorf, where the Professor Gude treated him with the greatest kindness. But the master proved himself to be much of a martinet for the spirited young American. He tried to influence the pupil's point of view, and the latter severed the connection. He had been encouraged to go abroad by George Inness, and it was the latter's kind of picture that was a product of association with the school of Barbizon, that Wyant admired. He himself became a follower of the Impressionist motive of these French artists, and is to-day as one of the foremost ex-

ponents in American art of the idea that a picture should be an expression of the artist's own mood of feeling. He painted nature, but under the spell of the emotion that it happened to arouse in his own soul.

The influence of Munich is particularly identified with Frank Duveneck, who was born across the river in Covington, Kentucky; and, after some years spent in Munich and Italy, settled in Cincinnati, as instructor in the Art Academy, a position which he still holds. He was one of the first in this country to make known what was best in the Munich teaching; namely, that painting is painting, and not merely the application of color to a carefully drawn figure. His "Whistling Boy,"



Frank W. Benson

"AUTUMN"

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teaching in almost all the pictures here represented.

This teaching, however, did not reach us exclusively by way of Munich. In the sixties it became the principle of the advanced men in Paris, of those who revolted from the drawing-cum-coloring precepts of Academicians, such as Bougereau; and it is mainly from Paris that for the past thirty years the influence has affected American painting. This painter-like feeling, as the studio jargon has it, you will find particularly noticeable in the examples here shown of pictures by William M. Chase, Frank W. Benson, L. H. Meakin (one of the instructors of the Cincinnati Academy), Edmund C. Tarbell, W. Elmer Schofield, W. L. Metcalf, and John Twachtman. It is less noticeable in Robert Blum's *Venetian Lace Makers*, and



Cincinnati Museum

"WOMAN DRYING HER HAIR"

Joseph D

quite absent from the same artist's study for the *Moods of Music*.

The latter represents a preliminary



Cincinnati Museum

Wm. M. Chase

"STILL LIFE"

fragment of the beautiful frieze in Mendelssohn Hall, New York. Intentionally academic in its motive and method, since the artist felt that he could thus best ob-

tain the pattern of forms that is in a mural decoration, it gives opportunity of comparison with the painter-like technique of the other figures. Its basis, one can see at a glance, is drawing. The contour lines of the figures are enforced with a delicacy of precision that attracts the eye to the forms and movements of this swarming wreath of figures. Compare it with the *Woman Drying Her Hair*, of Joseph De Camp. Here too is a grace of form as precise, but differently rendered. There are no contour lines that call a halt to the eye. Indeed, as the light plays round the edges of the figure, the contours melt into the shadows. There is not a line that defines the mass of the back, yet it is evenly and firmly modeled and with far more attention to the beauty of firm, soft flesh than Blum's figures.

You see I cannot help betraying a partiality for De Camp's, but I wish to prejudice your own judgment. That I may not do so, let me explain the reason of my preference. It is because of the superior subtlety of the picture. The action of this figure is no less re-



L. H. Meakin

GLEN PARK, CINCINNATI"

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Dutchmen of the Seventeenth Century, takes account of the figure, not as detached from, but as enveloped in, the lighted atmosphere surrounding it. The light softens the edges, and is reflected in varying qualities from each of the innumerable facets of the figure. It is by rendering these "values," or varying quantities of light, reflected from each and every part, that the artist models the form. It is nature's way. It is through the light she sheds on objects, that we are made conscious of their shapes and bulk; and by reproducing these effects, the modern artist emulates, not only the reality of nature's appearances, but their subtlety of expression at the same time.



Cincinnati Museum

"VENETIAN LACE MAKERS"

Ro

For, after all, it is expression more than our imagination of which form
 form that attracts us. Or, to put it more the medium. We all know h



Cincinnati Museum

"ON THE RIVER"

W. L.

definitely, it is not the fact of form, so familiar scenes around us at certa
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Kenyon Cox
FRY

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in all these pictures. For, just as in nature, the light tends to assuage the asperities of contrast between forms and colors, drawing all together into some semblance of unity, so the artist by rendering the effects of light creates a perfect harmony of expression in his pictures.

This harmony reaches an extreme of delicacy in *The Waterfall*, by the late John H. Twachtman. Few artists have had a more penetrating eye for the subtlety of values, or shown a finer discrimination in rendering them. The blues and greys, the silvers and whites of the moving mass of water, seen under a cool, even light, represent a color scheme of most exquisite refinement, that hovers like a closely fitting film over the essential boldness of the masses of the composition. In the latter there is an invigoration, immediately felt, after which one becomes gradually conscious of the color harmony, stimulating one's senses with a rarefied enjoyment. For to some extent in this picture, though more noticeably in some of his winter scenes, Twachtman contrived to extract the very spirit of nature, and, as it were, to distil from it its most rarefied form of abstract expression.

This search for expression, though not



Cin. Mus. Colin Campbell Cooper
"BROAD STREET, N. Y."

often reaching such an extreme of subtlety, represents the modern note in painting, as in literature, sculpture and music. Our age has wearied of materialism, the obviousness of form, the spade-is-a-spade way of looking at things. We have grown conscious again of indwelling and enveloping mystery, and we seek for an expression of this in art.

PHOTO CRAFT AND OUR PRIZES

The Ethics of Photography

By ROLAND ROOD



THIRD PRIZE

"The Break of Day"

ERNEST P. SE

IS it legitimate for the photographer to combine hand-work with the negative or the print? And if so, where should the line be drawn? Should a photograph which is half made by the lens and chemicals and half by the hand still be called a photograph? It is an open secret in the profession, as well as among the wiser amateurs, that much of the effect of many supposedly straight photographs is largely due to doctoring of one descrip-

tion or another. Is this right?

The answer depends entirely upon how we define the word right. It is not. There are no laws against it. It is not what have Upton Sinclair nor President Roosevelt ever attacked its morality. It is not what tempted to legislate against it. It is not what is correctly esthetic, for if a camera operator finds he can improve his picture by retouching certain passages and adding or by lightening a value here and



"Portrait"

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hauges.

But is it right for an amateur photog-
rapher to mix his hand- and lens-work
and then announce to the world that his
result is a pure photograph? It certainly
is not truthful, but it is equally certain
that it is done every day. The amateur
photographer usually defends his lack of
truth by saying that he is an artist and



PRIZE

"Children of the Basin"

A. V. HALL, L.A.

no consequence how a work of art is produced, the only question being

graphs." Is this right? Would the art critics write in the same enthusiastic way



PRIZE

"A Song of Spring"

R. E. WEEKS, ILL.

the production has esthetic value. It is not the artist's right, but unfortunately this is what he has to do to his friends, or in photographic exhibitions which are rarely seen by the public. When he exhibits at exhibitions the public and to which the art critics of the daily press are invited, he has to use a word, only "exhibition of photo-

graphs." if they suspected that some of the pictures they most admired had been so "shaded" as to alter a commonplace scheme of value into one dramatic with light and shade? It must always be borne in mind that the interesting question, and intensely interesting it is, is whether machinery can make art. Everybody knows the hand-



Central Park, New York" LUELLA KIMBALL, N. Y.

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worked, I became thoroughly disgusted at having been so credulous.

Not merely is every imaginable ruse used in printing and developing, but one famous "pictorial" photographer I know even uses the scissors. He showed me his method, which consists of clipping out figures from his photographs; laying them on a sheet of paper; moving them around until they compose; gluing them down; painting in a background; taking a photograph of this composition; painting over this photograph, background and draperies, until everything harmonizes; and finally making another photograph of this three-fourths hand-painted work and calling and exhibiting this final result as a photograph. Now this is all right artistically and is an excellent process that has

used many years by the newspapers advertising houses, but is it quite fair to man who works in this way to compare against men who use purely photographic means? There is nothing difficult in imposing three or a dozen or one hundred figures by the means at the disposal of the painter or illustrator, it is every day without attracting attention but to combine even three or four successfully with the camera and them all play their part and yet not as if they were acting is a serious problem.

Probably the greatest objection to this is that the earnest photographers in the end suffer. There is to-day, everyone interested in the matter

pleasure. At first man was restricted to making permanent that which the impersonal and unsympathetic light had registered. He had not yet been permitted to imbue it with thought. But to-day it seems thought has found a fissure through which to penetrate the mystery of this anonymous force, invade it, subjugate it, animate it, and compel it to say such things as have not yet been said in all the realm of chiaroscuro, of grace, of beauty and of truth." Now is it to be seriously supposed that if Maeterlinck had really understood how very frequently this "fissure" he speaks of is no more or less than the same fissure discovered thousands of years ago by the painters he would have been quite as extravagant? And if the



D PRIZE

"An Italian Garden"

E. M. BURR, CONN.

is a hard struggle on the part of the pictorial photographers to gain the recognition of the painters, to have them acknowledge that the camera can produce what they would be allowed to exhibit in the painter's exhibitions. To help their cause the photographers have enlisted on their side a powerful writer they could—no less a name than Maurice Maeterlinck—bring down his weight in the scale. This is the part what he has written: "It is almost many years since the sun revealed its power to portray objects and become more quickly and more accurately than can pencil or crayon. It seemed to go on its own way and at its own

painters, who are still in a state of confusion over the means employed, were to discover that some of the most harmonious results were often gotten by their own processes, why, on the face of it, they would instantly lose interest, for, as I have said above, there is nothing remarkable in the fact that art can be produced through art means; but it would be most extraordinary, painters think, if it could be produced by mechanical means.

The conclusion I therefore come to is that although legally, economically and esthetically faking is right, yet from the present standpoint of the pictorial photographer it is immoral and should be stopped.



Photo Brown Bros., N. Y.

Manoeuvres at Pine Plains, N. Y.
Cavalry



Photo Brown Bros., N. Y.

Manoeuvres at Pine Plains, N. Y.
Major-General F. D. Grant and Staff



Photo Brown Br

**Army Manoeuvres at Pine Plains, N. Y.
Setting a Machine Gun**



Photo Brown Br

**Effect of the Explosion of a 12-Inch Shell Suspended 8 Feet Under Water
Sandy Hook Proving Grounds**

LE OF NOTE



Photo copyright, 1907, by Pach Bros., N. Y.

THE LATE BISHOP POTTER

POTTER, career was a most interesting one and
, who died illustrated most forcibly the influence of
operstown. heredity, because he came from a long
wattle with line of church men and educators. He
bed. His was born in Schenectady in 1836, the son

of Dr. Alonzo Potter, vice-president of Union College. In 1845 this father, who was in reality head of Union College, was elected Bishop of Pennsylvania, and shortly afterward sent the son Henry to the Episcopal Academy in Philadelphia. On graduating, however, the latter did not enter the church, but went into the grocery business. This was not sufficiently large a sphere, and he left it to enter the Episcopal seminary of Virginia, from which he was graduated in 1857. At the age of twenty-two he was ordained a deacon. His first parish was a small one in Pennsylvania, that and a short stay in Boston being the only times that his activity was not limited to New York state and city. He had many noteworthy invitations, even early in his ministerial career, to go elsewhere, but accepted none of these. Grace Church, in New York, was the scene of his first work in New York city. In 1883 he was elected coadjutor bishop of New York, and in



COUNT AND COUNTESS SZECHENYI
(Formerly Gladys Vanderbilt)

1887 succeeded his uncle as bishop of the diocese. Bishop Potter was a man of infinite tact and business ability, more so, probably, than any other noted clergyman of modern times. It mattered little what the object was for which he was working, whether raising money for the great cathedral of St. John the Divine, now building in New York; foreign mis-

sions, or some other clerical or civil that confronted him, he met all them with an infinite amount of business ability and acumen. One of his most widely commented on undertakings was a



NATHAN STRAUS

tavern in New York along model lines, which experiment he hoped to be able to solve the saloon problem. This was one of the very few errors of judgment that can be charged against him.

Bishop Potter was twice married. His first wife, Elizabeth Rogers Jacobus, died early in his career, when he was stationed in western Pennsylvania. He died in June, 1901. In October of 1901 he married again, his second wife being the wealthy widow of Alfred C. Clark. Bishop Potter was a member of many clubs, was a thirty-third degree mason, served as grand chaplain of the masons for many years, and was a member of the Scottish rite body of New York. He was an LL.D. of Union College and a D.D. of Trinity.

NATHAN STRAUS is one of the best known philanthropists in the country, but principally on account of his free milk distribution each summer to the poor of New York. He is also one of the foremost drygoods merchants in the United States, although the firms in which he is interested do not bear his name. Mr. Straus was born in Bavaria, January 31st, 1848, and came to this country with his family when he was six years old. They settled in Tallahassee, Fla., where Nathan went to school. He came to New York, grad-



From stereo, copyright, 1906, by Underwood & Underwood, N. Y.

JOEL CHANDLER HARRIS

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JOEL CHANDLER HARRIS, the noted writer of Southern dialect stories, who died at Atlanta, Ga., July 3, was one of the best beloved men in this country. He was known throughout the English-speaking world for his creation of the character of "Uncle Remus." Mr. Harris was born December 9, 1848, in the little village of Eatonton, Putnam County, Middle Georgia. He had few opportunities to acquire an education, his school days being limited to a few terms at the local academy. He became an apprentice on a weekly newspaper, and at the age of sixteen was writing essays, local articles and poems. He worked on newspapers throughout the South, finally joining the Atlanta Constitution in 1876, with which paper he was associated until his death. He edited in his later years a magazine called "Uncle Remus's Magazine." The first of the "Uncle Remus" poems and sayings appeared in 1880 and continued until his death, winning international fame for their creator. He wrote other things, but his old darkey creation was what endeared him to the nation.



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I've worked very hard to-day ;
Making such a lot of hay
And the pile has grown so tall
I can't reach the top at all !

Quite a good place for some fun !
If I had the time, I'd run
And jump in, but I must work,
'Twouldn't do for me to shirk.





A. O. Trebeck, Con.

A FOOTBRIDGE IN THE FIJI ISLANDS



Photo by Mrs. H. B. B. N.Y.

The Burr McIntosh Monthly

PUBLISHED BY

THE BURR PUBLISHING COMPANY

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CLARK HOBART, Editor

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Volume XVII

SEPTEMBER, 1908

Number 6

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THE storm clouds which are gradually rolling away from the horizon financial America are at last giving a glimpse of the future which will enable us with a certain assurance, to make our plans for the coming fall and winter. During the past year it has been possible for us at least to realize how extremely independent all classes of business activity have become in this country.

As publishers of THE BURR MCINTOSH MONTHLY, we felt the effects to a certain extent and we had to produce a little more fully and with the more moderate schemes than we had outlined for ourselves. One thing, however, stood out very clearly and that is the firm place which this magazine seems to have secured in very many households. Our subscription list has increased to a large extent

over the previous year, and we have been very much encouraged with the words of commendation we have received from our friends who have been pleased with the policy which the magazine has carried out. We hope gradually to extend our field as circumstances permit and to our way along those lines which will be most pleasant to our readers.

Quite a number of our contemporaries have increased the price of their magazines or else have announced an increase for the immediate future. We believe that THE BURR MCINTOSH MONTHLY honestly gives more than the value of your quarter aside from the useful fact that many of the pictures are entirely suitable for framing purposes.

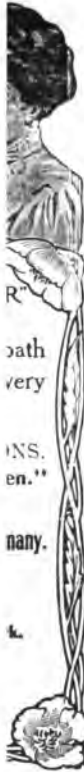
But that is just our policy, to give literally, satisfy our readers abundantly and prove that nowhere else can you get better value for your money; so we shall keep to the usual price and give a still better magazine. During this subscription season, which will open in a month or two, we ask your cordial support to enable us by your encouragement, to lend THE BURR MCINTOSH MONTHLY increasing beauty.

Our October number will contain the third of the State series

which will be devoted to the historical and otherwise interesting State of Louisiana. The color pages for this number will be of more than usual interest, and among the panels will be the best photographs obtainable of the four Presidential candidates. The stage portraits will show old favorites in new roles, as well as some lately come into the limelight of popularity.



"Miss September"



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OCTOBER, 1908

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THE BURR MCINTOSH MONTHLY



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The
BURR McINTOSH MONTHLY
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OCTOBER, 1908

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OUR PORTRAITS Biographica

A NELL BRINKLEY SCENE FROM "THE FOLLIES OF 1908"

PHOTO CRAFT AND OUR PRIZES

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THE ANCIENT WATER GATE TO A NEW WORLD

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Illustrated with photographs.	

CASSANDRA Co

PAINTING AND SCULPTURE

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 Illustrated with photographs.

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Illustrated with photographs from "The Traveling Salesman" and "The Man From Home."

MAUDE ADAMS IN A SCENE FROM "TWELFTH NIGHT"

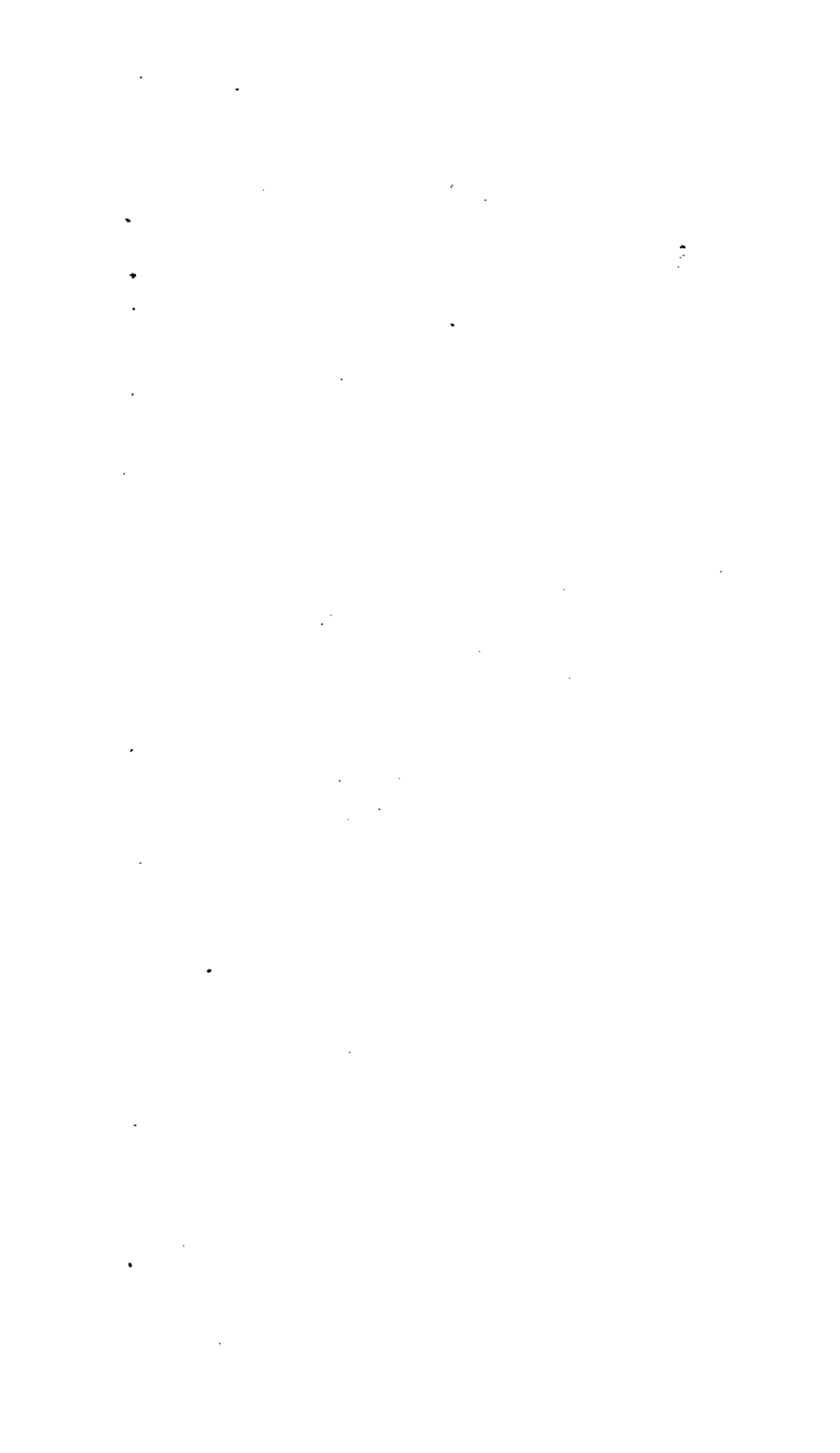
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 Verses and Photo

PEOPLE OF NOTE

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THE APPLE HARVEST I

"I'VE PICKED UP A LOT OF APPLES" Co
 Verses and Drawing By Marguerite Do



The
CINTOSH MONTHLY
 O N T E N T S

OCTOBER, 1908

Number 67

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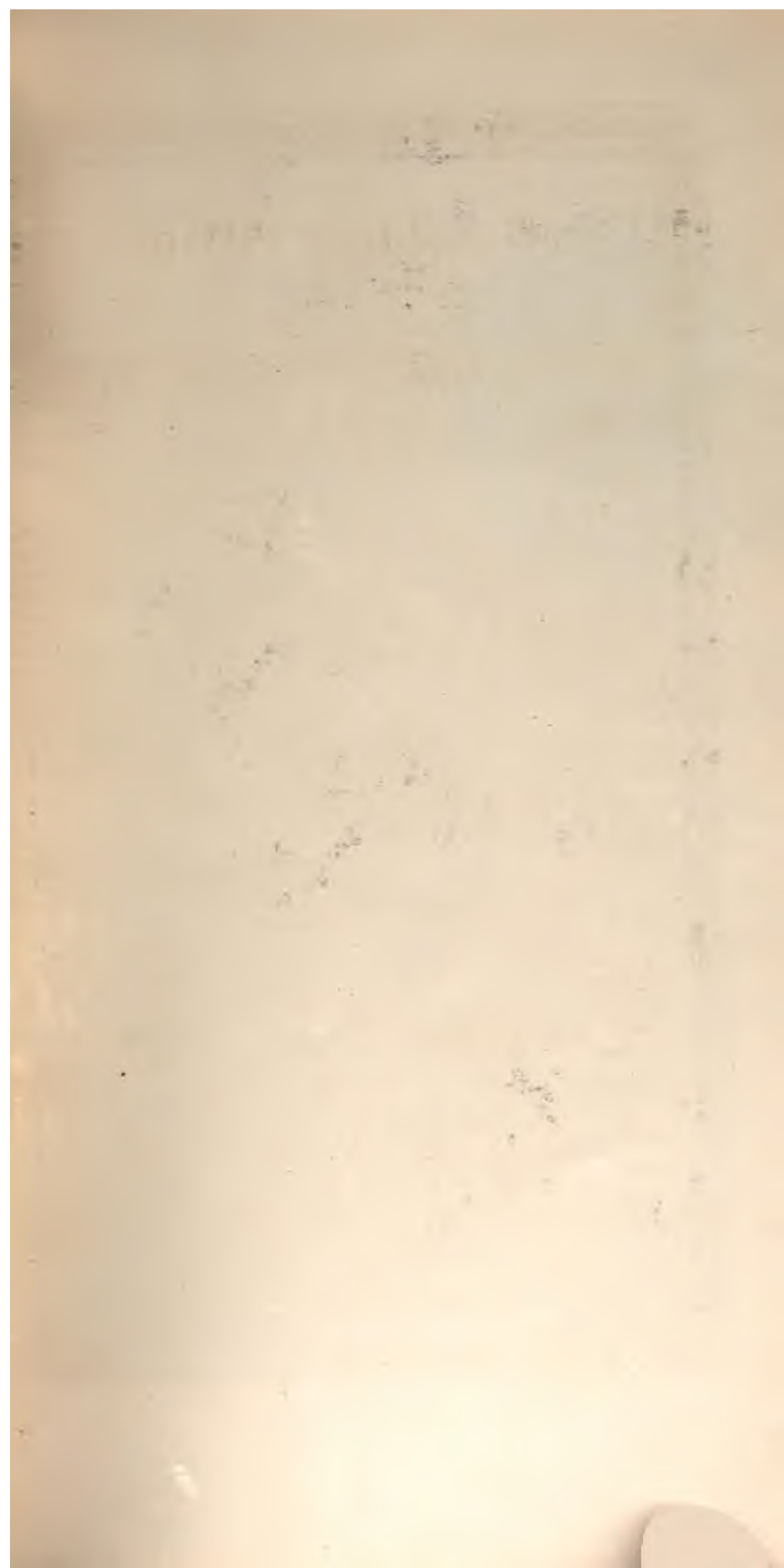
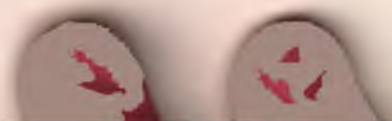




Photo by Mrs. Frank I

"AUTUMN'S TRIBUTE"



OUR PORTRAITS



Photo by Otto Reisinger Co., N. Y.

MISS MAY MACKENZIE
As the *Bandmaster* in "The Follies of 1908"



Photo by Mrs. Frank Rowley

"AUTUMN'S TRIBUTE"

OUR PORTRAITS



Photo by Otto Sarony

MISS MAY MACKENZIE
As the *Bandmaster* in "The Follies of 1908"



Photo by Hall, N. Y.

MISS IRENE BENTLEY
'erry Widow in "The Mimic World"



Photo by Gilbert

MISS MARY MANNERING
In "Glorious Betsy"



Photo by Hall, N. Y.

MISS LOTTA FAUST
In the Salome Dance in "The Mimic World"



Photo by Matsene

"OCTOBER"



MISS IRENE MOORE
g Woman in "The Best Man"

Photo by Hall, N. Y



Photo by Otto Sarony Co.,

MISS LILLIAN LEE
In "The Follies of 1908"



Photo by Bassano, London

MISS GABRIELLE RAY



Photo by Bassano, L.

Photo by Frank C. Bangs, N. Y.

MISS HATTIE WILLIAMS

In her new role, *Fluffy Ruffles*, in the play of the same name



MISS BEATRICE PRENTICE
With Robert Edeson in "The Call of the North"



Mlle. DAZIE
In "The Follies of 1908"
The Carmen Dance

Photo by Otto Sarony Co.



Photo by Frank C. Bangs, N. Y.

SS GERTRUDE HOFFMAN

Issohn Spring Song Dance at Hammerstein's

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

IAN BLAUVELT, subject of this cover design, is one of the most prima donne on the American

She has sung in many of the most casts at the Metropolitan Opera and has also been a very prominent in concert. Like most grand opera she achieved her reputation abroad she became very famous and then to this country for the further con- of money and fame.

Y McKENZIE was long a promi- member of Weber and Fields' chorus diminutive music hall. After the rs separated she remained with e for several seasons. This past sum- he was in "The Follies of 1908" on the New York Roof accompanying piece when it moved into the theatre in September.

NE BENTLEY, wife of Harry B. , author of probably more success- ight operas and musical comedies any other man in this country, de- she wanted to leave the stage after arriage a year or two ago. She did she had to listen to the call of the ghts and now she is back again, this n "The Mimic World" at the Casino she is one of the featured players.

RY MANNERING will continue g "Glorious Betsy," the play by Johnson Young, dealing with the cal love affair of young Jerome arte and a Baltimore belle. Miss ering has been using this play on ad for two seasons and may justly ected to appear in the part in New some time this winter.

TTA FAUST, in private life Mrs. e Ling, wife of a well-known light singer, was for a long time in "The Behind the Counter" with Lew . Then she went into "The Mimic " and in the latter production in- ed a Salome dance which was a ble sensation.

has been playing in s past summer at the Boston. Before that **McINTOSH** may re- **K. Hackett's** com- e's Honour," and pieces.

LILLIAN LEE is another musical comedy favorite in Broadway productions at Weber's, the Casino and other like amusement houses. She is in "The Follies" this year, part of her work or play being to display the latest Parisian fash- ion, the sheath skirt.

GABRIELLE RAY is one of several sisters who have for years been conspic- uous on the musical comedy stage of London. She has almost always been identified with pieces produced by George Edwardes at the Gaiety Theatre or his other light opera house, Daly's on Lei- cester Square. One sister visited this country in "The Dairy Maids" a season or two ago.

HATTIE WILLIAMS, who starred so successfully for two years in "The Little Cherub," is to star in "Fluffy Ruffles" this year, the same being a musical comedy version of the New York Herald's famous character.

BEATRICE PRENTICE is one of the supporting members in "The Call of the North," the piece in which Robert Ede- son is starring this year. It is a dramati- zation of one of Stewart Edward White's most popular books with the scene laid in the Canadian wilds.

MLLE. DAZIE, who came into fame as "The Girl with the Red Domino" in vaudeville, showed her gratitude to one of the men whose management made her such a success by marrying him. This was Mark Luescher, a New York theatrical manager. Last season she was the premier dancer at the Manhattan Opera House but this past summer she has been a featured player in "The Follies of 1908."

GERTRUDE HOFFMAN was the first of the many dancers to produce the famous Salome dance in this country. She made use of the Maud Allan ideas with which the latter had set London astir. Then she followed the Salome dances with a very different thing, Mendelssohn's "Spring Song" dance also done in London by Miss Allan. In private life Miss or Mrs. Hoffman is the wife of the well- known composer of the same name. One of his latest pieces was the "Rogers Brothers in Panama" score used by the German comedians all last season.



PHOTO CRAFT :: OUR PRIZES



THIRD PRIZE

"Under the Birches"

H. E. HARNED

PLAGIARISM

By ROLAND ROOD



WHAT constitutes plagiarism and how much of it is permissible for the pictorial photographer to indulge in? To expect each new picture to express a new idea is more than can reasonably be asked. A certain amount of adaptation and making over of old motifs is not necessarily plagiarism, but the question is how much adaptation should be allowed? Where should the line be drawn?

In the field of painting it is generally conceded that an old idea treated in a new way, or a new idea expressed through means of an old technique is sufficient to establish the claim to originality. Modern paintings of the Madonna and family are frequently no more or less than the compositions of the old masters rearranged

and painted in the modern full val-
air style, yet they are not spoken
plagiarisms, the new treatment
deemed sufficient excuse for the
tence. And anyone today render
new subject in even such an exact
style as that of the impressionist
has a right to demand recognition
ground of his having presented
idea to the world.

Apparently this reasoning has
cordially accepted by the so-called
pictorial photographers, and we de-
vidence of their ingenuity in the
tation of old ideas to the new
graphic technique. I recall one
example. The photographer had
Millet's Angelus as his theme.
to the original was his print that
I thought it was a photograph and
painting only with something gone



THIRD PRIZE

"Abandoned"

H. C. MANN, VA.

I examined more closely. It certainly was the Angelus only it made me feel that Millet had been cracking a joke, an idea that had never entered my head before. Then I realized what had happened. The man and woman were in American dress artificially made to look old. The man's short jacket had evidently been borrowed from an hotel waiter, and the woman's cap was a baby's cap with pretty frills. The sabots were ordinary shoes tied around with rags, and the wheel of the barrow had been treated in the same way. The stubble in the field had been most carefully placed so as to imitate Millet's arrangement. The church on the horizon

was of Colonial architecture, and the whole thing in spite of the infinite pains taken was disjointed and ghastly. I saw the picture at an exhibition and admiring it was a group of photographers who seemed to be of the opinion that it was the goal to be striven for.

Rembrandt, too, is considered one of the proper masters to be "done" in photography and there is a whole school who faithfully blacken their pictures in imitation of his chiaroscuro. Rosetti's poses, including the window in the background are also fashionable, and even Whistler is "creeping up"—to use his own words—in the estimation of these camera workers.



THIRD PRIZE

"Westward"

WM. WHEELOCK, R. I.

In fact looking over a lot of "pictorial" in their producing any new ideas, but in photographs soon convinces one that the repeating old ideas in a new form, in



THIRD PRIZE

"By the Winding Creek"

EDWARD S. GAGE, MICH.

bid for recognition as original workers copying the thoughts of the painters in these photographers are making, lies, not gelatine and silver salts. Now this, ac-



SECOND PRIZE

ERNEST P. SEABROOK, V

"A Fair November Morn"



FIRST PRIZE

According to our premise
plagiarism, but cons
Singularly though e
adaptations not merel
us as possessing an
strikes us as being p
flagrant kind of plagi
even plagiarism: mere
There must be some
reasoning. It is this:
4ographic technique. V
call their technique is
mental to be dignified
used in the fine arts
medium, hardly that.

ously alters
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to constitute a technique in the full sense;
 they are not personal and may be perfect-
 ly copied by anyone who chooses.

The conclusion we are forced to then
 is that *the photographer to be original
 must say something new*, for if he says
 an old thing it is that old thing itself and
 not an adaptation. This in no way limits
 the worker with the lens in the choice
 of his subject except that the arrange-
 ment of lines and light and shade should



R. E. WEEKS, ILL.

"The Depot Builders"

*recognize
 his motif;
 alters his
 exchange
 the amus-
 onfounded.
 of a blurr-
 aper; soft
 the hun-
 elemental*

be what he has seen and been impressed
 by in nature and not what he has seen in
 another man's pictures. One hundred
 thousand beautiful themes remain yet to
 be recorded and it seems a pity for anyone
 to do what has already been done when
 all that is necessary is to keep one's
 eyes open and one's brain free from
 the befogging influence of the great
 painters.

HONORABLE MENTION

- | | |
|-----|--------------------------|
| 11. | Mrs. W. O. Kibble, N. C. |
| 12. | D. H. Brookins, Ill. |
| 13. | Edwin M. Burr, Conn. |
| 14. | Paul Fournier, N. Y. |
| 15. | E. B. Nash, Ill. |
| 16. | A. B. Hargett, Md. |
| 17. | Chas. H. Turpin, N. Y. |
| 18. | Geo. P. Russell, N. Y. |
| 19. | Blaine Grover, Mass. |
| 20. | Oscar C. Anthony, N. Y. |





loading Cotton, New Orleans

WATER GATE TO A NEW WORLD STATE OF LOUISIANA

CHARLES QUINCY TURNER

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oo negroes
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and where
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an Oriental
g definition

among the
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illuminate the imagination and glow with human passions, but rather to select from the embarrassing store of riches the in-



From stereograph copyright, 1907, by Underwood & Underwood, N. Y.

Along the Levees

idents which most nearly characterize the state and differentiate it from all others, and the task is made more difficult by the fact that what, if told as a whole,

ould be most thrilling, belongs in part other states and for that reason must. re, be touched on lightly. Of this ture is the arrival on Louisiana's soil



HON. JARED SANDERS
Governor of Louisiana

n May, 1542, of that wonderful man, the allant Spaniard, Hernando de Soto, whose career with Pizarro in Peru had already marked him out as one of the great generals in a great period. He came down into Louisiana, the pioneer discoverer, after three years marching and countermarching from the coast of Florida, through Arkansas, from the Memphis and western Louisiana, only to lay his weary bones to rest in death at the junction of the Red river with the Mississippi.

Then the shattered remnant of his troops, after fighting off the Chickasaw Indians, with a dogged courage on both sides worthy of the legions of antiquity, departed again westward to the Rio Grande river in Mexico; but, with a persistence worthy of the most heroic cause, the three hundred which were left out of de Soto's original 3,000 returned to his grave, built themselves ships, and triumphantly finished his mission by planting the crimson and gold ensign of Spain over all the country, and sailing down the Mississippi out into the gulf with the glad tidings.

It is the same with that dauntless French priest, Robert Canelier de Salle, who in 1679 started from Quebec, with forty soldiers, over what was then called Lake Frontenac, portaged the falls of Niagara,

went up the great lakes, and down to the Chicago river the ice to Peoria on the Illinois river, where he built "the fort of the broken heart," a name which s



HON. MARTIN BEHRMAN
Mayor of New Orleans

lingers there, but not amongst the brave-hearted ones as "The Creve Cœur Club." In the spring of 1680 he bravely pushed on, until on the 7th of April he arrived at the delta of the Mississippi, where in turn, "prepared a column and a canopy and after painting thereon the arms of France," he proceeded, as the *procès verbal* of the transaction filed in the French archives, records it, to take possession in the name of Louis XIV of the sea, harbors, ports, bays, straits and peoples, from the mouth of the great river St. Louis from the eastern side, as the river Colbert, or Mississippi, from the source beyond the country of the Sicard, and, in his King's honor he called it "Louisiana." Surely a daring member of the church militant was this French priest to annex a world to which Spain already claimed title!

It is one of the ironies of fate that when he returned from France, four years later, to renew possession, he could not find the mouth of the Mississippi; it had in earlier days, a more than modern tendency to shift, and something had happened. So he drifted up the coast of what was then Mexico, but is now Texas, where he died, and most of his party starved. Thus it came to pass that it was not until the second French expedition of Bienville and Iberville (1669) that

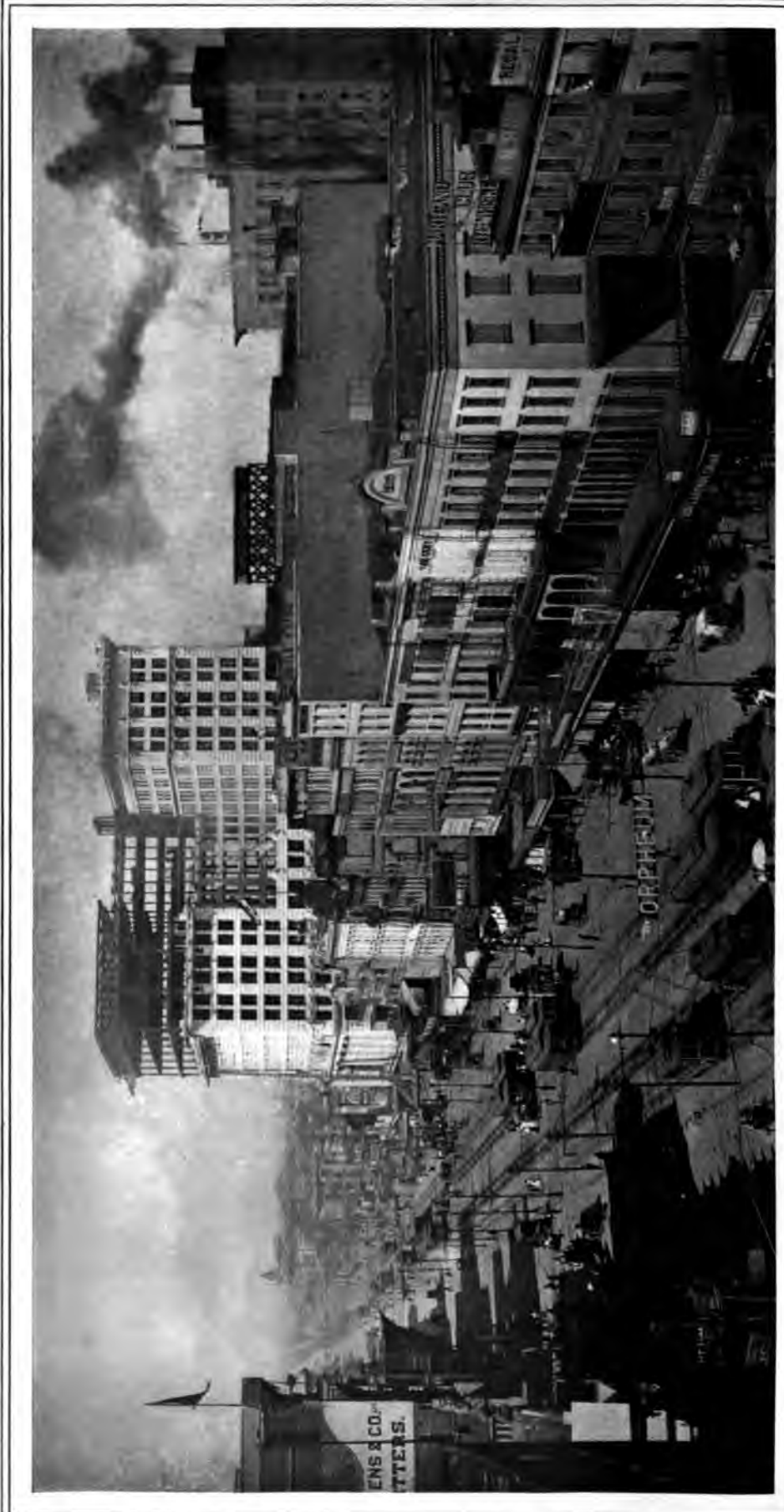


Photo by Eastman

LOUISIANA



LOUISIANA

Sugar Cane, Donaldsonville

tual possession was accomplished, and it was practically the year 1700 before there were any considerable settlements.

It is not my purpose to follow the coun-

lightly, and that is the story of the Acadians.

The original home of the Acadians, before they crossed the Atlantic and settled



LOUISIANA

Loading Rice at Plaquemine

try's development step by step, by immigrants from France, voluntary or compulsory, by Spaniards, by Germans from Alsace, by negroes from the West Indies, by peoples from many countries who have produced the intricate but interesting Creole: but there is one romance which belongs entirely to lower Louisiana, and is so famous, that it cannot be passed by

on the island of Newfoundland, off the eastern coast of Canada, was Normandy, in France; and after their migration they lived in the fashion of the peasants of Normandy in the reigns of the English Henries, in houses strongly builded, as open as the day and as the hearts of their owners. The richest among them was poor, and poorest lived in abundance.



5. Oil Wells at Jennings
6. The Largest Sugar Refinery in the World
7. Unloading Sugar, New Orleans
8. Sulphur Wells

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betrotted to Evangeline a few days before the King of England seized all the lands and dwellings, and cattle of the Acadians, and ordered the whole people to be transported to other lands within four days, and they were.

I often used to wonder, in reading Longfellow's intensely pathetic story, why these Acadians should have selected lower Louisiana as their refuge. It is perfectly clear to me now. Father Hennepin, a

missionary priest from France, had, in 1689, made the journey from Quebec to Louisiana, over the great lakes, down the

native tongue, was well known to the Acadians. His account alone, with the call of a fellowship of people, w



LOUISIANA

Tobacco Field, Nacogdoches

Illinois and Mississippi rivers, and had kept a diary which he published, in French, in 1703. It contained a most vivid and

potent in attraction to French "grapes with clusters a foot and long" he tells he had seen, "nat

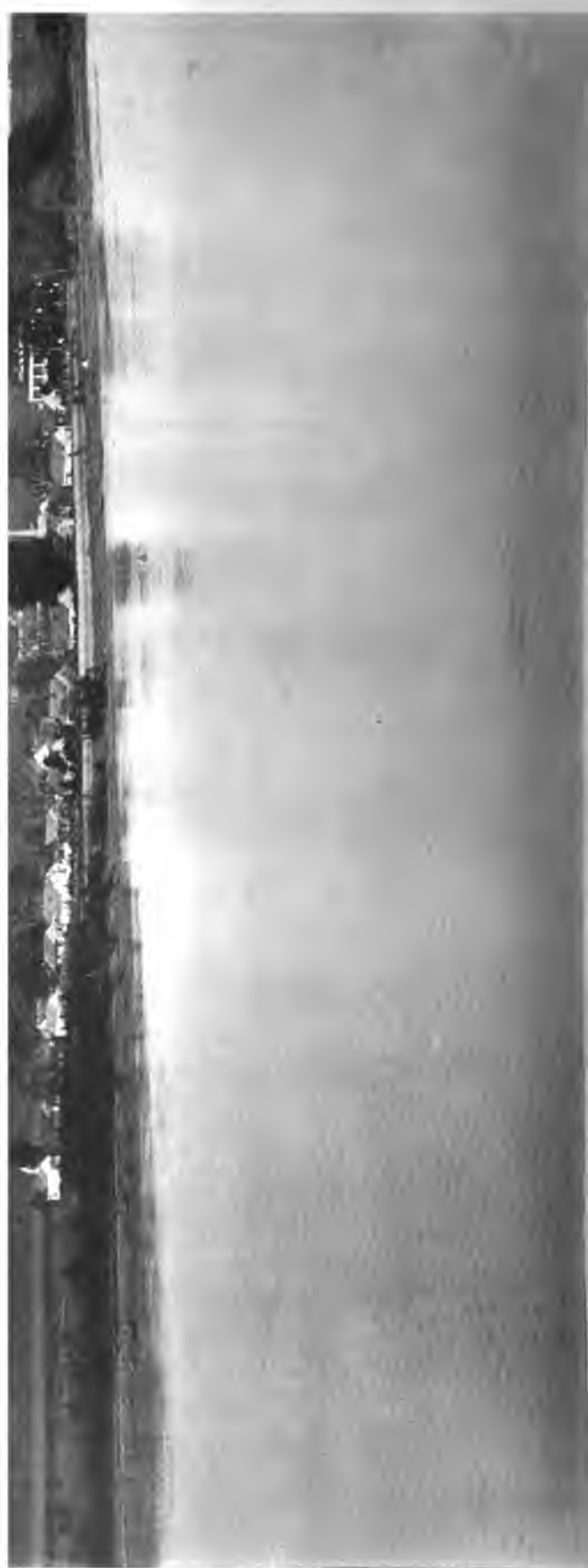


LOUISIANA

Pine Logs, Pollack

enthusiastic description of the country which then was and had continued up to the time of the Acadians' expulsion from Newfoundland, under French rule, and I have no doubt Hennepin's book, in their

hemp six to seven feet high, a fishing and a soil of extraordinary fertility, with trees of prodigious height" are only a few of the mere records. They too had seen, li





LOUISIANA

From stereograph copyright, 1907, by Underwood & Underwood, Inc.

A Palmetto Grove near New Orleans

cally limned in Julio's landscapes, overhead the towering boughs of the cypress met in a dusky arch and trailing mosses in mid-air waved like banners; where in the golden sun lay the lakes of Atchafalaya, with water lilies in myriads rocking, and resplendent in beauty the lotos lifted its head; where the air was faint with the odors of the magnolia, the jasmine and the blossoming rose; where, under the copes and the great arms of the cedars, the trumpet flower and the grape vine hung, and the swift humming bird flitted from flower to flower, and,

tucky up in arms to get westward, or cast her lot in with Aaron Burr's daring project of a middle republic: Spain selling her birthright to France, France holding all the Spaniard's boundless empire as a pawn in its game against Great Britain, ready to throw into the lap of America for a mess of pottage: Jefferson anxious, nay fearful, lest the prize slip away, Livingston and Monroe in Paris with Napoleon's offer in their hands, signing its acceptance without authority to receive it, Jefferson ready to bless them for their boldness, yet knowing that both



LOUISIANA

A Cypress Swamp, Jeanerette

to add a crowning blessing, as Basil the blacksmith says, where

**"After your houses are built, and your fields are yellow with harvest,
No King George of England shall drive you away from your homesteads,
Burning your dwellings and barns, and stealing your cattle."**

and there they abide today in plenty and safety, according to the prophecy of Basil the blacksmith.

But not always peacefully passed the days of the old Louisianian. Six times in ninety-one years their overlords swapped titles, but never until the demand for the sovereignty of the people of the United States was established was there content.

The acquisition of that ownership is one of the incidents of romance on which, in the process of time, some modern Homer will build an epic. Georgia demanding to come down to the sea, Ken-

he and they had exceeded all constitutional rights: on the one hand courting impeachment, on the other urged by stern necessity, and on many sides blamed by purblind moles in politics, like Senator White of Delaware declaring that its acquisition would be the greatest curse that could at present befall us.

Well, the curse fell; the keys of the city of New Orleans were handed over to Claiborne December 20, 1803, and lo! Balaam and Balaak like, it was a blessing entirely, notwithstanding that later Louisiana, naturally cast her lot in with the south; whilst the northern fleets forced the passage of the Nile of America.

These were but the chastening blows which go to the making of a nation! A new dawn is rising, the old order has passed away, and a new and unparalleled era tinges, with roseate hue and sunshine

approached.
restored,
ulf up to
and, prac-
to Pitts-

"No sleep till morn when youth and pleasure
meet,
To chase the rosy air with flying feet."
take on more than their pristine glory,
and justify the expectations of John Davis,



cene near Plaquemine

west and
arkets of
uma canal,
ong Kong
y Orleans
ring home

the hives
oustabouts
es, and its

a traveler a century ago. "Fancy," he said,
"in her happiest mood cannot combine all
the felicities of nature in a more absolute
design. Not one of the impediments to
opulence will be found there, if but the
rule of the United States be maintained."
Wise old John Davis! the rule of the
United States, as well as that of the State
of Louisiana, have happily both been
dovetailed and maintained, and Louisiana's
best days are yet before it.



Photo by N. L. Stebbins

THE EADS JETTIES

mouth of the Mississippi where it enters the Gulf of
Mexico



"CASSANDRA"



PAINTING AND SCULPTURE



Reproduced by Courtesy Carnegie Institute

Henri Harpignies

"UNE MATINEE DANS LE DAUPHINE"

THE CARNEGIE ART INSTITUTE AT PITTSBURG

By SADAKICHI HARTMANN

THE vague wish cherished by some of our American painters that art should be supported by the masses and be within the easy reach of all seems to be as remote as ever. Art seems to flourish only in periods of lavish patronage. It is ruled by individual rather than popular taste.

Our country, necessarily inexperienced in art matters, is no exception to the rule. The middle classes have but little leisure to devote to art, and even if they entertained such ambitions, would find it too expensive to indulge in them. The taste of the wealthier is dependent on tradi-

tion and conventions. Thus the popularization of art is left largely to those few men who enjoy an unusual share of worldly possessions and are ready "to endow something," if to no other purpose than to get rid of some of their surplus income.

Art endowments are necessarily isolated cases in a young and commercial community like ours. Every town of fifty thousand should be able to support a museum, but only a dozen of the larger cities have a gallery of art association with any pretense of being an important and influential institution.

The Carnegie Art Institute at Pittsburg is one of the most noteworthy examples. It is entirely due to the generosity of



Copyright, 1902, by Carnegie Institute

J. J. Shannon

"MISS KITTY"

Andrew Carnegie, and a proof that the good will of a single man may be sufficient to arouse an interest in art even in a huge factory town like Pittsburg. The



Reproduced by Courtesy Carnegie Institute

Winslow Homer

"THE WRECK"

Carnegie Institute, occupying a building almost as large as the Metropolitan Art



James A. McNeil Whistler

"PABLO SARASATE"

Museum of New York, is composed of five departments, the art galleries, the scientific collection, the music hall, the library, and the school of technology.

To-day we are principally concerned

with the work of the art department. Wandering through the spacious galleries, the architecture and sculpture halls, we are impressed by a remarkable elegance and refinement in the setting. There is no overcrowding, as yet. Objects are not piled upon each other, as in so many other museums. Everything is seen to the best advantage. The sculpture hall, with its marble columns, gallery and delicate greenish-yellow walls, is surprisingly beautiful. Seldom have Greek statues been shown in more simple, dignified and harmonious surroundings; and it is with a vague regret that we think of all this palatial splendor being bestowed upon—plaster casts. But what else was there to be done? A hall peopled with modern statuary, with Rodins and St. Gaudens might have exhausted even the fortune of a Pittsburg Croesus; and replica of the masterpieces of ancient art after all enjoy the reputation of being more instructive to the masses.

The annual exhibition of paintings (inaugurated in 1895) is our most important art exhibition. It has wrested the palm from Philadelphia and New York. An exhibition has to be, after all, international to be of real interest. At the last, the tenth exhibition, two hundred and eighty-seven canvases by two hundred and ten European and American artists were shown, and, as is the custom, two foreign painters were invited to serve on the jury.

The greatest accomplishment of the institute, however, is the permanent collection of paintings to which lately has been added a large number of drawings by American artists. The collection of paintings is strictly modern and international



Reproduced by Courtesy Carnegie Institute

Douglas Volk

"PURITAN MOTHER AND CHILD"

in tendency. Its motto seems to be "Do not buy Old Masters, but buy pictures by modern men that in time may themselves become Old Masters," a saying attributed to the iron master of Pittsburg, and which is faithfully carried out by the director, Mr. John W. Beatty. The collection is not yet a large one, there being but sixty or seventy canvases, with a guaranteed increase of three or four canvases annually. In a glance round the walls one realizes that it is a first rate collection of *modern*

paintings, presenting a remarkable average of excellence. One is so used, in similar places, to see a lot of pictures of which more than half is of indifferent character, while at Pittsburg there are hardly five canvases that an art lover would willingly miss.

Their most valuable possession is probably the "Pablo Sarasate," by Whistler, one of the most notable canvases of this wizard of the brush. It combines mystery and the virility of life, the source of all



Reproduced by Courtesy Carnegie Institute

Lucien Simon

"EVENING IN THE STUDIO"

art. The low key in which the picture is executed has since been the dream of hundreds of young painters. Its exquisite

management of middle tint values as a technical accomplishment stands without parallel. Another masterpiece is Lucien



Reproduced by Courtesy Carnegie Institute

Puvis de Chavannes

"A VISION OF ANTIQUITY: SYMBOL OF FORM"



STATIONS OF THE CROSS



Reproduced by Courtesy Carnegie Institute

W. Elmer Schofield

"WINTER"

Simon's "Evening in a Studio." To paint brushwork is a 'mirable. It is a picture
 a portrait with half a dozen figures or that may become typical for the most re-



Reproduced by Courtesy Carnegie Institute

Gari Melchers

"A SAILOR AND HIS SWEETHEART"

more life size, is in itself a remarkable cent development of impressionistic tech-
 performance, and its frank and vigorous nique in portraiture.



Reproduced by Courtesy Carnegie Institute

Aman-Jean

"AT THE FOUNTAIN"

There are many other canvases of more than ordinary interest, and as one studies the collection one is favorably impressed by a certain uniformity in the subject and treatment of the painting. The sensational, popular and story-telling element is entirely absent. It only contains pictures that have what the painters call "quality" in a pronounced degree. It is a collection for connoisseurs who do not

enjoy merely color or drawing but actual workmanship. It has come about because the choice was made by one man. And I consider this a decided merit as long as this collection is guided by such exquisite taste and judgment for different characters in art. If it is possible as the collection grows to maintain such a standard, Pittsburg some day may be in the possession of a gallery of modern "Old Masters."



AND MUSICIANS

by ARNOLD KRUCKMAN

to the crush-
na was but
The Ger-
with gaping
to toe, lay
giant. But,
refracted of the
flower of

of patriots drawn from all walks of life,
under enlightened leadership striving to
upset the existing despotisms. The fomen-
tation culminated in the revolution of
1849. Superficially it was unsuccessful.
Intrinsically it accomplished most of the
reforms the agitators demanded. But it

marked the end of the singing society as
a political factor. Henceforth, under
paternal supervision of a watchful gov-
ernment, it devoted its efforts to the de-
velopment of male choir singing as an
art. Its only re-en-
trance into the po-
litical life of the
nation was during
that period which
came to an end with
the Franco-Prussian
War. During this
time it patriotically
devoted its energies
to spreading among
the people the stir-
ring songs typified
by those which The-
odore Körner wrote.

Though it is care-
fully shorn of any
political power the
singing society is



HENRY FUEHRER

formed in-
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g societies
of popular
fellowships

still the hub of social activity in Germany.
Choral music is woven into the whole
fabric of the gregarious German's life.
His Arion or his Liederkrantz is his club.
But it is not patterned after the icy An-
glo-Saxon fashion. It is the rallying place
of the family. It is the place for relax-
ation where the man of family takes his
wife and his children to enjoy gentle,
comfortable conviviality. The German
calls it *gemüthlichkeit*. It is a physical
and psychical state of mellow comfort
which the English language cannot de-
scribe. But the art of male choir singing
is not neglected. There is no country in
which the art of singing glees has been
developed on such a high artistic plane
as in Germany.

In this country the German singing society came into being about the time the patriots of 1849 were obliged to leave the Fatherland. In their permanent colonies they reproduced their native institutions and the singing society was one of the very first to flourish. In New York City alone there are over 100 German singing societies. Their relationship with one another is very close and they maintain a close bond of friendship with their brethren in Germany. To keep this friendship in a sound state of health the societies of the two hemispheres periodically exchange visits. About ten years ago the Arion Society of New York traveled through Germany. During the June just past the Arion Society of Brooklyn journeyed to the Fatherland and sang its merry way through the country for six happy weeks. It went abroad 205 members strong, 80 of whom are active members of the chorus. They were under the guidance of their president, Mr. Henry Fuehrer and under the musical direction of Mr. Arthur Claassen. Besides the chorus of eighty male voices there was a male quartet and a ladies' quartet. They sang in all the principal cities of the Empire and were entertained by the Crown Prince. At Eisenach they were invited to sing in the grand old festival hall of the Wartburg which is storied in the annals of German history for its splendid contests between the minne-singers of the twelfth century who sang here as the guests of the famous Landgrave of Thuringia. In these hallowed precincts, familiar to us through the stories of the Wagnerian operas and the romantic novels, the German-American Arion singers from Brooklyn sang the hauntingly sweet strains of "Old Black Joe," "The Old Kentucky Home" and the stirring march of "Dixie." The present owner of the castle, the Grand Duke of Saxe-Eisenach, was present with his punctilious suite.

As a social event the pilgrimage was very successful. The reception was spontaneous and sincere. But as an artistic effort the tour was a failure. The quality of the vocal art of the chorus and

the quartets was highly praised programs presented were most fully hammered by the German re-

They pointed out that they were constructed numbers selected were mainly same quality stuff that is the cheap va theaters o many. The songs which genuinely depression up German criticism "Old Black "The Old K Home" and ' These they f original and music unc nated by ar do-sentiment European ce extenuat should be s the Arion went abroa the patriotic of singing



ARTHUR CLAASSEN

exclusively American music. It of the country of its adoption wanted to display its resources. ure to accomplish its purpose is serious reflection on the quality of positions our creative musicians. But the success of "Dixie" and of positions of Foster should serve t in us a proper pride and apprecia the simple but beautiful music w are apt to treat with good-natur ance in our hectic endeavor to the neurotic output of modern. We have within our own folk a store of material to give characte music. Some patriots would hav lieve that we are not yet suffic homogenous race with distinctive ter to produce national compositic there is always Foster.

Many of us are apt to look v seriously striving German singing as a cloak for conviviality. The iality is inseparable from the singing society but its artistic are very sincere and have laid tl dation for what there is of musi country. It is said that one-thir population of this country is of derivation. It is shown by avail tistics that by far the greater nu people who support musical activ drawn from this section of the po These facts are significant. They appeal to the person who provid as a commodity.

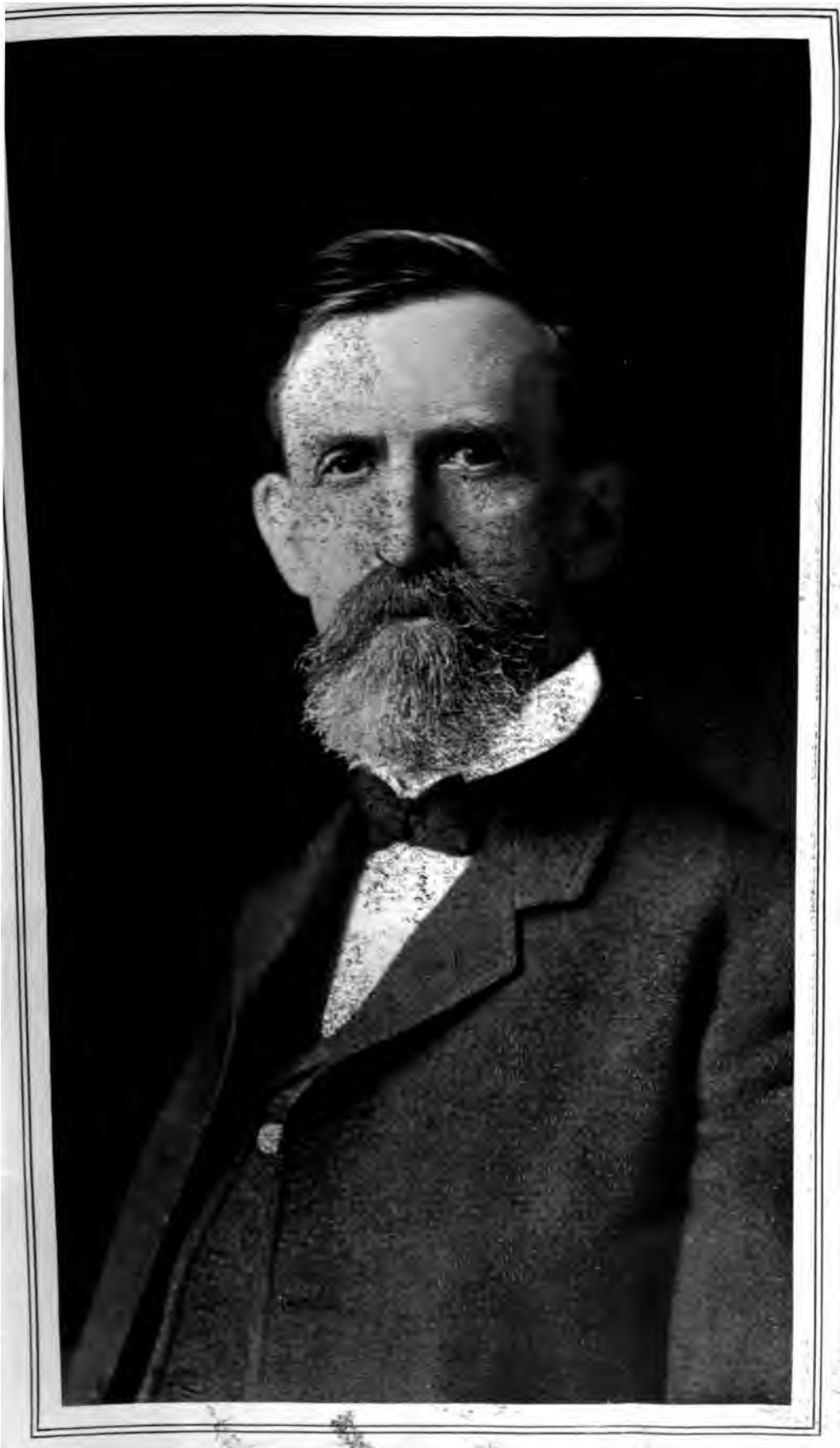


Who Was It?

By Isabel Ecclestone Mackay

One day I stopped before the looking-glass
And saw a little girl peep out at me
With wide and stary eyes and ruffled hair---
As frightened as could be!

Then sudden, quick as wink, she wasn't there!
There wasn't any stranger child---just me
Inside the glass, the way I always am---
Who *could* that other be?



HON. JOHN WORTH KERN
Democratic Nominee for Vice-President





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Cute

I've picked up a lot of apples,
And the pile is growing fast;
So we'll have them all the winter!
Think there'll be enough to last.

They are big and round and rosy,
And inside they're very sweet,
Maybe I would gather faster
If they weren't so good to eat.





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out covers
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s endeavor
i magazine
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tional designs, not neglecting, however, a certain number of portraits of the most popular and attractive celebrities which have made some of our most effective covers in the past. In our November



number the Metropolitan Opera House will receive special attention in the department devoted to Music and Musicians. The article will set forth the plans of the Metropolitan Opera Co. for the coming season, and will show portraits of Mr. Gatti-Casazza and Mr. Andreas Dippel, the new directors, who have succeeded Mr. Conried in the management of the organization, and there will also be a number of portraits of important new singers who are to make their *debuts* before the American public this fall.

"The French Salons of 1908," by Chas. H. Caffin, will be the subject of

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"Painting and Sculpture" next month, in which will appear reproductions of a number of important paintings. Roland Rood has an interesting article on photography in the "Photo Craft" Department, and in the space allotted to "The States of the Union" California, with her varied attractions and great resources, will be the interesting subject matter.

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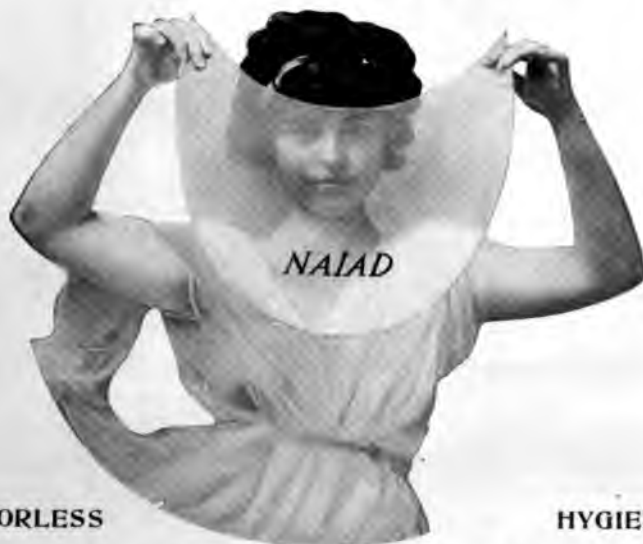


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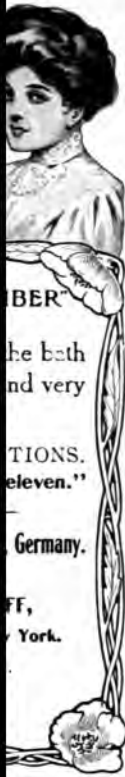
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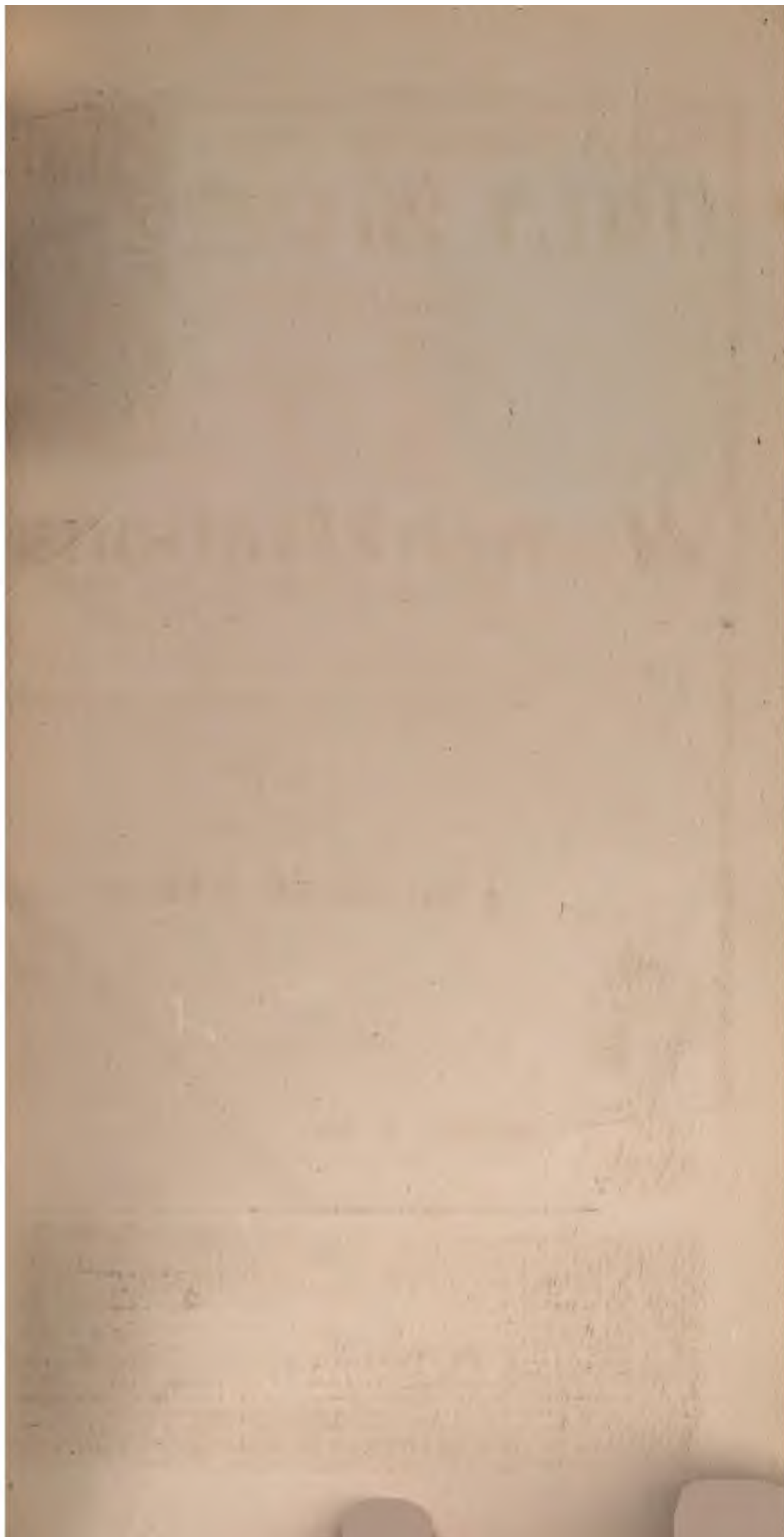
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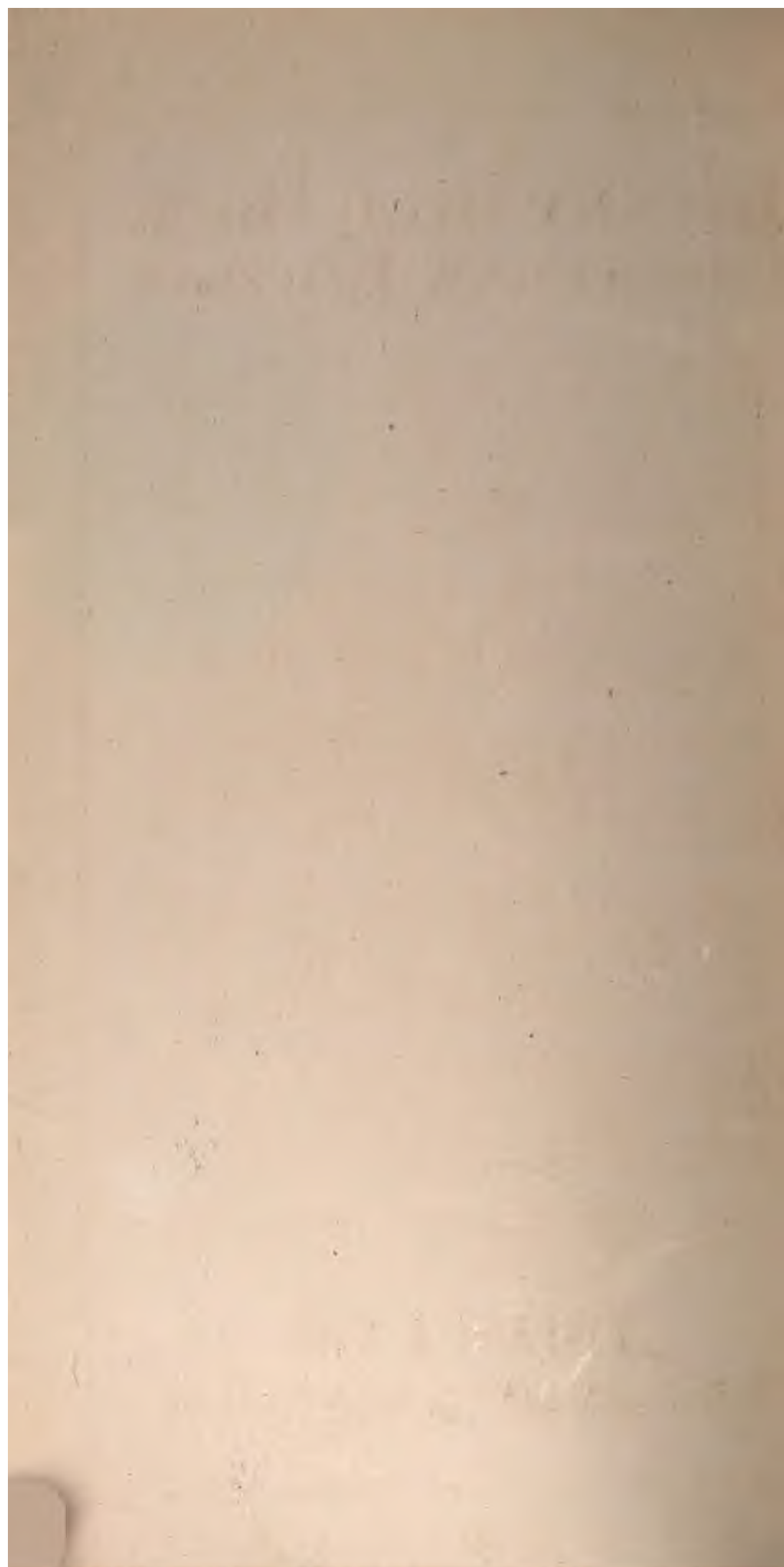
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 C O N T E N T S

NOVEMBER, 1908

Number 68

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.	Color Frontispiece
.	Character Panel
.	Portrait Panel
.	Portrait Panel
.	Portrait Panel
.	Portrait Panel
WITH MR. ARLISS	Composite Panel
with	Character Panel
WITH MR. STEVENS	Composite Panel
with	Character Panel

By Arnold Kruckman

Gi Casazza; Andreas Dippel; Arturo	
Stutz Feinhals; Pasquale Amato; Miss	
Frances Alda	Character Panel
.	Character Panel
.	Character Panel
.	Character Panel
.	Color Panel

Biographical Sketches

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"FROM HOME"	Panel
LYSBURG	Panoramic
AMERICA—THE STATE OF CALIFORNIA	
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**MISS AILEEN FLAVEN AS LUCY MANETTE
IN "THE ONLY WAY"**

OUR PORTRAITS



MISS MAE MURRAY

Photo by White, N. Y.

In Anna Held's New Production "Miss Innocence Abroad"



Photo by Stewart Easton

MISS AILEEN FLAVEN AS LUCY MANETTE
IN "THE ONLY WAY"

OUR PORTRAITS



MISS MAE MURRAY

Photo by White, N. Y.

In Anna Held's New Production "Miss Innocence Abroad"



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MISS LILLIAN RUSSELL
In "Wildfire"



Photo by White.

MISS GERTRUDE COGHLAN
Leading Woman in "The Traveling Salesman"



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MISS LILLIAN RUSSELL
In "Wildfire"



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MISS GERTRUDE COGHLAN
Leading Woman in "The Traveling Salesman"



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MISS CONSTANCE COLLIER
Leading Woman with Wm. Gillette



MISS MARJORIE WOOD
Leading Woman with Robt. Edson in "The Call of the North"



Photos by Byron, N. Y.

SCENES FROM HARRISON GREY FISKE'S PRODUCTION OF "THE DEVIL" AT THE BELASCO THEATRE

1.—Miss Grace Elliott as *John*. 2.—Mr. George Vales as himself. 3.—George Vales as *The Devil*. Miss Emily Stevens as *Esther*.

4.—Miss Helen Kelleher as *Sarah*. Miss Grace Elliott as *John*. 5.—Miss Helen Kelleher as *Sarah*. Miss Helen Kelleher as *Sarah*.



Photo by Otto Sarony Co.,

MR. GEORGE ARLISS

**As: *The Devil* in Harrison Grey Fiske's Production of "The Devil"
at the Belasco Theatre**





Photo by W

MR. EDWIN STEVENS

As *The Devil* in Mr. Savage's Production of "The Devil" at the Garden T

AND MUSICIANS

AN OPERA HOUSE, NEW YORK
SEASON OF 1908—1909
ARNOLD KRUCKMAN



Photo by Dupont

MR. ANDREAS DIPPELE
New Administrative Manager

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of existence. America, the mighty well-
spring of those irresistible currents of
progress which have swept away fallacies
and prejudices from all nooks and corners
of the modern world, has, in its instinc-
tive ambition, revealed the direction of
humanity's impending intellectual destiny.
Instead of patronizing the arts with those
epochal fortunes the Americans have de-
voted them to the development of the
marvelous modern sciences.

But this does not mean that America
will not be pre-eminent in the arts. The
new regime of the Metropolitan Opera
House has embarked upon an adventure
which for grandeur of purpose and mag-
nificence of scope has never been equalled
in the history of music. Under the leader-
ship of Edmund L. Baylies, T. De Witt
Cuyler, Rawlins L. Cottenet, W. Bayard
Cutting, George J. Gould, Robert Goelet,
Eliot Gregory, Frank Gray Griswold,
James H. Hyde, Otto H. Kahn, Clarence
H. Mackay, H. McK. Twombly, William
K. Vanderbilt, Harry Payne Whitney
and Henry Rogers Winthrop a group of
the wealthiest of wealthy lovers of music
have pledged themselves to support the
opera with resources so unlimited that it

seems to be within the range of possibilities to realize the grandest aspirations the music-artist has ever conceived. Under discriminating supervision by a group of the greatest living operatic experts there will be drawn to the American metropolis every country's most famous singers, conductors, composers, musicians, stage-masters, dancers and stage-technicians. The greatest artistic successes of all the world will be reproduced and the most illustrious composers will be offered unparalleled advantages as inducements to make the first production of their new works on the Metropolitan stage. There is the dazzling prospect of a period of artistic opulence such as the world has perhaps never seen; and the absolute freedom of the movement from any purpose of profit or gain will greatly justify the existence of those stupendous fortunes which are the only means that make this achievement possible. Its high devotion to the noblest principles of art, and the catholicity of its appeal, will give it the character of a unique educational movement which will draw earnest students from all the world. Moreover, not only in art will it enrich the country but it will create new commercial activities; and it will attract the most brilliant and wealthy members of the leisure classes of the world, who will inevitably leave a trail of culture, commerce and gold.

Furthermore, it is apparent, at this psychological moment that the enterprise will be a tremendous stimulus to the newly awakened music consciousness of America. It will arouse a far-flung patriotic pride; and it will



JEAN NOTE

sources that will embolden creative musicians and produce distinguished interpretative artists. Any opera written by a native composer which shows high merit will receive adequate production. And any artist giving evidence of cosmopolitan

stature will be given a commensurate opportunity. Among the eight new operas to be performed this season there is included "The Pipe of Desire." It was



ARTURO TOSCANINI

composed by Frederick S. Converse, a Professor of Music at Harvard University, who has written many choral and symphonic works. When he steps to the conductor's desk to inaugurate the premiere performance the occasion will appeal peculiarly to the American. And there will be

more than a pretty sentimental significance in the fact that all the roles will be filled by American artists. We have always had a national pride in Emma Eames, Geraldine Farrar, Louise Homer and the others, but it has been alloyed with the knowledge that they are, after all, the artistic product of Europe. But, when we hear Bernice James, the new soprano, we will be proud of the fact that she is



PASQUALE AMATO

American by artistic birth and breeding as well as nativity. She studied under Boston masters and finished her education at the National Conservatory. When she went abroad, a finished artist, she was promptly absorbed by one of the famous Italian opera houses.



FRITZ FEINHALS
New Baritone

inspire us with a confidence in our own re-

Allen Hinckley was a member of the famous light opera company known the world over as the Bostonians. When this organization diminished in brilliance Mr. Hinckley went to Europe and for a number of years he has been the most popular basso at the Stadt Theater in Hamburg, singing frequently in the Imperial Opera at Berlin and in many other German centers. He has often sung the



MISS EMMY DESTINN
New Soprano, Metropolitan Opera House



Photo by Husted. E. - 2:16

RIA GAY
ano, Metropolitan Opera House



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MISS GERALDINE FARRAR
In "I Pagliacci," Metropolitan Opera House

bert dramatic work known as "Martha of the
pure Lowlands." d'Albert will conduct the
ever premiere. Catalani's "La Wally" precedes
h to Converse's opera and after it comes Gold-
alck, mark's "Cricket on the Hearth" which will



FRANCES ALDA

be sung under the direction of its composer, in English. Engelbert Humperdinck who wrote "Hansel und Gretel" will produce here for the first time *on any stage*, in March, the opera he is now writing, "Children of the King." This will be a glittering occasion. Laparra will come over to inaugurate the premiere of his opera "H a b a n e r a" which has been the past season's rage in Paris. Puccini's "Le Villi," Smetana's "P r o d a n a Novesta" and Tschai-kowsky's "La Dama di Picche" complete

from the program of novelties. And then there
To is the standard repertoire and the revivals.

To Giulio Gatti-Casazza, who has made the
been Teatro alla Scala, at Milan, the foremost
Hans in the world, is the general manager. Sig-
man nor Gatti-Casazza originally was launched
ne in life as a naval architect but his artistic
aught talents being inextricably tangled with his
practical abilities he gravitated to the
theater and developed an administrative
and executive genius which has made the
opera at Milan what it is today. His
co-manager, Herr Andreas Dippel, who
bears the title of Administrative Manager,
will be the executive permanently in
charge. Mr. Dippel will be remembered
as the handy man of many seasons. There
is not a role that Mr. Dippel cannot sing
and there is scarcely a thing about operatic
productions that Mr. Dippel's genius cannot
encompass. He is one of the most
artistic musicians and capable and ver-
satile men involved in the opera of the
present time.

The new soprano, who arouses the
greatest amount of speculation, is Miss
Emmy Destinn. She is a Bohemian wo-
man with a dramatic soprano voice of
such quality and a temperament of such
range that she has sung Wagnerian roles
and created the part of "Madame Butter-
fly" with equal success. She is one of
the great fads of Europe. Her best
known part is the title role of "Aida."
Mme. Maria Gay is the Spanish woman

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Photo Copyright by Aimé Dupont, N. Y.

MR. ENRICO CARUSO

The World-Famous Tenor, Metropolitan Opera House

the great mile-stones of opera. Arturo Toscanini is the conductor from la Scala to whom is credited the elevated taste prevailing in Italy during recent years. Pasquale Amato, likewise comes from la Scala where he was one of the principal baritones. During the past three years he has often sung in Buenos Aires where they have three magnificent opera houses. Jean Noté for fifteen years has been connected with the Paris opera and was its first baritone. Fritz Feinhals is a baritone with a tremendous reputation in Germany. During the past September he sang in the Wagnerian Festival at the Regenten Theater in Munich.

PORTRAITS

ACTORIAL SKETCHES

Lette's production of "Samson," the latest play by Bernstein, author of "The Thief."

MARJORIE WOOD enjoyed the position as leading woman for Robert Edson in "The Call of the North," the short-lived dramatization of Stewart Edward White's novel "Conjuror's House." Previously Miss Wood had played ingenue roles most acceptably with Mr. Edson.

GEORGE ARLISS, who enjoys the reputation of being one of the cleverest character actors on the American stage, has at last had his merit recognized and has become a star. He is playing under Harrison Grey Fiske's management at the Belasco Theatre in one version of that much-talked-of play "The Devil." There seems to be a divergence of opinion in regard to the comparative merits of the two "Devils," some preferring one, some the other, though Arliss to the writer is easily the better of the two. He has served a long and successful apprenticeship as leading man, some of his notable achievements being as Lord Steyne in "Becky Sharp" with Mrs. Fiske, the Minister of War with "The Darling of the Gods" with Blanche Bates, and last year with Mrs. Fiske in "Rosmersholm."

EDWIN STEVENS who is playing in the other version of "The Devil" in New York has long enjoyed a reputation possessed by few players for versatility. He has alternated between straight plays and musical comedy or comic opera with an occasional dip into vaudeville. In all these varied fields he has been quite successful. One of the best things which he ever did was a gruesome piece called "At the Telephone," a French curtain raiser.

MILLE. GENEÉ, who created a furore in New York last season in "The Soul Kiss" equal to what she had in London in the Empire ballets, returns to this country to tour this fall.

THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON

WHEREAS during the summer months the critic seeks high (the roof gardens, for example, though no pun was intended) and low for new theatrical offerings on which to comment, with the ending of August and the beginning of September conditions are reversed, for then starts the theatrical season with such a deluge of plays as no other period in the entire season witnesses. It is a most interesting time for there is afforded every index of what the season will be, whether successes or failures are to predominate. Some settle down for long runs, others give way almost immediately to other yet untried productions anxious for a metropolitan hearing. As compared with other seasons that of 1908-9 started off rather auspiciously, though nothing of remarkable quality was offered, yet the unexpected successes more than counterbalancing the failures of plays theoretically destined for a long stay. It is impossible in the limited space of these two pages to give even a cursory glance at the many praiseworthy pieces offered though in course of time each one worthy of such criticism will find a place herein. Those presented here are of such unquestioned success from every point of view, whether that of the critics or the paying public, that every justification for their inclusion exists.

John Drew in "Jack Straw," by J. Somerset Maugham, a dramatist who has had several plays running in London, though previous to last season virtually unknown, is better fitted than in any previous vehicle. The piece was done in London by

Charles Hawtrey, who is best remembered here for "A Message From Mars," though he visited this country for several tours in other less successful plays. "Jack Straw" was very successful in London, this being Mr. Frohman's reason for giving it to Mr. Drew, long one of his favorite stars. Mr. Drew in the role of a waiter (in reality an adventure-loving nobleman) who agrees to aid in the task of humiliating an arrogant, nouveau rich woman with social aspirations by pretending to be a nobleman and visiting her. He does this because he has fallen in love with the daughter of the house. Rose Coghlan, who has not been seen on Broadway for a long time, plays the parvenue in delightful manner and easily shares honors with Mr. Drew. The piece is very frail but genuinely amusing, not only because of its innate cleverness but on account of its skillful interpretation by Mr. Drew and his associates.

"The Girls of Gottenburg," an English musical comedy which had a most pronounced success at that temple of frothy, light musical offerings in London, the Gaiety, has also scored here and deservedly, for it is clean, amusing, tuneful and possessed of many of the merits lacking to the home product along this line. The company presenting the piece is wisely an Anglo-American one, some coming from London from the original production, others being natives. In this way a whole that was very effective is attained. James Blakeley, who has been here in several English musical comedies including "The School Girl," in support



Rose Coghlan and John Drew and Mary Boland in "Jack Straw" At the Empire

of Edna May and with Hattie Williams in "The Little Cherub," has the principal comedy role and was much funnier than



James Blakeley and Louise Dresser
In "The Girls of Gottenburg"

his predecessor at the Gaiety, a diminutive joker named Payne. Gertie Millar,

member of the piece at the Knickerbocker Theatre, and quite justifiably has had the town at her pretty feet ever since the premier. Lionel Mackinder, John E. Hazzard, May Naudain and Louise Dresser were the lesser lights which shone around the two other greater constellations. The story of "The Girls of Gottenburg" is of a regiment of Hussars who are transferred from a girl-less town to one where there is nothing but girls, all through the machinations of an ex-barber masquerading as an envoy of the Kaiser. It is founded on an actual story of a shoemaker in Germany who pretended to be a German officer and held a whole town in subjection. For this he was later thrown into prison, having been released only recently.

Billie Burke, the ex-chorus girl who, to be discovered, went to London, in which city she became Hawtrey's leading woman, and last year, on her return from abroad, occupant of the same position with John Drew, has been put forth as a star and, judging by the success achieved by her in "Love Watches," deservedly so. She is pretty and sweet and, more important, a clever little actress who makes the most of the opportunities afforded her. Judged by her present work she rightly enters the starry firmament.

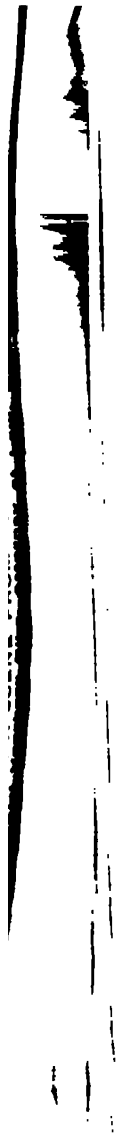
Among the other new productions which will be commented on later are

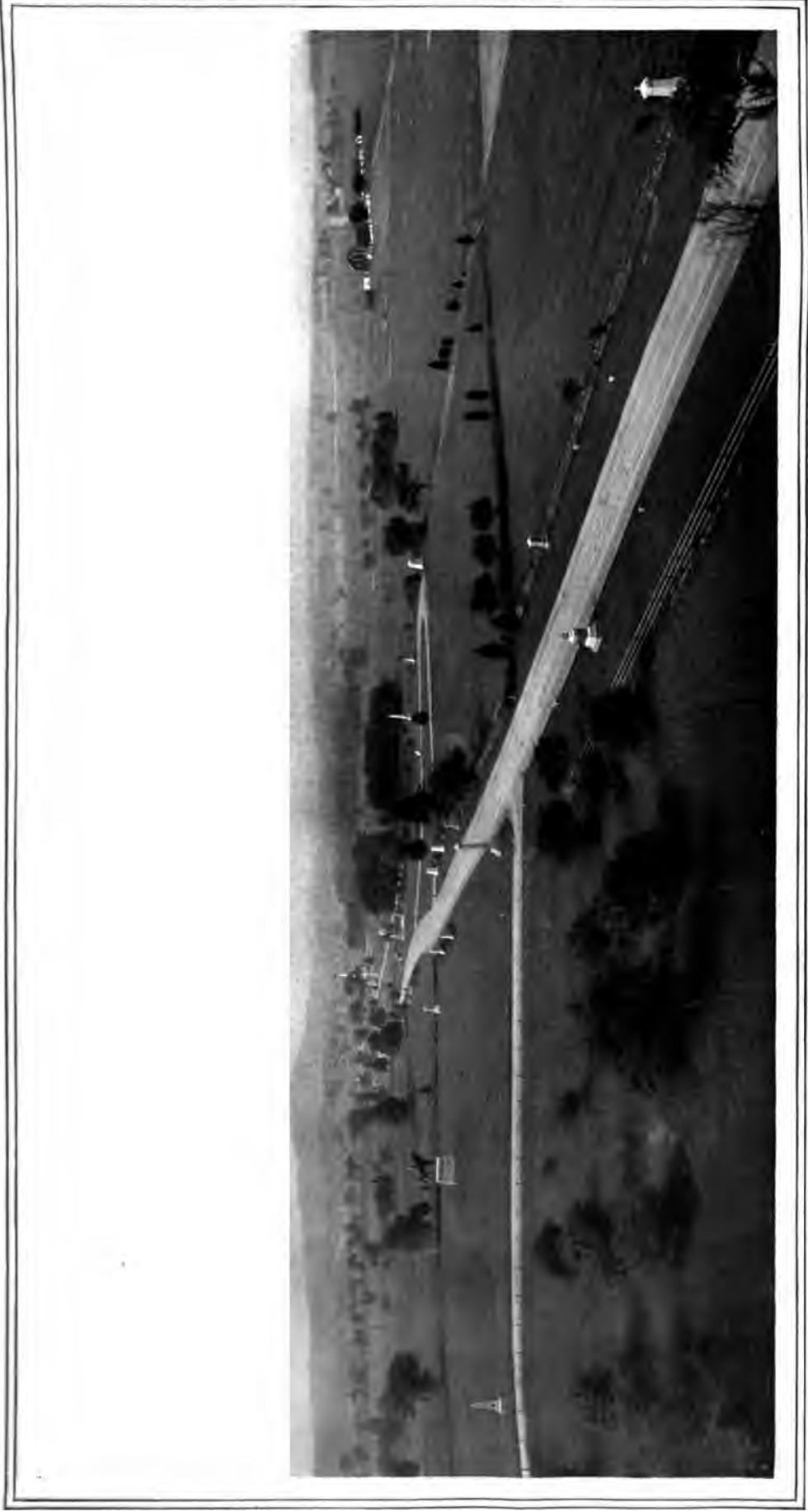


Ernest Lawford and Billie Burke
In "Love Watches"

a member of the original company, a winsome, graceful dancer, attractive singer and good actress, was the featured

"The Mollusc," "Algeria," "Wildfire" (with Lillian Russell), Blanche Bates in her new play, Percy Mackaye's "Mater."





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The Battlefield of Gettysburg



CALIFORNIA

Plum Blossoms in the Santa Clara Valley

Courtesy Sunset Press

THE CORNUCOPIA OF AMERICA CALIFORNIA

By CHARLES QUINCY TURNER



WHETHER had the happy inspiration to engrave on the seal of the State of California the old Greek exclamation "*Eureka*," "I have found it," surely had in mind that other Greek symbol, the horn of Amalthea, the cornucopia of plenty—for nothing in the realm of imagination can better epitomize its wondrous delights and products than that. Plenty of health and happiness, plenty for all its prosperous people, plenty of mountains and minerals, plenty of trees and timbered treasures amongst which are the patriarchs of the world, sequoias which were ancient when Moses stood before Pharaoh in Egypt and were older than any other trees now living, when Calvary shook at the Crucifixion of Jesus, plenty of fruits and flowers, plenty of wines and the wealth therefrom, plenty of sea coast in which the very leviathans of the deep make sport, plenty of lakes and limpid waters, both from the glacier and from the earth beneath; whose waterfalls will ere long be harnessed to give power and light and heat, and plenty of balsam-laden sweet winds and carbonic-laden springs. Given these, and a thousand other blessings, need it be added plenty of health and happiness, and plenty of travelers and tourists, welcome to the comfort of plenty of clubs, and to the hospitality of a plenty of hotels.

Aye! but it is a wonderful land, so bountiful, so beautiful that it all but defies description. A thousand miles of sea front rivaling the Greek archipelagoes and studded, like them, with the graceful felucca. Ten thousand streams, each more beautiful than the other, range upon range of snow clad mountains, riven into thousands of valleys, each of which, like the Yosemite, is a world in itself, cannot be cribbed, cabined, and confined into cold paragraphs of print. Only memory is capable of calling from its treasure trove its myriad charms and flashing glories and of holding up, before the mind's eye, its jeweled pictures. Science can tell us much of California's origin and evolution, history has added to it both sentiment and veneration, man's labor has embellished it with many attractions, and is redeeming its sterile places till, they too, will become fruitful, but the great bulk of the state must ever, from its rugged titanic nature resist man's encroachments, and remain, as it has been from the beginning, one of the undefiled masterpieces of God's workmanship.

On both its eastern and western verges it is girt along with everlasting hills

"Mountains that hide within their silent breasts
Ashes of fires long spent,
Whose torches lighted through the night of time
Chaos' black firmament."

for every atom of the Sierra Nevada range, on its western border, and of coast ranges, the Diablo and the Bernadino, are the children of the upheaved fiery caul-

Aeons followed the fire, ere the days of the Argonauts, for after the fire came snow, covering the whole state to unknowable depths, burying it deeper than Green-



CALIFORNIA

Photo by Courtesy California Promotion Co.

Willow Camp, Tamalpais Park, near San Francisco

dron, out of which rose the rock-ribs of the solid world, and below which the knowledge of man lies incinerated and obliterated. These primal elements produced the veined granite, and gneiss, and

land is to-day, with an ermine mantle; blotting it out, in fact, as though it had no existence, as absolutely as to-day are the continents, which the eye of man has never beholden, buried deep around the



CALIFORNIA

Photo by W. H. Ballou

Orange Groves, Riverside

the hornblende of the elementary material, out of which time and the elements have carved the California of to-day, and in which it fluxed and buried, in veins, the gold which set the Argonauts of the world on their pilgrimage, in the forty-nine's and brought the state within the region of practical knowledge.

Antarctic Pole. But, in the dispensations of nature, we know that, however thick may be that mantle, and however hidden its base, in the ocean's depths even, its foundations are day by day crumbling; the sun above is adding its minute, but never ending, tribute to the submerged glacier; and, in the result, the ice cap is

taking down, with it, fragments of imbedded rock, which grind and grind, and file and file the hardest material, and push and push, along the lines of least resistance, until the sinuous ways of as yet unseen streams are formed, and the face of the country determined.

Finally the sun got the mastery, the

acres of the old-gold flush of wild poppies, of lilac hued gillias, of giant ultramarine larkspurs, of nemophilias of cerulean blue, there with mountain sides of azaleas and flowering shrubs, and ferns, and sweet smelling sugar pines, and lakes margined with sunflowers and clumps of silvery shimmery leaved willows, and brooks



CALIFORNIA

An Ostrich Farm, Southern California

By Graham Photo Co.

bases of the mountains became exposed and so the life of California, as we know it to-day, began. The mountains crumbled 'neath the tooth of time, and countless streamlets, laden with the spoil, bore from their sides the rich alluvial silt, till all its watersheds became the beds and widening deltas of a new made sod. Up to the hill-crests the forests crept, and fell, and rose again.

"Fir trees and pines that struck their
piercing roots
In cold volcanic hearts
That throbbled their lives out in some dead
world grief,
As human pain departs."

whilst age on age added its tale of atoms to the whole, and spread the carpet of a virgin soil.

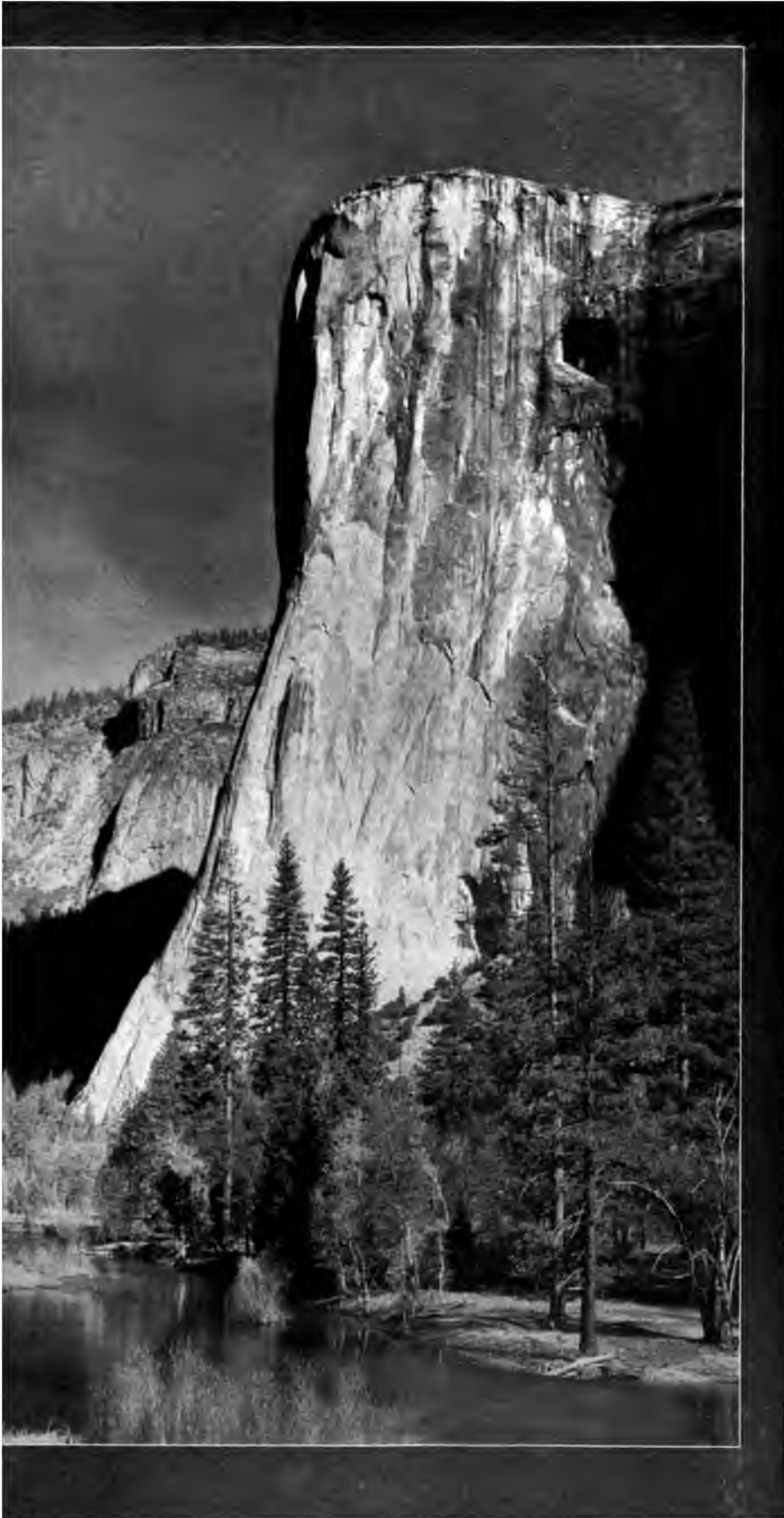
Fallow it lay, trailed but by scattered bands of primitive man, while nature slowly graved its boundless plains, and stored its caverns with her riches rare, internally; and externally covered it with a garment beyond compare. Here with acres on

"In places where the tiger lilies stand,
Like the garden of a dream,
Thick banked, and tall on either hand,
They line the mountain stream;
The pines are dark above that place
And the ferns are dark below,
And the stream flows murmuring on and
on,
Down from its heights of snow."

and other streams less tumultuous, flowing where the wild grape-vine runs riot, and the laurels are thick 'neath the sycamore and oak, and the humming bird flies by, a flash of primal glory, and the butterfly, on gentler wing, takes tribute of the blue gentian and the purple heathwood; and the tufted partridge and the dove abide, and the sage cock, the king of American grouse, makes his home.

Fortunately this garden of Eden was cut off, on the land side, from the marauding Spaniards who had conquered its southern neighbor, Mexico.

Cortez made, so far as California was concerned, the fortunate mistake of not knowing that he was in a cul-de-sac, when he went up the gulf between Mexico and the peninsula of Lower California.



ORNIA

Photo by W. H. Ballou

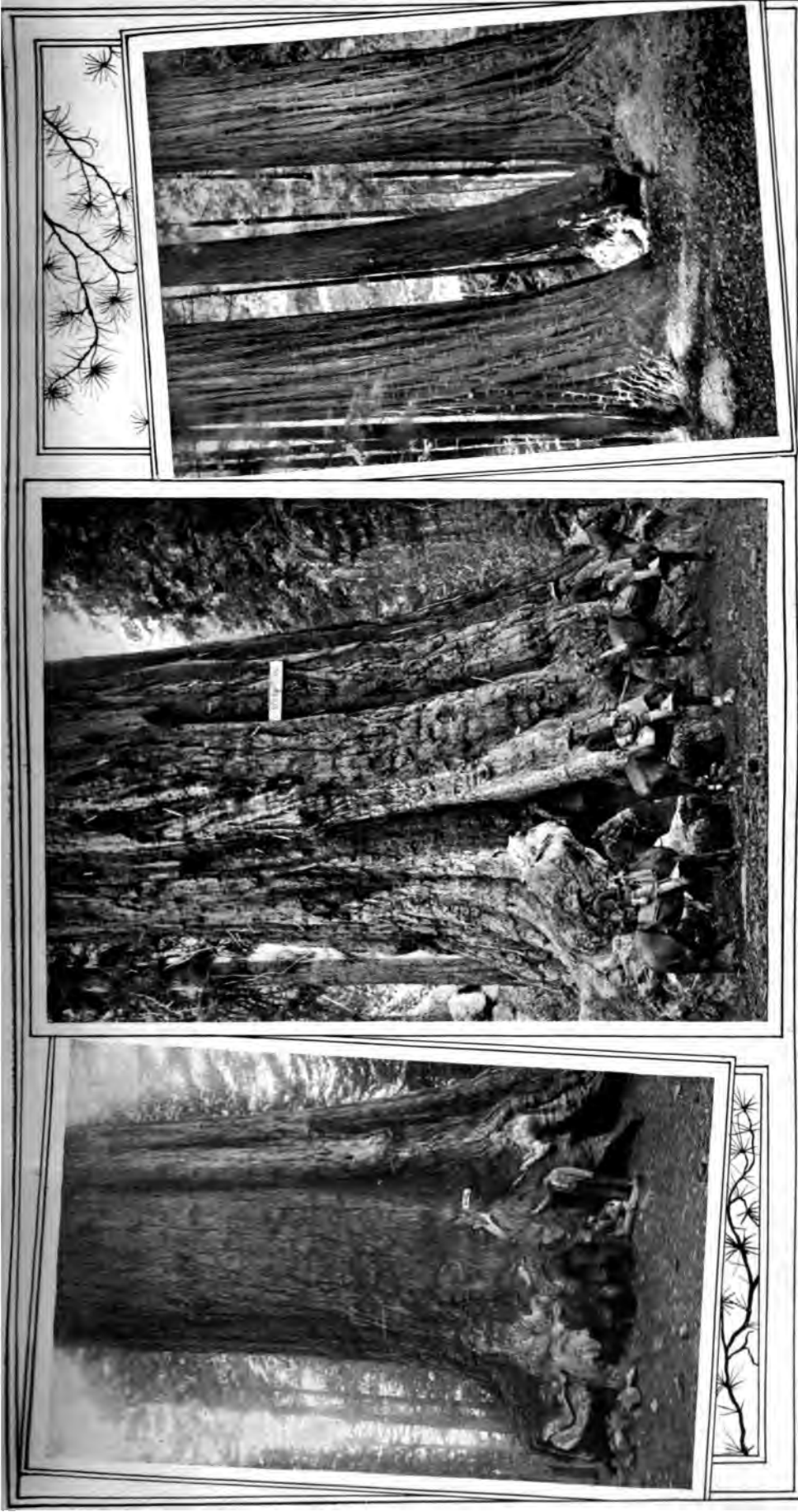
"EL CAPITAN"
Yosemite Valley



Photo by Courtesy California Promotion Co.

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CALIFORNIA

Photo by Detroit Photographic Co.

The "Grizzly Giant," 105 Feet
in Circumference

From Stereograph copyright by Underwood & Underwood, N. Y.

"General Grant," 109 Feet in Circumference
The Largest and Oldest Living Object in the World

Photo by Ballou

Big Trees in Mariposa Grove

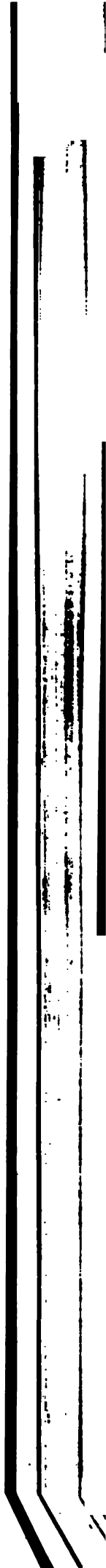


CALIFORNIA



Photo by Detroit Photographic Co.

"CYPRESS"
San Francisco
California



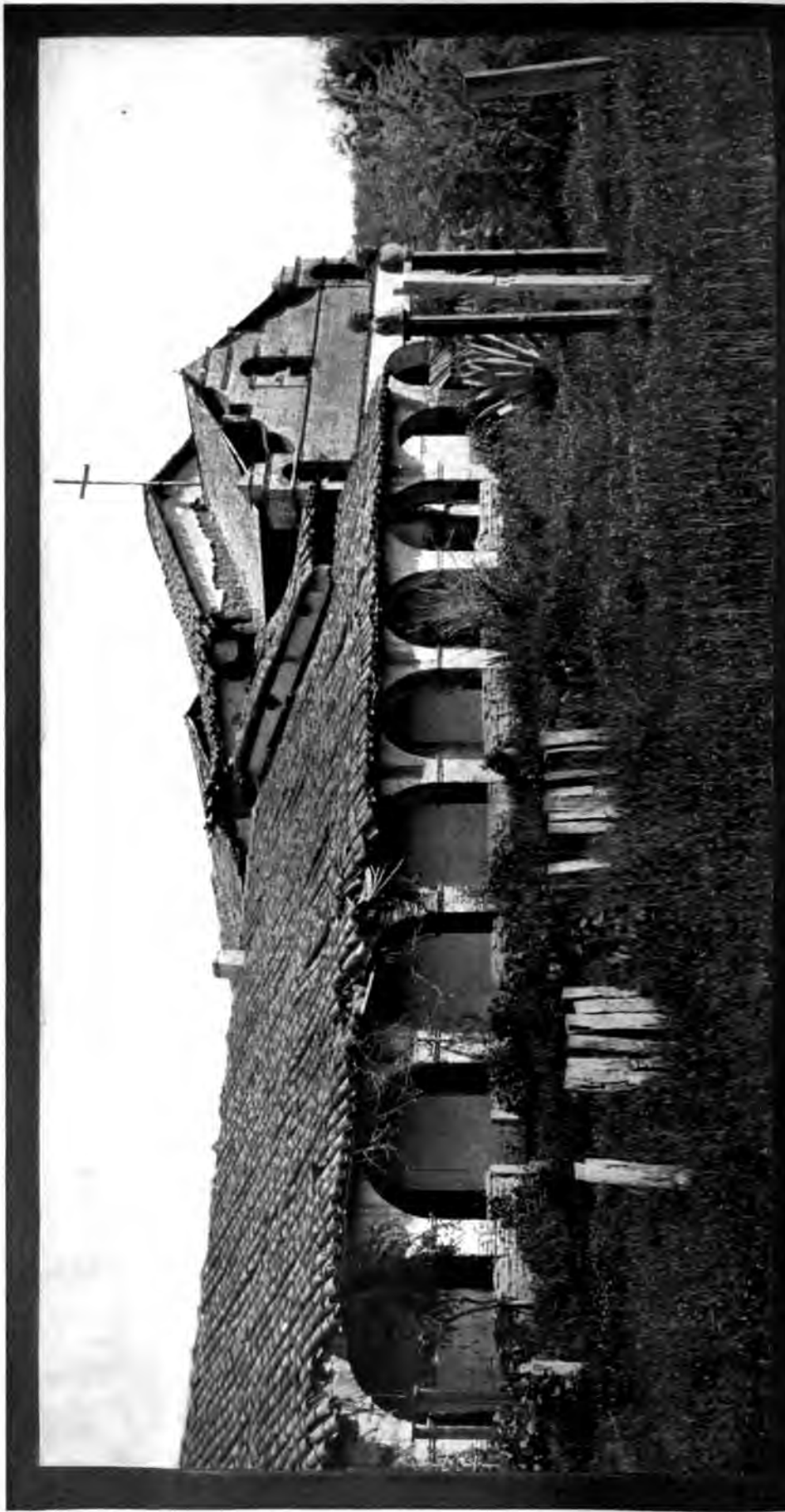


Photo by Depict Photograph Co.

SAN ANTONIO MISSION

CALIFORNIA

proper open to the more profitable and peaceful invasion of the Jesuit priests, whom the Spanish king, for reasons we need not now inquire into, practically expatriated out of Southern California and

climate, and a soil, for the production of fruits and vegetables, unequalled by any other in the world; and that in their secular teaching of the native Indian the arts and best practices known in horti-



CALIFORNIA

Photo by Courtesy California Promotion Committee

Oranges, Lemons and Grape Fruit
Lemon Cove

Mexico and supplanted by those of the Dominican order.

It was a blessing indeed. For the Jesuits, like all the monks of Rome, had an expert knowledge of the value of soils, and an infallible capacity for picking out exactly the spot which would, most surely, be best for the cultivation of vegetables and fruits. Many times have I noticed this in Europe! wherever you find a monastic garden, though the abbey may be in ruins, and the monks all gone these hundreds of years past, you will find the best quality of land within many a mile. So it was in California from Father Junipero Serra, who established the first mission in California at San Diego in 1769, and subsequently those of San Carlos in the Carmelo valley near Monterey, and San Gabriel Arcángel at Los Angeles, and Santa Clara de Assis in the lovely valley south of the bay of San Francisco, and many other equally well placed homes and gardens, through to the days of Father Peyri and the foundation of San Rafael and San Francisco de Solano.

In due process of time when California shook off the temporal yoke of Spain, the property of the monasteries was sequestrated, and their missions are little less now than venerable ruins, but no true Californian can ever forget that these holy fathers and master gardeners conferred upon their state the inestimable blessing of proving that it contained a

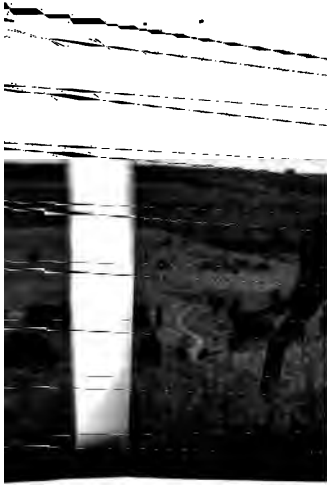
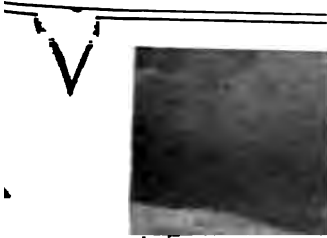
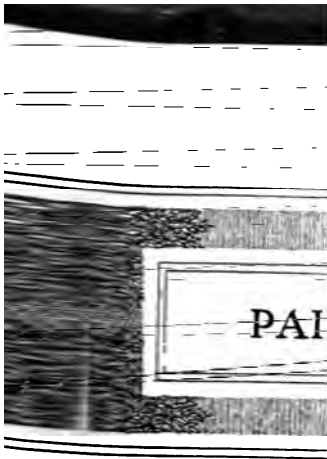
culture, they laid the foundation of the state's most lasting and solid wealth.

Of course there were other industries, but what, after all do they amount to, the discovery of gold set the whole civilized world on fire in the days of the Argonauts and forty-niners, eighty-one millions of gold alone was ripped out of the bowels of the state in the year 1852, but where are they now? The grizzly bear walks in the roofless cabins which the miners built, and of many of the sites of their richest outputs, it is as true as it was of Aylmer's field, which Tennyson depicted:

"The rabbit fondles his own harmless face
The slow worm creeps, and the thin weasel
there,
Follows the mouse, and all is open field."

'Tis not so with the wealth of horticultural knowledge which the good monks left behind, the product of the vines and wineries of California float on peaceful galleons the world over, their cuttings have saved the vineyards of France and Germany from extermination by the phylloxera, its oranges and citrons and lemons, and raisins, and olives, and figs, and walnuts and pears, are the envy of the world, and a world of wealth to the native; its hops are working a revolution, or provoking one, in stolid Kent in England, where hops have been grown these two thousand years, its wool is challenging the best Australia produces, its honey market is

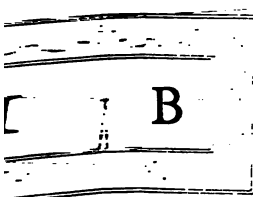




Salon

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ases! Think of it!

AND SCULPTURE



Bernard Boutet de Monvel
"RICE BOUTET DE MONVEL"

SALONS OF 1908

S. H. CAFFIN

involved in painting them and what fatigue in viewing them! Then, too, the thousands that were rejected! The volume of heartburnings and disappointments that must have rolled forth from the Grand Palais and percolated through the avenues and streets of the Latin quarter and Montmartre. Nor, in every case, complete contentment on the part of the elect; on the contrary, much dissatisfaction over the skying of this masterpiece or the consignment of that one to a dark corner or to the proximity of another picture which knocked all the life out of it. Truly, if Solomon were living today, he would be disposed to revise his dictum; for in the making of pictures, even more than in the making of books, there is much vexation of spirit, and, for my



Paris Salon

Alfred H. Maurer

"MADEMOISELLE RENÉE"





Beraud

IBITION"

of must be a genuine note of strength or tenderness, the throb of a living organism, that sets a throbbing the life within oneself. It is when judged from such a standpoint as this, that the futility of the salons, as a whole, becomes apparent.

In place of sincerity or choiceness of intention much of the exhibition is but a vain and empty display; the occupying of large space with matter intended merely to catch the eye; as surely advertising as the electric signs on Broadway, which, however, are by comparison very genuine, for their avowed object is exploitation and the securing of a market, while the display canvases, that the French so aptly



Paris Salon

H. O. Tanner

"THE FIVE WISE AND FOOLISH VIRGINS"

call "machines," are perpetrated under the pretense of art, capitalized and with a very broad accent on the vowel.

However, let me pass from the general to the particular and settle down upon my notes. In the old salon I find they are few and far between. One occurs near the beginning of the alphabetical catalogue. It is appended to a picture by Jules Adler. His theme is wont to be Labor in its various forms, and here in the *Song of the Open Road*, he shows a workman starting out in the freshness of the early morning for his day's toil and as he swings along with vigorous strides, he lifts his head and sings a lusty song. It is a bracing and joyous picture; with nothing of the "curse of Adam" clinging to it; but, on the contrary, a promise of the still greater dignity that awaits labor in the not too distant future.

Another phase of labor—the intellectual—is the motive of Henri Martin's large decorative panel *Study*. Here in a quiet garden landscape, such as Puvis de Chavannes first opened up to modern eyes, lit with the warm glow of the sun of life's afternoon, men are grouped in conversation or silent thought. Foremost among them is Anatole France. He is speaking and others listen, while the serious charm and charm of seriousness, for which he and his kind stand, seem to pervade the whole scene.

Another kind of seriousness gives a

potent fascination to Robert MacCameron's *Wormwood*. This Chicago artist has struck a sore spot in the social con-



Paris Salon

Frederick Karl Frieseke

"REFLECTIONS"

dition of modern France, though its contagion is at work in other countries. Around a table in the dark corner of some obscure café sit a woman and two men. Glasses of absinthe in front of two of them, a glass of beer before the third, explain the apathy and stupor of their conviviality. They stare in front of them,

speechless; the beery man in fat stolidity, the old man with the vacuous expression of an emptied brain, the girl with the dazed look of a brain that is prematurely dulled. It is a poignantly piteous tragedy. One turns with relief to the grace and charm of the pictures by another American, Henry S. Hubbell. Both in *Caprice* and *Leaves of Autumn* he has once more used a woman's form as the theme around which he composes a decorative arrangement, as gracious in its low toned harmonies of color as it is piquant in sentiment.

In the new salon one expects to find a fuller range of vitality and many more focus points of pungent interest. Nor is one disappointed on this occasion. From Maurice Denis, Frenchman, instinct with the naiveté and freshness of the primitive painters, it is a long step traversed to Ignacio Zuloaga, the Spaniard, who has dipped up to the ears in certain phases of life in modern Spain. In his time he has mingled with all sorts and conditions of the inhabitants of the peninsula, knows the by-streets of the cities as he knows the hillsides; and has himself been a bull-fighter and a successful one. But through all he has been first and foremost an artist; and all his wanderings and discoveries were prompted by the lust for study and have been translated into terms of art. Hence his pictures have an extraordinary actuality; bringing us face to face with real types, presented with an assurance that is at times aggressive, at other times singularly piquant. For he is a master in depicting both the brawn and sinew of brute strength and the alluring charm of femininity; always with a certain underly seriousness that proves him to be bigger than his subject—a philosopher as well as an artist.

A corresponding seriousness pervades the art of Maurice Denis, though of a different character. Much of his work has

been in the service of the Church, in the form of decorations embodying religious subjects. These he treats with a spirituality of feeling, quite unusual in modern religious paintings; the secret being that his mind is one of peculiar freshness and sweetness and it has led him back to a

sort of spiritual kinship with the early Italian primitives. While in respect affecting their technical weakness, he has caught much of the purity and naiveté of their spirit. Working by choice in a high key of color, with a particular fondness for the harmony of green and mauve and white, he succeeds in elevating his paintings above the suggestion of paint and canvas. The figures do not impress us as physical forms, nor do the scenes in which they appear challenge comparison with the concrete. It is rather as visions that his creations appeal to us, visions too of a purity so refreshing, that the room which they

occupy seems by comparison with the rest of the salon a cool and fragrant oasis.

For myself, as I imagine for most people, portraits have a great attraction. Yet one may easily tire of the sameness, which, despite varieties of technique, rob so many of individuality. Boldini's ladies, for example; portrayed with a legerdemain virtuosity that forces you to admit how the quickness of the hand deceives the eye, are little more than conjuror's tricks; while Gandara's canvases, more suave and grandiose, present but distinctly objective suggestions of mundane femininity. It is otherwise with the portraits of Jacques Emile Blanche. This artist, one of the acknowledged leaders of the New Salon, possessed of a technique more vitally brilliant than Boldini's and more sound than Gandara's, still sees his subjects as individual personalities and sets himself to portray them intimately. Here, for example, is a group of the four children



Paris Salon Henry Salem Hubbell
"CAPRICE"

of Mrs. Saxton Noble; a canvas highly decorative in its composition, splendidly vivacious in color, and, to crown all, involving a lovable characterization of various ages of childhood.

Quite as accomplished in treatment, though cooler in color and more quickly observant in its point of view, is the portrait group of two ladies and two children by George W. Lambert. This is one of the English painters, who has escaped the enervating mediocrity of Royal Academy influences. Free of all prepossessions, he looks out on life with a frank and individ-

with the freshness of a new creation.

Very striking in its originality of feeling is also a large open-air portrait of himself by Bernard Bonet de Monvel, son of the artist whom one associates with the portrayal of Jeanne d'Arc. Accompanied by two grayhounds, he is standing on a bare hilltop, clad in a gray knickerbocker suit, holding his hat on, for the wind is sweeping across



Paris Salon

Fouquerey

the valley from a slate-colored, blustering sky. It is a remarkably virile picture; but, as I have said, a large one, so large in fact that one wonders where it can find a home; for its character is so severely assertive that nothing in an ordinary room, even a big one, could hold its own in friendly rivalry.

Among the figure subjects I must particularly mention Alfred H. Maurer's *Mademoiselle Renée*. This American artist has of late been little represented in our exhibitions, but is remembered for the brilliant debut he made some years ago. A



Paris Salon

John Lavery

"PORTRAIT"

ual eye that has pre-eminently the artist's vision. He sees his subject, I mean in no ordinary commonplace way, but with a gift of divination that discovers in it unexpected possibilities of beauty. Thus one comes upon this picture with a glad surprise. It is in the nature of a revelation; not merely suggesting something one has or might have seen elsewhere, but instinct



Paris Salon

Ridgway Knight

"LES CHEMINS DES VIGNES"

pupil of Wm. M. Chase, he showed himself to be an unusually clever painter, winning at his first appearance a prize for the woman in black, posed in a whitish gray interior. Similarly low-toned schemes of color had continued to occupy



Jules Adler

THE OPEN ROAD"

represents as yet his highest effort. It is a large canvas, entitled *Grief*. The sea has given up its dead: a young man's corpse is stretched upon the beach, and over it in her dazed anguish kneels the mother. Other women are beside her and men who have borne the body; forming a group of black or dark-clothed figures in the foreground. In contrast with this, the background of the harbor is gay with color, as the lights from a clear blue sky glows on the yellow and rudy sails and sparkles on the water. It is a mightily impressive picture that, however, to my feeling somewhat fails to hold one to it. I find the contrast of the background, which was intended to awaken pity, rather an interference with the awe of the main subject. Against the solemn simple masses of the foreground, the other part of the

picture seems restless and a trifle garish; partly because it hangs like a painted drop scene, the air and light which pervade it not penetrating through to the front.

Yet in this example of enlarged genre or magnified illustration, there are a depth of emotional force and a breadth of actuality that seems to me entirely lacking in Edwin A. Abbey's two historical

The result is interesting; it is beautiful, but one is not convinced. One experiences no illusion, no shock of surprise or emotion. It is in no sense real to us.

Among the landscapes. I will confine myself to one. It is by Emile-René Ménard, and represents another version, though a grander one, of a theme that has frequently attracted him—a view of



Paris Salon

Robert Mac Cameron

"WORMWOOD"

pictures: *The Funeral of Henry VI* and *The Daughters of King Lear*. Here are the bravery of costumes and accessories, archeologically correct, yet notwithstanding the ingenuity with which the numerous figures are disposed in a semblance of dramatic action, the impression left upon my mind is of one of these pageants, now so popular in England, in which attempt is made to reincarnate the long-dead past.

Paestum. Seem across a vista of tussety grass, the temples couch beneath a range of hills, which seem to project their isolated calm from the turmoil of clouds that surge like billows overhead. A golden warmth pervades the russet greens and browns of the landscape, providing a vibration of color that has the suggestion of a musical refrain. It is a stirringly imaginative picture.







Photo by Lyndall and Weaver

"PEACE AND PLENTY"



Photo by W. S. Louson, Can.

"COME HOME FOR THEIR EVENING MEAL"

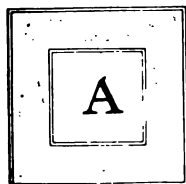




The Theater in the Park

THE COQUELIN HOME FOR OLD COMEDIANS

By FRANCES B. SHEAFER, Paris



AN old comedian! who ever thinks of a comedian as really old? old to the point of being no longer in the eye of the public, that fickle public which forgets that comedians must grow old and useless like the rest of mankind. Luckily there are those who have a nearer view of the days without the laurels, when the old comedians must keep on living just the same. And of these is the greatest of all French comedians, Coquelin, the elder. It is he who has founded the "Maison de Retrait des Vieux Comédiens" at Pont aux Dames near the little village of Couilly, not far from Paris.

The ground where the house stands is historic. It was there that a one-time seigneur of Crécy, Hugues de Chantillon, consumed with remorse for having unjustly suspected his wife of infidelity and for having cruelly inflicted on her the "punishment of Brunchart," founded in 1226 the abbey of Pont Notre Dame, later Pont aux Dames.

The abbesses of this religious establishment were all of good family, and during the Eighteenth Century, it became a retreat for penitents of high standing. Among its residents was no less a personage than the famous DuBarry, who, according to the local chroniclers, stayed there in retirement for eleven months and then went away free, and not to the scaffold as some historians have so authoritatively maintained.

It is the site of this old abbey which Coquelin has selected for the comedian's shelter. The grounds are lovely and there was all ready for occupancy a comfortable chateau now used as the residence of the Home's director, and at times also by M. Coquelin himself, when he wishes a quiet rest in the country. The house



THE HOME
Exterior View

in which the comedians are domiciled was especially constructed for their use. It was designed by M. Binet, a well-known French architect, and it is—whether appropriately or not is a matter of opinion—carried out in the *art nouveau* spirit. The building plan covers three sides of a square, the common meeting rooms of the residents being on the street side. One

wing belongs to the men and one to the women. The men have their library and billiard room, the women their sitting room. There is a joint "salle à manger" used by them all, a cheerful room whose walls are adorned with panels painted by Bellery Desfontaines.

The sleeping rooms of the residents have each a dressing room. They are comfortably furnished. Each of them has been provided with a reclining chair given by M. Coquelin, and when these small apartments take on the individual character of their occupants, when they are filled with the intimate souvenirs of by-gone successes, they are after all homelike, the only homes these old comedians will ever know.

While many contributions from many generous people have made the home possible, and although its maintenance is overlooked and guaranteed by the *French Association de Secours Mutuel des Artistes Dramatiques*, the controlling spirit of the whole enterprise is Coquelin, to whom the home has become a vivid interest, a hobby. As an illustration of the hold it has on his thoughts, they will tell you there why all the bed rooms are furnished with sliding curtains of a peculiarly golden tint. It happened that while the veteran actor was on a voyage in Spain, traveling in a sleeping car, he woke one morning feeling that the day was bright and sunny. When he opened his curtains he was surprised to see that on the contrary it was raining hard. What had given him so mistaken an impression? He studied the situation and discovered that the curtains in his car were of a tint which gave a suggestion of sunshine. "Ah," said he, "an idea for my home!" and that idea has been carried out with excellent effect.

The whole house indeed gives evidence of the care and thought which have been put into its construction. It is not only modern in its decoration but modern, too, in all its appointments. Its walls have the rounded corners now considered so hy-

gienically necessary. It is steam heated. It has its well-arranged baths, and what is more unusual here in France, there is always hot water to be had when it is wanted. It may well be a matter of con-

jecture whether the old people living there just now have ever had about them so many comforts.

And everywhere, in the tiles of the immaculate kitchen, in the stencilled decorations on the walls, appears M. Coquelin's personal emblem, the cock, a bizarre and original device. It appears again on the curtains of the little "théâtre de verdure" where during the summer open-air performances are given from time to time by some of the very best actors and singers. This year, there have been three per-

formances, one on the 19th of July, one on the 16th of August and one on the 20th of September. Coquelin himself always takes part in these matinees, and in this congenial setting he is at his very best in such delicious comedies as "Anglais tel qu'on Parle" or "Les Jurons de Cadillac."

The programmes of these afternoons are well selected and they suit admirably the out-door setting and the out-door spirit. There are special trains from Paris for the "Matinées de Gala," and the people summering at the near-by chateaux come in their automobiles bringing their over-Sunday guests. It is a pretty spectacle, and after the performance is over, the residents of the Home receive their guests on the lawns and in the gardens and on the banks of the little lake where occasionally a favored one may go *en promenade* in the property boat, most happily named "Roxane."

With these occasional glimpses of the world they used to know, with unlimited liberty to go and come, their visits to Paris made easy by a railroad concession of half-rate tickets, with an allowance of spending money, a good library, and best of all an abiding consciousness of the good fellowship which surrounds them, a good fellowship which does not always, alas,



M. COQUELIN
The Elder



The Garden

obtain in all professions, there is no reason why M. Coquelin's guests and comrades should not be fairly happy in this

have ceded their share of the public favor to another generation of entertainers, to the very artists whom they now



The Refectory

home his generous thought has provided for them, as happy as can be those whose achievements are all in the past, and who

applaud in their turn at the out-door matinées given in the gardens of their home.



PHOTO CRAFT :: OUR PRIZES



PRIZE EUGENE V. BREWSTER, N. Y.
"Your Foot's Bigger'n Mine"

Amateur and Professional Photography

By ROLAND ROOD



It has been said that the only vocation in which the amateur excels the professional is photography. Now if we make the word amateur include the professional, namely such men as not dependent on photography for

their support, but who, nevertheless, sell their products whenever they have an opportunity, there would appear, at first sight, to be some basis for the claim. Without doubt the pictures exhibited in the show-windows and albums of the professionals sometimes fall below those the amateurs send to club exhibitions or occasionally manage to get reproduced in





SECOND PRIZE

shots been reproduced, but more has been reproduced since, but half a dozen have become as familiar catch advertisement, as "Hand," "My Grandmother's Cows," or whatever the known to us as well as the for "Quaker Oats" or "other words he succeeded world-wide reputation of

But the fine quality of



1ST PRIZE

W. F. ZIERATH, WIS.

"Along Shore"

been reproduced, but each and every has been reproduced in every publication, and that not merely but half a dozen times, so that we become as familiar with them as an advertisement, and "The Manly l," "My Grandmother's Tea Pot," "s," or whatever they are called are n to us as well as the advertisements Quaker Oats" or "Omega Oil." In words he succeeded in making a l-wide reputation on a score of pic- !
t the fine quality of amateur work

of this kind is bought at a terrific price: endless material, endless time, and any man taking up photography as a livelihood could never for an instant think of proceeding in this fashion. Besides, there is very little demand for picture photographs unless they are portraits, and the sale of twenty years' work would not pay the studio rent for one. To be sure, when the amateur sells he gets big prices, "My Grandmother's Tea Pot" sold for \$300—but one print only—and it was the only photograph this camera artist ever sold in spite of his world-wide reputation—



WOOD PATH

C. H. H.

by the very persons who mo
professional work. Of this p



THIRD PRIZE GILBERT CL

"No Teddy Bears For



CORNELIUS WESTERVELT, COLO.

"Critical Moment"

onize professional is well aware as is proven
e the by the fact (one very little known) that
he carries in his portfolios in his back
rooms quantities of photographs which
have not merely the "amateur" quality,
but out-amateur the amateur on his own
ground—but he is wise and never shows
these prints to any but the initiated. It
appears then, that although the amateur
is on the right track—to art—yet the pro-
fessional (whom the amateur often holds
in contempt) was on that very path years
before—only he saw it leading to bank-
ruptcy, so switched off.

There is another truth which is even
less understood by the amateur. Perhaps
after all, his work is not quite as good as
he thinks. He has it reproduced largely
in amateur magazines; he gives it to
friends who are polite enough not to look
a gift horse in the mouth; or else he sells
a few prints at a fabulous price to some-
one who thinks it must be the work of
genius because it is so queer. Perhaps
amateur photography flavors a little of
its name, a little of dilettantism. And it
may even be within the realm of possi-
bility that it is on occasions not so en-
tirely unlike the efforts "in oils" of the
fine lady, efforts which we praise more
and censure less than the winner of the
big prize at the annual oil exhibition, but
which, somehow, it never occurs to us
to buy. Perhaps after all, the amateur is
only in the student stage, and his self-
confidence of the same order as that of
the painter student whose enthusiasm
makes him feel sure that shortly he will
easily out-rival even Rembrandt and
Michelangelo and all those old fellows—
who knows?



Photo by E. J. and H. D. Lee, Pa.

"Indian Summer"



Photo by E. E. Trumbull

Thanksgiving Revery



SWITZERLAND

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From Riffelsee. One of the Small Lakes in the Hills

Leave Your Wife a Regular Income through the New Monthly Income Policy OF **The Prudential**



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50 . . .	68.11

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Standing beneath the maple-tree,
I watch the red leaves downward tumble,
And far away, it seems to me,
I hear the city's tiresome rumble.

For summer can't forever last,
And back to school I go to-day,
And each bright leaf, as it rustles past,
Tells of the end of my holiday.



Our Prizes for Amateur Photographers

FOR THE BEST PHOTOGRAPHS INDOOR OR OUTDOOR

of any subject whatsoever

made by amateurs, received at this office BEFORE Nov. 12, we will forward the following prizes and publish the winning photographs in the Jan'y number of THE BURR McINTOSH MONTHLY.

(Any size or finish eligible)

FIRST PRIZE	\$10.00
SECOND PRIZE	5.00
For the FIVE next best photographs	\$2.00 each

This competition is open free to any one who may desire to compete, without charge or consideration of any kind. The contestants need not be subscribers to THE BURR McINTOSH MONTHLY in order to be eligible to compete for the prizes offered.

No photographs to be returned unless accompanied by stamps. THE BURR McINTOSH MONTHLY will not be responsible for photos lost. Prize winning photographs become the property of THE BURR McINTOSH MONTHLY.

Photographs must be submitted with the distinct understanding that if they do not win a prize they may be used for publication in THE BURR McINTOSH MONTHLY upon payment of our regular rates; and the management reserve the right not to award any prize if the photographs are not considered of sufficient merit.

In order to incite contestants to send us their best efforts, and that they may understand that any photographs submitted to us will receive not only our full appreciation, but they will be given, also, the most careful consideration in the matter of awarding the various prizes, we publish the names of the experts who compose the Jury.

JURY OF AWARD

Mr. RUDOLF EICKEMEYER, member of the London Salon, Medalist of the Royal Photographic Society, and partner in the firm of Davis & Eickemeyer, well known New York photographers.

Mr. ROLAND ROOD, painter, photographer and well known magazine writer, and THE EDITOR of THE BURR McINTOSH MONTHLY.

These contests are judged solely on the merits of the photographs submitted, and the points of excellence are considered in the following order:

First, the picture or subject matter as a whole; whether it be distinctive and original, or commonplace in composition; this, of course, involves the arrangement of the lines and masses of the photograph, be it landscape or figure picture, and, in simple English, means, for the benefit of the beginner, that you must strive to make your picture interesting by selecting the unusual in pose or arrangement of whatever goes to make it, and not be content with merely "snap-shooting" things. In other words, get a point of view and try to see nature in your own way and then try to render it that way with your camera. It is only by such means that you can raise your work above the commonplace.

The Second consideration is the technical excellence of the photograph, whether it is good or bad photography; and Third, its presentation, how printed, mounted, etc.

The first two, of course, are of the greatest importance, though it may be added that an enlarged print from a small negative is much more imposing, and therefore makes a much stronger appeal than the small print possibly could.

A large percentage of our contributors send us prints ranging from 5 x 7 to 11 x 14.

Address all photographs intended for the contest to

PRIZE PHOTOGRAPH EDITOR,

BURR McINTOSH MONTHLY

24 WEST 39th STREET, NEW YORK

Framed Picture of November Cover

¶ We have a few fine proofs of the pleasing painting as shown on this, the November Cover. These are

framed in Japanese Wood Veneer, and as framed each picture is free from all advertising matter.

By Mail Postpaid
50 Cents Each



BURR PUBLISHING COMPANY

24 WEST 39th STREET, NEW YORK

The Burr McIntosh Monthly

PUBLISHED BY

THE BURR PUBLISHING COMPANY

No. 24 West 39th Street, New York City

JULIUS A. RUPPEL, President and Treasurer, GEORGE R. KNAPP, Secretary
No. 24 West 39th Street, New York No. 24 West 39th Street, New York

Telephone No. C-7-8777 38th Street

Entered as Second-Class Matter

One Year Three Dollars

Foreign Subscriptions One Year Four Dollars

CLARK ROBERT, Editor

For sale at all prominent news-stands, trains, book-shops and hotels.
For sale at the following places: The Century Co., 110, No. 37 Avenue of the
Carnegie International Book Company and Banning, Chancery Lane, London, E. C., European Agents.

Advertisements accepted for sale at local clerks payable to The Burr Publishing Company.

Volume XVI

NOVEMBER, 1908

Number 5

Copyright, 1908, by The Burr Publishing Co. Entered at New York Post Office as Second-Class Matter.

Once again the time has come for us to announce our next Christmas number. Each year that we have done so we have felt that it would be impossible for us to produce a better magazine, yet each year we have made a material advance over the preceding year in the quantity, quality and variety of the good things we had to offer our patrons. So it is this season. We find our greater knowledge of the wants of our readers and the rapid growth of our publication have enabled us to offer you this Christmas the very best magazine ever turned out under the name of THE BURR MCINTOSH MONTHLY.

There will be more color work than ever before and the other panels have been selected with the greatest care and judgment, that you may receive a collection of photographs of unusual interest and variety, as well as of the highest artistic excellence.

The cover in full color and gold by the well known French artist Mr. E. Vernon, will please you with its brightness and warmth, as will the frontispiece, also in full color and gold, of the beautiful French actress Mlle. Dorgère seated in a golden Sedan chair; that newly revived means of conveyance of the "High Life" of European actresses. The other full color panels will include a very beautiful Holy Family reproduced from a well known painting, and a number of others of prominent actresses, and studies.

"The Hand of Allah," an exceedingly interesting Egyptian love story, will appear in this number and will be illustrated with eight color plates of paintings made along the Nile by the author.

Mr. Kruckman writes most entertainingly of the Manhattan Opera House in the department of Music and Musicians, telling of its plans for the coming opera season and illustrating the article with

photos of many of the new and prominent singers who make their bow to the American people this winter.

In Painting and Sculpture Mr. Charles H. Caffin has prepared an interesting and instructive paper on "Pictorial Types of Female Beauty" using for illustrations some of the beautiful paintings of the old masters and making in this department the most important article we have yet had.

The State series will be represented by Florida which has been handled by Mr. Charles Quincy Turner in his usual quaint and scholarly manner and illustrated with a number of important photographs.

In Photo Craft Mr. Roland Rood has given us an essay on the lighter side of photography, interspersed with anecdotes of a lively and amusing character, and Mr. Paul Thompson in Notable Plays will tell of some of the recent successes along "The Gay White Way" and he will also have an article on "Behind the Scenes in New York's Greatest Play-house."

"The Three Mysteries" is the title of a charmingly written story of three obelisks or Cleopatra's Needles, with illustrations. "A Legend of Christmas" is the title of a beautifully illustrated poem by Mrs. Leigh Gross Day—but why write more? If you are not convinced after reading thus far that THE BURR MCINTOSH MONTHLY for Christmas will be the best value ever offered to you in a high-grade publication, nothing we could add would help you.

We believe, however, that those who read this *will buy* the Christmas number if they are not already subscribers, and to those who are not subscribers, do not forget that "Now is the time to subscribe."

Please remember, too, that you could not possibly send a more acceptable Christmas present to a friend than a year's subscription to THE BURR MCINTOSH MONTHLY.



Burr McI

PUBLISHER
THE BURR PUBLISHING CO.
No. 24 West 39th St.
W. A. RIPLEY, President and Treasurer
No. 24 West 39th Street, New York
Telephone, 683

Five Cents a Copy
Foreign Subscription Card

CLARK HOBBS

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National News Co., 5 Streams Building.

Communications and make all checks

NOVEMBER

BY BURR PUBLISHING CO. ENTERED

The time has come for us
next Christmas number.
We have done so we have
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the rapid growth of
enabled us to offer
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MONTHLY.

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receive a collec-
unusual interest
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- Volume 8.—August, 1905, to November, 1905, inclusive.
- Volume 9.—December, 1905, to March, 1906, inclusive.
- Volume 10.—April, 1906, to July, 1906, inclusive.
- Volume 11.—August, 1906, to November, 1906, inclusive.
- Volume 12.—December, 1906, to March, 1907, inclusive.
- Volume 13.—April, 1907, to July, 1907, inclusive.
- Volume 14.—August, 1907, to November, 1907, inclusive.
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100 PAGES devoted to tents and camping goods, sleeping bags, folding camp furniture, cooking outfits, foods, medicines, compasses, clothing, animal traps, axes, knives, etc., etc.

10 PAGES devoted to different makes of canoes, hunting and fishing boats, canvas folding boats, motor boats, etc.

70 PAGES devoted to Fishing Tackle, all kinds of rods, reels, lines, baits, flies, hooks and other necessary articles for the fisherman.

In addition to all this there are camp recipes, hints regarding the use of firearms, information about black and smokeless powders, size shot to be used for different kinds of game, etc.

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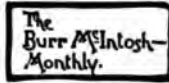
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plain and mounted with precious sto
and cigarette cases; match boxes, card ca
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The
BURR McINTOSH MONTHLY
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Volume XVIII

DECEMBER, 1908

Number 69

OUR PORTRAITS

Mlle. DORGÉRE	Color Frontispiece
Miss LILLIAN ALBERTSON	Character Panel
Miss LOTTA FAUST	Character Panel
Miss MARIE LÖHR	Character Panel
Miss LILLIAN RUSSELL	Character Panel
Miss GRACE GEORGE	Character Panel
Miss BLANCHE BATES	Character Panel
Miss LOUISE GUNNING	Character Panel
Miss MARIE DORO	Character Panel
Miss GERTIE MILLAR	Color Panel
Miss MAXINE ELLIOTT AND JULIAN L'ESTRANGE	Character Panel
Miss BILLIE BURKE	Character Panel
Miss SYLVIA STOREY	Character Panel
"COMRADES"	Study
Miss ALEXANDRA CARLISLE	Character Panel

MUSIC AND MUSICIANS

The Manhattan Opera House, New York	<i>By Arnold Kruckman</i>
With photographs of Mme. Nellie Melba; Maria Labia; Mlle. Ponzano; Mme. Agostinelli; Mons. Dalmoeres; Signore Zentello; Mon. Vallés.	
Miss MARY GARDEN	Character Panel
MME. AUGUSTA DORIA	Character Panel
MME. MARISKA-ALDRICH	Character Panel

"CHECKERED SHADOWS"

.	Color Panel
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OUR PORTRAITS

.	Biographical Sketches
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THE SEASON'S NOTABLE PLAYS

Illustrated with photographs from "Wildfire," "Mlle. Mischief," and "A Gentleman from Mississippi."	<i>By Paul Thompson</i>
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"MEDITATION"

.	\$25 Special Prize Winner
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LOCH LOMOND

.	Landscape Panel
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"GOLDEN ROD"

.	Color Panel
-----------	-------------

STIRLING CASTLE

.	Landscape Panel
-----------	-----------------

ON THE FIELD OF BANNOCKBURN

.	Landscape Panel
-----------	-----------------

THE HISTORY OF THREE MYSTERIES

Illustrated with photographs.	<i>By Charles Quincy Turner</i>
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THE PASSING OF THE SEASON—VERSES

.	<i>By Charles Quincy Turner</i>
-----------	---------------------------------

ITALY, NEAR NAPLES

.	Landscape Panel
-----------	-----------------

"REVERIE"

.	Color Panel
-----------	-------------

PAINTING AND SCULPTURE.

Pictorial Types of Female Beauty	<i>By Charles H. Coffin</i>
Illustrated with photographs of famous paintings.	

"REST IN FLIGHT"

.	Color Panel
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THE THEATRE OF A THOUSAND SOULS

Illustrated with photographs.	<i>By Paul Thompson</i>
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FRANCE, NEAR MORET

.	Landscape Panel
-----------	-----------------

FLORIDA SHELL MOUND

.	Landscape Panel
-----------	-----------------

THE LEGEND OF THE MINUET—POEM

.	<i>By Mrs. Leigh Gross Day</i>
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PHOTO CRAFT AND OUR PRIZES.

A Retrospect	<i>By Roland Rood</i>
With reproductions of prize winning photographs in the regular and winter special class.	

"CHRISTMAS"

Drawing and verses	Color Panel
.	<i>By Marguerite Downing</i>

THE HAND OF ALLAH—A STORY

Illustrated with color reproductions from paintings by the author.	<i>By R. de P. Tytus</i>
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"WINTER IN FLORIDA"

.	Color Panel
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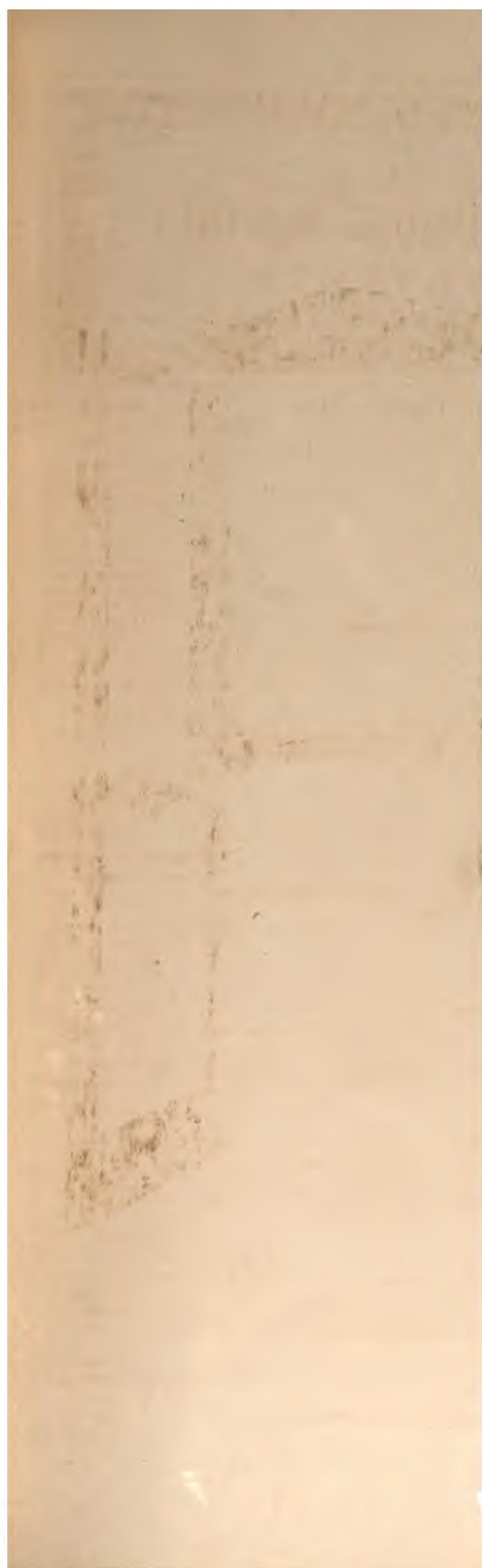




Photo by Reutlinger Paris

Mlle. DORGÈRE





MLLE. DORGÈRE

Photo by *Henriquet* Paris

OUR PORTRAITS



Photo by White, N.Y.

MISS LILLIAN ALBERTSON
As Emma Brooks in "Paid in Full"



Photo by White, N. Y.

MISS LOTTA FAUST
As Phoebe Snow in "The Mimic World"



Copyright Dover St. Studios, London

MISS MARIE LÖHR

As *Marguerite*



Photo by Hall, N. Y.

MISS LILLIAN RUSSELL
As Mrs. Henrietta Barrington In "Wildfire"



Photo by Strauss, Kansas City

MISS GRACE GEORGE



Photo by White, N. Y.

MISS BLANCHE BATES
In "The Fighting Hope" at the Belasco Stuyvesant Theatre



Photo by Hall, N. Y.

MISS LOUISE GUNNING
In "Marcelle"



MISS MARIE DORO



Photo by Foulsham and Banfield, London

**MISS GERTIE MILLAR as MITZIE
in "The Girls of Gottenberg"**





Photo by White, N. Y.

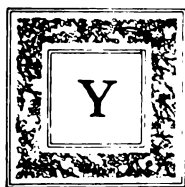
MISS MAXINE ELLIOTT AND JULIAN L'ESTRANGE
In "Myself—Bettina"

MUSIC AND MUSICIANS

THE MANHATTAN OPERA HOUSE NEW YORK

SEASON OF 1908—1909

By ARNOLD KRUCKMAN



YOU who live in the Western city or have lived there, do you remember those starched and festive weeks which used to come around each year with the same regularity as the annual fall festivities when you would put on your best bib and tucker and deck yourself in the newly polished jewelry and go down to the largest theater in town and reverently listen to that rare and costly collection of Metropolitan Grand Opera singers Maurice Grau chaperoned? And do you remember how the whole thing from opera to chorus gradually began to grow mouldy and ancient as well as rare and costly, and how we gradu-

ally began to permit Mr. Grau to play almost exclusively for the edification of the newspaper fraternity, who were admitted gratis, though grudgingly, because they faithfully chronicled with perfect truth how Mr. Grau had disappointed the audience by introducing an aggregation of singers who were conspicuous for their obscurity and incompetency? When the radiant array of celebrities so impressively advertised did not appear it was always a foregone conclusion that Calvé had a sore throat or De Reszke a sore hand. These indispositions became as familiar as the jewelry which publicity-dreading actor-folk lose; and it was an open secret that the real trouble lay with Mr. Grau, who was nursing a soreness in the region of the box-office because the receipts were of a leanness that inevitably

made him break forth, at the end of each short visit in a homily which emphatically drew our attention to the fact that there was a lamentable, yes, total, deficiency of the proper appreciation of art in our midst, and that unless we mended our erring ways, he threatened that we would never more have the rare privilege of hearing his illustrious organization. But



Mme. Nellie Melba

he always came back, and the organization was always a bit more shop-worn in scenic effects and a bit less effulgent in vocal glory, and a bit more grotesque in its pretensions to beauty in the chorus ensembles. But the supercilious sufferance and snobbish condescension which characterized its attitude towards us increased in inverse proportion to its

failing powers. But this was a failing it had in common with everything that came out of New York in those days; yet we Westerners treated them magnanimously with that wide, good natured toleration which is synonymous with our section. But each time they visited us they took away less of our money. During the declining years of the old Metropolitan regime it did not require extraordinary penetration to discover the fact that there was a greater eagerness to make money than to furnish satisfactory opera. It was natural that the penny-wise policy should sap the institution of its vitality; and only the dry-rot which terminated the last administration made possible the sudden success of the organization known as the Manhattan Opera Company.

Big men and the institutions they breed

are called forth by contemporary needs and opportunities. Whether they are

permanently successful does

was the scene of the production of "Louise" and "Sande," as well as a number of operas. This season it is the most splendid organ-

has even been a political matter. The world's masters are such a famous voice and t



Maria Labia



Mlle. Ponzano

not matter; in their reaction upon the existing order of things they force the conservative people into movements of self-preserving progress, or annihilate them. For this reason the credit for the magnificent new era of operatic development outlined in these pages last month is due to the monarchical despotism which rules the Manhattan Opera House. Amid the customary incredulous head-shaking, the new opera house began its career two seasons ago with a number of novel experiments which met with such enthusiastic reception that it was clearly apparent the want of the starved opera lover had been fairly well divined. With the aid of a masterly campaign of publicity, printed and otherwise.

Europe is earnestly discussing measures to prevent the Americans from raiding its operatic resources again. The Manhattan counter move is masterly, tactically for its existence. One individual, it has been an enterprise which from its destined to win. In New York, exclusively, a number and introduce several, most of whom are unknown whom are Americans. Manhattan's most daring venture in Philadelphia, where it may be an opera house on Broadway the largest of its kind. It has a frontage of 260 feet deep. Some comparison can be obtained by comparing that it would easily hold the Opera House, the Belasco, the Hackett Theater, and left for a residence of millions. It is purposed during the entire season of éclat as they are giving. Another enterprise is of interest to the readers of the MONTHLY. It will be remembered that the "Pelleas et Melisande" it would be more sincere to perform a symphony poem, and illustrate the show, or with moving pictures.



Mons. Dalmores

the new organization fought its way to the heart of the sincere but mercurial public with such effect that in spite of the fact that the competing organization had a better body of singers, the Manhattan Company last season distinctly set the pace in operatic fashion. As will be remembered, the Manhattan Opera House



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MISS MARY GARDEN
As Melisande in "Pelleas and Melisande" at the Manhattan Opera House



MME. AUGUSTA DORIA
Manhattan Opera House



Photo copyright, 1908, by Mishkin, N. Y.

MME. MARISKA-ALDRICH
Manhattan Opera House



Figure Special Class

Photo by Bess B. Cleveland

"CHECKERED SHADOWS"



Photo by Sarony, N. Y.

MISS BILLIE BURKE
Jacqueline in "Love Watches"



From the Buttons

MISS SYLVIA STOREY
Gaiety Theatre, London



Photo by Brock

"COMRADES"



Photo by Dover St. Studios, London

MISS ALEXANDRA CARLISLE
In "The Mollusc"



Photo by Brock

"COMRADES"



Photo by Dover St. Studios, L.

MISS ALEXANDRA CARLISLE
In "The Mollusc"

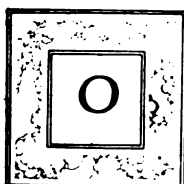
THE SEASON'S NOTABLE PLAYS

By PAUL THOMPSON



SCENE FROM "WILDFIRE"

Ernest Truax, Lillian Russell and Frank Sheridan



Of all forms of gambling it seems to me none is more uncertain than that of writing or producing plays. The author of a big success fails completely on his next try; the manager who has established an enviable reputation for choosing only money-makers finds the seven fat years succeeded by seven as lean as the preceding septet were corpulent. To paraphrase G. B. Shaw's delightfully witty play, "You Never Can Tell." All of which is apropos of "Wildfire," a racing play by George Broadhurst, author of remarkably successful "The Man of the Hour," etc., and George Hobart, mangler of the English language under the pen name of "Dinkelspiel." This piece, putting forward the fair Lillian (Russell, of course) as a "straight" star, had every justification for claiming a long lease on the Liberty Theatre, justification based on its merits

as a play, the cleverness of the star, and her capable supporting company, and by the laudatory notices given the piece by the captious critic fraternity. But instead of staying in New York all winter, as might rightly have been expected, the piece is now on the road, or will be by the time this gets away from the press. "Wildfire" is not a great play, but it is an interesting one, with a well told story that never flags in its appeal. Miss Russell in the role of a widow left with a racing stable by a defunct admirer of thoroughbreds, and striving to conceal the fact that her sister may be happily married to the son of a reformer is so good that, as one reviewer said, "you forgot she had not sung a single note until after you had reached your home." Praise indeed, when one recalls the former fame and glory of the perennially fair Lillian on the light operatic stage. In the present instance she is well supported by a company of players of genuine merit, diminutive Will



Three poses of Miss Lulu Glaser as *Mlle. Mischief*

Archer in his role of a race track stable boy capturing most of the honors not usurped by Miss Russell.

"A Gentleman from Mississippi" had already received the praise of the Nation's chief executive, so it was partly to be expected that New York would be rather kindly to this piece by Wise and Harrison Rhodes. It was offered as a co-starring vehicle for one of the authors, Thomas A. Wise, and Douglass Fairbanks, who a bit

man thoroughfare, for his portrayal of jolly old men (costumes with a vague idea of the responsibilities of a paterfamilias) in straight comedies and in the musical variety. His promotion to stardom, then, was somewhat justified by past performances, while Fairbanks could justly claim the honor on no grounds that I can discover except the possession of a buoyant personality. But why quarrel with what we are given in the matter of stars; "the play's the thing." The *Gentleman from Mississippi* is a newly elected senator, innocent of the wiles of most of the "representatives" of the people at the national capital. He refuses to run anything but a straight race, and ultimately, with the aid of his secretary, puts to rout the grafters. How this is all brought about lies in the province of the dramatists and players, and far be it from me to anticipate a story as interesting and as well told as this particular one is, for sooner or later, no matter who you are or where you are, the piece is going to be offered for your judgment, and then you can learn it all for yourself.

With the almost simultaneous production in New York of "Matcelle" at the Casino, with Louise Gunning as a new star, and "Mlle. Mischief" at the Lyric, with Lulu Glaser as the constellation, the Shuberts have scored doubly. The former piece of the two (it will be treated more at length later) is by Presley and Lunders; the latter is by two Germans or Austrians with unpronounceable names. It affords Lulu Glaser the best opportunity of her career, and she avails herself of it to the utmost. In many respects the piece runs "The Merry Widow" across the street a close race for honors. It is tuneful, well staged, and very amusing.



Miss Harriet Worthington, Mr. Stanhope Wheatcroft and Mr. Thomas A. Wise in "A Gentleman from Mississippi"

earlier in the season had not fared particularly well in "All For a Girl." Memories of this Rupert Hughes' play were speedily banished from the Bijou with the advent of the Southern senator of Thomas Wise and his precocious secretary Fairbanks. The former of the two stars has been long and well known to Broadway, and to the country beyond that

OUR PORTRAITS

BIOGRAPHICAL SKETCHES

Mlle. DORGERE, the subject of this month's striking front-piece, is a beautiful French actress well known for her success in many of the theatres of the French capital.

LILLIAN ALBERTSON is one of the members of the company presenting Eugene Walter's play "Paid in Full." Comparatively recently Miss Albertson married, but her contracting new nuptial ties (she had been married before) did not interfere with her stage work, the marriage taking place between a night performance and next day's matinee.

LOTTA FAUST was a member of "The Mimic World" at the Casino during the summer, but when the fall season opened she returned to "The Girl Behind the Counter," with Lew Fields, in which piece at the Herald Square Theatre she had had so great a measure of success last season. She is now on the road with "The Girl, etc."

MARIE LÖHR, an eighteen year old beauty, is Beerbohm Tree's leading woman in that English manager's production of "Faust." Not only is she one of the youngest leading women in England or the world, but also one of the most capable and most attractive.

LILLIAN RUSSELL has at last realized her ambition of being a successful star in a play where there was no music. She accomplished this in a racing play, "Wildfire," which is discussed elsewhere in this issue.

GRACE GEORGE, wife of manager William Brady, plans invading New York this present winter in not one but several plays. It is probable that "Divorcons," in which she made such a big hit in London, will be one of these offerings, also several yet untried plays.

BLANCHE BATES is enjoying the greatest hit of her career in "The Fighting Hope," a play by a previously unknown playwright. It is the first time in many years that she has appeared in a play where scenic effects and a big company were not utilized. Mr. Belasco has evidently reformed, and decided on small casts and simple settings for his future plays.

LOUISE GUNNING is one of the season's new stars being put forth in "Marcelle," a German operetta by Pixley and Luders. Miss Gunning at once proved her right to stardom by her own cleverness and splendid voice, and the very acceptable vehicle with which she had been provided.

MARIE DORO is starring in a new play called "The Richest Girl." She opened in Boston, where she is a great favorite, but is expected later in New York. Orrin Johnson, one of the country's capable younger actors, is her leading man being featured.

GERTIE MILLAR is another Gaiety theatre girl. She is now in this country as a featured member of the English musical comedy, "The Girls of Gottsburg," in which she was a conspicuous member during its original London run.

MAXINE ELLIOTT did not fare very well in "Myself—Bettina," by Rach Crothers, author of "The Three of Us," used so successfully by Carlotta Nilsson. The piece, a sort of New England "Magda," lasted only a short time in New York. A new theatre in New York is being built for Miss Elliott, and will be occupied by her on her next engagement in the metropolis.

BILLIE BURKE is the new star in Charles Frohman's fold. Her debut this season was a pronounced success, "Love Watches," her vehicle, being an adaptation from the French by another American girl, Gladys Unger, who has made her home for some time in London.

SYLVIA STOREY, a member of the famous Gaiety Theatre company in London, has recently married Earl Poulett. She is the daughter of Fred Storey, an English actor and scene painter, and has long been well known for her playing at the Gaiety and for her artistic posing.

ALEXANDRA CARLISLE is an English actress who has been a co-star with Joe Coyne in "The Mollusc." She has made a big hit in this country, and ought to stay here for a long time, not only in the Davies play (he also wrote "Cousin Kate," used by Ethel Barrymore), but in other pieces as well, so clever and accomplished an actress is she.





W. B. KAEMPFERT, N. Y.

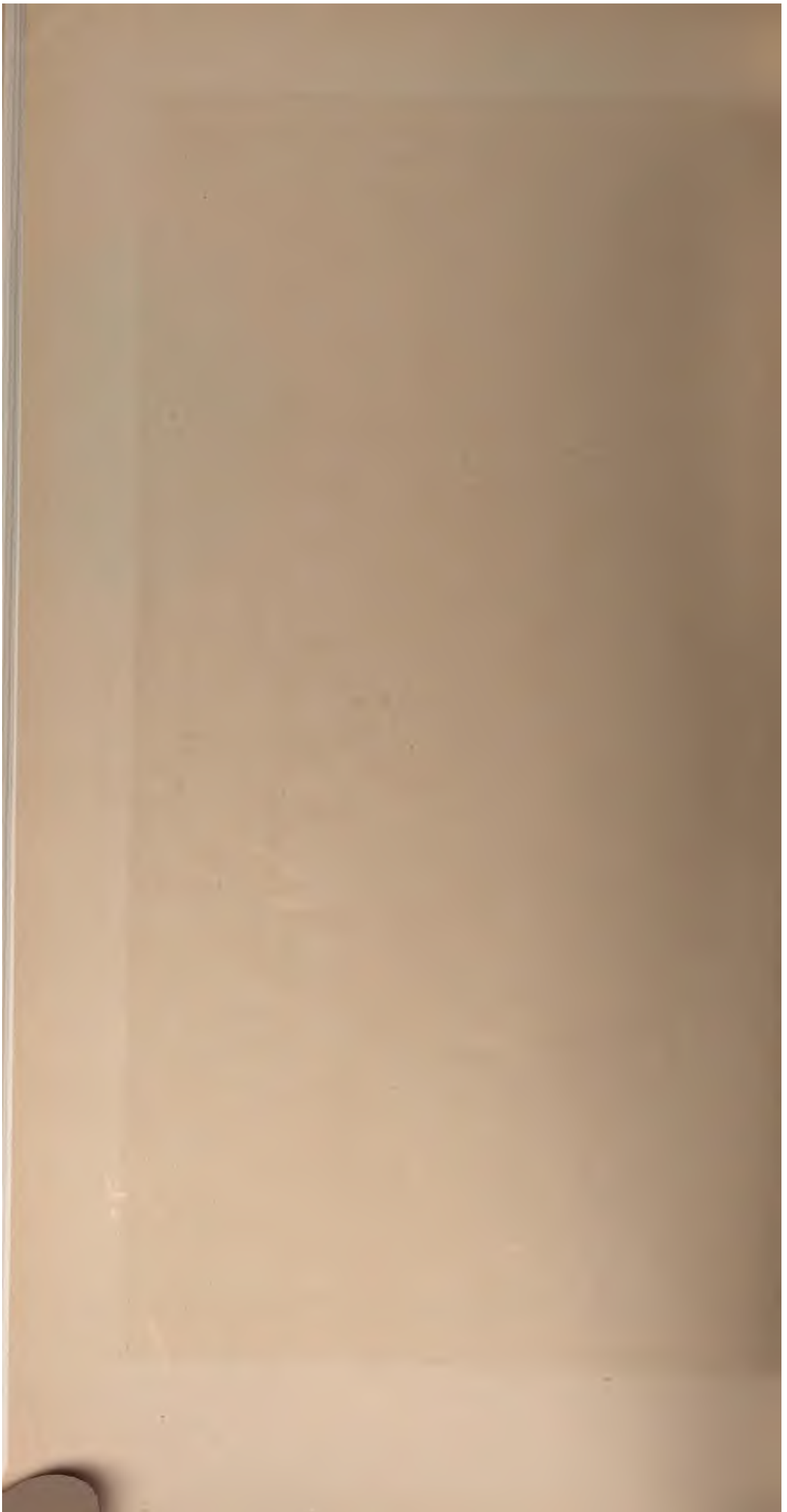
LOCH LOMOND

SCOTLAND



Photo copyright, 1966, by Rudolf Eickemeyer, N. Y.

"GOLDEN ROD"





SCOTLAND

STIRLING CASTLE

W. B. KAEMPFERT, N. Y.



L O O N I N G B A N N O O K B U R N

York, was
regarded as a mystery
as impenetrable and as un-
fathomable as is
the picture writing
of the Aztecs of
Mexico.
Through the
discovery in 1770
of the three-
sided Rosetta
stone, of the key
to the Egyptian
hieroglyphics, the
mystery was partly
removed and the cer-
tainty of knowl-
edge gave place to
conjecture.
Of course we al-
ready knew out of
quarry in
the three
stones had been
that evi-
dence was palpable
visible on their
No other
than the
granited one
Syrene, on the
below the cat-
was avail-
Where they
first set up
also knew
travelers twenty-
centuries ago
described two of
keeping
and over the ten

THE HISTORY OF THREE MYSTERIES

THE EGYPTIAN OBELISKS IN AMERICA, FRANCE AND ENGLAND

By CHARLES QUINCY TURNER



FOR three thousand three hundred years the origin of the three obelisks which now respectively adorn the three great cities, Paris, London, and

we know who had the New York and London obelisks made, and dedicated one to the honor of the rising sun and the other to the setting sun, before the temple of that luminary in his capital, ON. The first sees, to-day, the glorious orb rise out of the eastern estuary of the Thames, and

New York, was wrapped in a mystery as impenetrable and as undecipherable as is the picture writing of the Aztecs of ancient Mexico. Then, through the discovery in 1770 of the three-tongued Rosetta stone, of the key to the Egyptian hieroglyphics, the curtain was partly raised, and the certainty of knowledge gave place to mere conjecture.

Of course we always knew out of what quarry in Egypt the three monoliths had been hewn; that evidence was palpable and visible on their faces. No other quarry than the pink-granited one of Syrene, on the Nile below the cataracts, was available. Where they were first set up we also knew. Travelers twenty-two centuries ago had espied two of them keeping

guard over the temple in the ancient city of ON, "the City of the Sun," a little way from the point of the Delta of the Nile, and not far from Cairo. It is fortunate they recorded the fact, for of this one-time world-wide-known city a solitary obelisk, bearing the name of Userteson, the second king of the twelfth dynasty,

only remnant left: the rest of On, temples has been deep buried in earth.

Now, by the aid of the Rosetta stone,

the gilded tip of the other, in New York, is nightly blazoned by the red rays of the sinking sun from the great far West.

They were ordered by Thothmes, who ruled over Egypt sixteen hundred years before the Christian era, and who died before they were set up. Ultimately this duty was performed by Rameses, the Pharaoh of the Bible, who hardened his heart and would not allow the Jews, under Moses, to quit their bondage, bringing down thereby upon the land the wrath of Jehovah, and losing his own life in the Red Sea.

Long before that Abraham had sojourned in this city, and Sarah his wife had been taken into the king's house. Jacob, the father of Joseph, died nearby at the patriarchal

age of 147 years, and from thence his son went up to Canaan "with chariots and horsemen," a very great company, at Pharaoh's command, and buried his father in the same grave in which Abraham and Sarah, and Isaac and Rebekah, and Leah already were.

It was in this same city that Joseph took to wife Asenah, the daughter of Potiphera, the priest of the temple of the sun, a lady not to be confused with Potipher's (the captain of the guard's) wife,



Photo by Byron

Cleopatra's Needle in Central Park, New York

who stole Joseph's coat and caused trouble.

Moses played round these monoliths when a boy, and he may have seen the very mason at work cutting Pharaoh's boastful inscription which those who can may read in Central Park to-day: "King of Upper and Lower Egypt, Rameses II, a youth glorious, beloved like Aten when he shines in the horizon. The lord of two countries, Rameses II, the sun's offspring, Rameses II, the glorious image of Ra, who gives life."

The prophet Jeremiah knew the city of the sun, and the temples thereof, and lifted up his voice against it and against the Jews that dwelt there, and worshipped false gods therein, threatening them that the daughters of Egypt should be delivered to the exterminating vengeance of Nebuchadnezzar, King of Babylon.

The all-conquering Alexander the Great turned its name (332 B.C.) into the Greek "Heliopolis."

When Egypt afterwards fell under the dominion of Rome they builded "the palace of the Cæsars" by the sea at Alexandria, and then removed the two monoliths from the temple of the sun at Heliopolis, and set them up in front of their palace.

It was then they got the name of Cleopatra's needles, that "wizard of old Nile," the daughter of Ptolemy Aulites, the last of that race who, in earlier times

"Spread the glory of their empire wide,
And ruled and wronged, and evil did, and died."

Probably it was Cleopatra who suggested the transfer, for her relations with Julius Cæsar were as luring and potential as, a few years later, they were with Mark Antony.

The whole tragedy of the lives and loves of Antony and Cleopatra was enacted beneath the circling, time marking shadows of these stones, fit emblems of the ruling passions of them both. It was on the waters at their feet that she first captivated him:

"The barge she sat in, like a burnish'd throne,
Burn'd on the water,"

and on her landing courteous Antony,

"Whom ne'er the word of 'No.' woman heard speak,"

accompanied her home.

'Twas here at Alexandria that Augustus Cæsar landed to avenge his sister Octavia's wrongs, whom Antony had married. 'Twas to the monument, after the destruction of Antony's fleet, that his guards carried him to the feet of Cleopatra, where has great soul welled out of his self-inflicted sword thrust,

"A Roman by a Roman valiantly vanquished."

'Twas here too that Cleopatra, to avoid the public degradation of being jibed through Rome as a captive, applied the poisonous asp that it might

"With its sharp teeth the knot intrinsicate
Of life, at once untie."



Photo by Byron

Cleopatra's Needle, Paris

and where over her dead body Cæsar declared:

"She shall be buried by her Antony;
No grave on earth shall clip in it
A pair so famous."

A few years more only were to pass when Joseph, and Mary, the mother of Jesus, were to be warned by the angel of the Lord to "arise and take the young child and his mother and flee into Egypt," and "he took them by night and departed" through this gateway to avoid the threatened massacre by Herod, and they abode till Herod had died.

The Balshazzach, Babylonian predictions of Jeremiah, although not fulfilled at the time, seemed to hang over the land for centuries, until at last the Persians did sweep down upon Alexandria, to be ousted by the Arabs, and these obelisks were scorched by the flames of the burning of the Alexandrian library, the most barbarous act the world's history records. They in turn gave place again to the Greeks,

SPRING

I

When Spring with
subtile warmth fair
winter wakes,

And from her breast
the lingering crystals
shakes,

She dons her gossamers
of filmy green,

And trembling mounts
her throne—the
season's Queen.

ℓ:2



Passing of

SUMMER

II

When full tide Summer,
coursing thro' her
veins,

With vig'rous beat,
high carnival pro-
claims,

Her matron beauties she
doth bravely bear,

Jocund and glad,
care free and
debonair.

£:2



IV

Then kindly Winter
breathes his tenderest
sigh

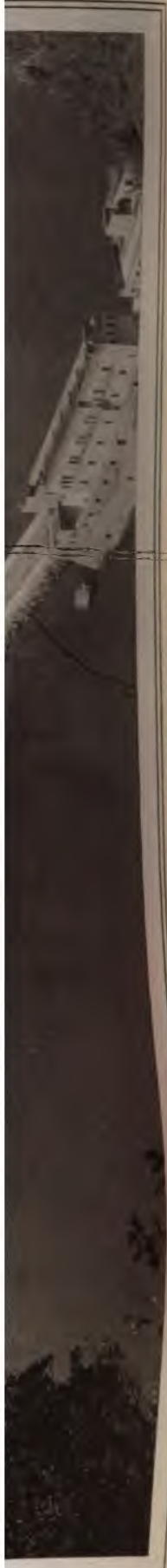
And gently speeds his
message thro' the sky,

Spreads o'er her
scars the livery of
the air,

And keeps his vigil
with a steadfast
care.

£:2

WINTER



ITALY, NEAR NAPLES

PANORAMA OF NISIDA, CAPE MISENO AND PROCIDA





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"REVERIE"



PAINTING AND SCULPTURE



Paris

"MADAME RECAMIER"

David

TORIAL TYPES OF FEMALE BEAUTY

By CHARLES H. CAFFIN

FROM time immemorial the artist has sought to translate his dreams into bodily shape. Not, however, always that of Woman. His ideal of beauty has often the element of strength. Some has conceived of strength as to beauty; witness the lions, bulls, and warrior huntsmen of sculpture, from which woman's nobly in deference to the Ori- a of female seclusion, was ban- the Greek ideal, on the contrary, itself as freely through the the female form, and perhaps, anding the beauty of its con- of Venuses, with a finer per- f physical poise in its gods, demi- athletes. Michael Angelo, again tion only one of the later artists ed the male form, and excelled

in rendering it. On the other hand, to the curiously subtle minds of ancient Egypt, the form in which beauty appeared to be idealized most perfectly was, whether male or female, all but sexless. Moreover, during the Middle Ages the sexless condition of monks and nuns was held by the Church to be the highest vocation of men and women, and mortification of the flesh and unnatural stimulation of the spirit were encouraged at the expense of the ideal of a perfect equipoise of mind and body. Thus for the artist to attempt to depict the joy of life or the beauty of the human form was reckoned an accursed thing. It was not until the spring-time of the Renaissance, when the sense of life and beauty which had been winter-bound in the heart of man once more burst forth into a thousand forms of living expression, that the artist dared to embody his dreams in the shape of human forms; and then nearly two centuries



Alfred de Rothschild's Collection, London

"EMMA, LADY HAMILTON"

Romney

were needed before he could recover sufficient knowledge and skill of hand to realize even approximately the conception of beauty that he felt. From then on the human form, and mostly that of woman, has been the chief medium of his expression. When to these ideal figure-pictures the portraits of women are added, it means that female beauty has played a leading role in art, as it has upon the mimic stage and upon the real stage of life. So it is interesting to consider a few of the types of female beauty that have from time to time prevailed in art.

To do so is to gain some insight into various phases of actual femininity, for the artist, in ideal pictures as well as portraits, has been influenced by the types of his time. He may have colored his interpretation with the tinge of his own temperament—he could scarcely fail to do so; but the originals of his study were

necessarily the women of his own day and the type which he represented that which was then in vogue. I had almost said in fashion; and perhaps not inaptly, since a woman's beauty can be so modified by the character of her clothes, by the arrangement of the hair, and the carriage of the body, even by the variety of gesture and demeanor, to say nothing of the habit and quality of her mind, that one woman's beauty and the fame it excited may well have set a fashion in beauty for her contemporaries. Judging by our experience of the present, I have no doubt it did.

To the student of female beauty, as interpreted in art, there is no period more fascinating than that of the Renaissance. What a range of variety is offered by this gallery of women of the fifteenth and sixteenth centuries! Mingled with their Latin blood is the Germanic strain; the

the men. It flourished best in Florence, and in those cities that came most directly under her influence.



herself
TER'

Louvre

La Tour

"MADAME DE POMPADOUR"

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The type of beauty that it fostered lives in the works of the Florentine painters and sculptors, and after the lapse of centuries seems to-day strangely modern. It involved neither the wealth of physical



Nattier

LOUISE OF FRANCE"

charm that distinguished the woman of the Venetian lagunes nor the sweet, serious soulfulness of the Siennese and Umbrian types. Its figure is slim and svelte, clipped tightly by the costume; the small head poised on a long neck that slopes up from shapely shoulders. Sometimes a wreath of tendril-like curls conceals the ears; more often curtains of smooth hair are drawn down over them, as if to shut out the noise of the world, lest

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it disturb the calm of the face. Ah! in those faces what still pools of expression! Who shall say how deep they are, or fathom the secret thoughts that are below? For even when the surface is lightly stirred by a quiver of feeling in the eyes or the tremor of a smile about

At this Gateway of the East and hovers about
of the Oriental sump- shine lies i



Painted by Duke of
Ireland, London Lawrence
"LADY ELIZABETH BELGRAVE"
Louvre, P

... that was borrowed by her archi- chestnut h
... and painters, and colored the lives are super
... her citizens, has been caught also by and luxuri



... Palace, Florence
"PALLAS AND A CENTAUR" (Fragment)

... women. There is a drowsy warmth in cundity
... eyes; the lusciousness of ripe fruit And w

hovers about their mouths; perpetual sunshine lies imprisoned in their gold and



Louvre, Paris Leonardo da Vinci
"MONA LISA"

chestnut hair, and their redundant forms are superbly languorous, voluminously and luxuriously robed. The air around

them seems to palpitate with unseen music, and to be laden with aromatic fragrance. They have been born into a world of superb ceremonial, and reign as queens in a realm of most sensuous imaginings.



Botticelli
(Fragment)

Only once elsewhere in art does this type, that Titian and Paul Veronese portrayed, reappear; and then with a difference. Rubens was as great a master in picturing the pride and pomp of life, as exhibited in the supremacy of the purely physical, but his models differ from the Venetian, as the shimmering haze that floats above the lagunes differs from the mists that clog the sunshine over Flemish waterways. The type is heavier and nearer earth. On the other hand, if it suggests the grossness of the soil, it involves also its fecundity and amazing vitality.

And what of Rubens's great contempor-

an also, but of the eighteenth century, sensual and impassioned, with as easy and determined as his daughter of Granada seems a reincarnation of the proud, hot spirit of ancestors who lorded it in the courts and gardens of the Alhambra.

There is a French saying—is there not?—that all French women are beautiful. It is a principle, at least, upon which a good deal of French portraiture is based. It was the artist's business, when any doubt existed, to make good the deficiencies of nature. The ladies also themselves, especially those of the seventeenth and eighteenth centuries, co-operated with nature in heightening or restoring their charms, so that the twin arts of the toilet and the studio produced a type of beauty distinguished by a good deal of elegance and not a little insipidity. Among the flatterers of fashion were Largillière, who painted the ladies of the court of the Grand Monarch, and La Tour and Nattier, who flourished under Louis XV.

Goya

While the portraits of all three have a certain grace and charm of *esprit*, those of Goya give one a stronger impression of face to face with the original. One cannot find in his portrait of the young woman any trace of the character of her mistress of the destinies of the eighteenth century. For twenty years, we are conscious of the fascination that she had held against all comers the court of her royal lover. She is surrounded by books, music and drawings, and we remind us that though she was despised by the people, she had the wit to turn herself to artists and scholars. In the eighteenth century, while the French type into a type that becomes cloying by its sweetness, Madame Vigée Le Brun invigorated the sweetness of the French type with the vivacity of nature. Perhaps the most fascinating is the portrait of the young woman which she painted for the gallery of portraits by artists in the Uffizi



ge Gallery,
rsburg
ELENA FOURMENT"



Owned by Earl Spencer
"COUNTESS SPENCER
AND HER CHILD"



Paris
"MADAME DESTOUCHE" (Drawing) Ingres

beauty that she has portrayed was such as helped to win for her the admiration of her contemporaries. It was allied to considerable mental gifts, and a capacity for comradeship, both of which traits are suggested in the expression of the face. Dressed in a black dress and crimson scarf, with a simplicity characteristic of the reforming tendency of the day, she represents that little residuum of what was best in French society immediately before the Revolution. The picture was painted in Rome in the very year that witnessed the outbreak of the Revolution, and as she traced the lineaments of Marie Antoinette upon the canvas in the picture, the shadow had already fallen across the path of her royal patroness. This portrait has much of the frank and blithe expression that distinguishes the portraits of English women of the same and a somewhat earlier period. For those were days in which the woman of England

in Florence. She was thirty-four
d at the time, but the still girlish

somewhat earlier period. For those were
days in which the woman of England



National Gallery, London

Gainsborough

"MRS. SIDDONS"

and her artists were mutually fortunate. Reynolds, Gainsborough, Romney and Hoppner, not to mention others, were a group of unusually fine painters, privileged to depict a remarkably attractive type of woman. The secret of her charm is that, despite her elegance, she bears about her something of the naivete and freshness of country life; and, as if in response to it, the artists represented her more often than otherwise in pastoral or woodland surroundings, which are in strong contrast to the elegance of her cos-

tume. She is seldom intellectual, still less frequently insipid; neither an enigma nor a doll. She wears her beauty with a consciousness that is neither haughty nor too careless, and invites to comradeship rather than to coquetry. In her temperament there is as little of ice as of fire; her modesty is without prudishness, her joy of life without disaster to herself or others. A "Di Vernon" in the hunting-field, fearless, cool-headed and light upon the reins, she is equally mistress of herself in society.







From Painting by Knauss, Metropolitan

"REST IN FLIGHT"

hair I was carried back to my student days in Paris. Each one was overflowing, bubbling, boiling over with his idea, intolerant of all who did not understand.

part indicated by its name—the seceding of a small but very talented body of photographers from the vulgarities of common, every-day photography. These



THIRD PRIZE
REGULAR CLASS

"The Tug of War"

T. W. KILMER, N. Y.

Amateur photography was the pass-word, and the scorn accorded the professional photographer only equalled that the young worshipper of Monet accords Bougereau, or the disciple of Bougereau metes out to Monet. And the painters, the antiquated painters, were worse than nobody. Maeterlinck had laughed at them, and Bernard Shaw had "snorted defiance at them"—he had said that "their day of daubs was over"! I hardly dared confess I was a painter, and made lightly of my art.

For the purpose of mutual encouragement, and to learn the principles of their art, these photographers have banded together in innumerable clubs and organizations. They hold exhibitions, send their pictures to other clubs—even to foreign lands—and in this way come into contact with and disseminate their ideas to the public. Prominent among club organizers in America is Alfred Stieglitz, and through his energy and talent as a promoter the existence of pictorial photography has become much more widely known than it would have been otherwise. One of his prime objects has been to gain the admission of photographs to the large annual exhibitions of paintings on the same footing as paintings—namely, to be ranked as works of high art. So far his efforts have not been very successful, but he and his followers feel that there has not yet been the time to illuminate the ignorance of the brush artists. One of Mr. Stieglitz's recent and most successful ventures has been the creation of the Photo-Secession. The psychology of the Secession is in

men and women feel, like Schopenhauer, that only in seclusion can they get at the best in themselves. But as an offset to too great seclusion they have established



THIRD PRIZE
REGULAR CLASS

"Mary Had a
Little Lamb"

B. L. ANTHONY,
PA.

their "Little Galleries" (at New York), where those interested may see what is beautiful and new in the photo-world. But singularly, whereas on the one hand the Photo-Secession is animated by the spirit of Schopenhauer, on the other it is run on the patriarchal system: a little



"Morning Toilet"

D. H. BROOKINS, ILL.

confidently
they look
as it were,
ly when in
any of the
ay: Coburn,
n so well;
of his work
ssetti; Mrs.
ss Lohman,
ecley, Eva
others as
to mention.
o a member,
ery that the
ng artists is
mera. His
meaning to

hit, is just the word to apply. His things, in slang phrase, knock you down. He is the brass band to the Secession, and always sure to attract.

The biggest note, however, in the Secession, and as big as any the photo-pictorial has ever seen, is Mrs. Gertrude Kasebier. She has passed through the student stage into that of the ripened artist; has dropped all dilettanteism, and calls herself a "commercial photographer." As long ago as 1894 she opened a studio in Paris, where she "worked for money," and in 1896 began in New York. I have no space to describe her work here; we all know it—it is the work of the rounded veteran, and its influence in elevating photography to the plane of the present



THIRD PRIZE
REGULAR CLASS

"Sylvan Solitude"

C. BURNHAM, O.

day cannot possibly be over-estimated.

Stieglitz himself should hardly be spoken of as a leading photographer. He is the promoter—the promoter *par excellence*; the founder of clubs and magazines, and in having given opportunity to the development of art talent deserves the highest praise.

In addition to the Secession there is the American Salon, founded through the efforts of Curtis Bell, who was also its first president. In conception it is diametrically opposed to the Secession, being catholic instead of aristocratic, republican instead of tribal in its government—in other words, it is modelled after modern America, and opens its doors to all who have worth.

Not the least important part of the whole fabric are the numerous magazines, a literature of small circulation, but in quality of a liveliness surpassing that of the art magazines. For a while Charles S. Hartmann (better known as Sadakichi Hartmann, or Sydney Allen) and Joseph T. Keiley wrote extensively. They both photographed a little, and so understood what they were saying; Hartmann made good jokes, and Keiley was very exact in his dates; so between them they kept the photo-public amused as well as instructed. But men like Hartmann and Keiley did not often touch the real public, and it was not until Chas. H. Caffin began writing for the literary magazines that the public at large had much understand-

ing of what was being done in that line. But the reproduction of their pictures



HON. MENTION

C. BURNHAM, O.

"Gates of the West"

in the standard literary magazines is what every pictorialist most desires, and it counts more than any amount of club organization or writing up or writing down,



"Winter"

CHAS. VANDERVELD, MICH.

cing photo-
big literary
to Rudolf
es outside
g of, but
h are ex-
k has been
amateurs.
re eagerly
recall the
ald's virtu-
d. He had
-exhibition
ited to un-

derstand, so he poured the acid on; waved
aside Shaw's effervescence with the com-
ment that from a man who considered
himself Shakespeare's equal one could ex-
pect anything; ridiculed Maeterlinck's ap-
preciation; and ended by a general on-
slaught on the photographers themselves.
Their conceit was unbelievable, he said;
they even claimed that photography was
going to replace the Greek ideal in art!
At first none of us knew what the talk
about the Greek ideal meant until it was
discovered that it was I who was the
culprit, for in the very first article on



WILL. D. BRODWIN, PA.

"Come On Home!"

HON. MENTION
CONTRACT CLASS



SIZE
CLASS

"Reflections"

C. W. CHRISTIANSEN, ILL.

phy I had ever written I had
it wild statement. I was lectured
on all sides; told that by my care-
I would ruin the movement. Nor
efend myself by telling the truth,

which simply was that in that first article,
with the idea of making myself highly
agreeable, I had used all the adjectives
I could lay hands on—in fact, my pen had
run away with me.

HONORABLE MENTION

REGULAR CLASS

D. Williar, Md.
S. Gage, Mich.
Ius Westervelt, Col.
M. McCutchen, Tenn.
P. Seabrook, Va.
Phillips, Ga.
ce T. Fleisher, Pa.
W. Lord, Md.
Kimball, N. Y.
Chapin, N. J.

SPECIAL CLASS (FIGURE)

1. Bess B. Cleveland, Ohio.
2. Mrs. Chas. S. Hayden, Md.
3. J. H. Field, Wis.
4. Jane Reece, Ohio.
5. A. C. Higgins, Ill.
6. Edwin R. Jackson, Cal.
7. D. H. Brookins, Ill.
8. J. Harry Spohr, N. J.
9. Herman Kobbé, Cal.
10. Edward A. Walcott, Vt.

SPECIAL CLASS (WINTER)

1. F. Merritt, Conn.
2. John N. Brown, N. Y.
3. J. H. Field, Wis.
4. Wm. Wheelock, R. I.
5. D. H. Brookins, Ill.
6. Mrs. J. Bernard, N. Y.
7. Mrs. Chas. S. Hayden, Md.
8. H. E. Harnden, Me.
9. Chas. W. Knight, Mich.
10. Fred M. King, W. Va.

LEGEND OF



Legend, coming down from days of yore,
'Tis can visit earth once more,
Is the season I believe
In the twilight of the eve.

Holly, and the shadows falling gray,
And the passing of the day:
Ere the firelight flecked the floor,
I had never seen before.

, with lords and ladies fair,
Them were walking pair by pair,
Is, with a feeling strangely prim,
In a ghostly twilight, dim.

Gently, and there rose a murmuring
The air around; at first I was alone
I scarce believe it, but 'tis true as true can be
In the twilight, and she courteseyed to me.

Had noticed a tall white, rich, gold chain
A beautiful lady, in its place stood waiting
I came to her, as I thought, yes! it is true
Softly in, beside her, bowing low.

Lines and verses by Mrs. Leigh Gross Day

MINUET



and kissed it (there was
of satins, and high heels
created; 'twas a sight
d here and you, they dar
e over the door)
ng the floor,
er forget
minuet.

hispered, she threw her's back with a smile,
y reverence; yet dancing all the while;
touch them, and hear their laughter too,
nd dainty steps, they tripped the measure thro'.

ady, and there, in the flickering light,
e misty dreams, and to softly say "Good night."
a taper and I heard her call to me,
lone, child? Come, dearie, it's time for tea!"

ing, but since then I never yet
stately grace, dancing their minuet,
recall them? When the mistletoe comes
ey dance again? On the flickering
[once more,
[fire-lit floor.

o (it was in the days of old)
hood, and fancy waneth cold,
hen our childhood passes from us
loved, can ever truly say! [away,

Leigh Cross Day







cent of this before
 e first performance
 ing on a big scale,
 ons are all gambles)
 performance \$29,000
 r running expenses.
 runs to figures can
 nself just how great
 e by the giant play-
 equate surplus over
 ndous expenses of
 e, and then operat-
 machinery.

are interesting, be-
 what a large scale
 but of even greater
 s on the other side
 ertain, incidentally,
 ; not fall as at an
 the end has come.
 ost people unknown
 ble city of human
 out the better part
 amusing or prepar-
 ntertainment-hungry
 outside the front of
 or the privilege of
 It is like one tre-



Off

ose head stands the
 word is law, and no
 absolute power over
 Manager Burnside.
 er of the vast com-
 tes the absence of a
 performance. He
 rance is wise, but
 ; absolute obedience

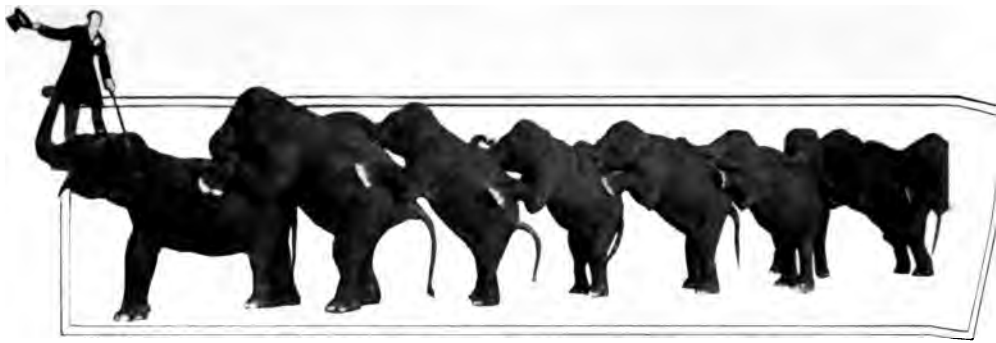
to his orders. One reason why he ex-
 periences so little difficulty in handling
 his small army is the wonderful spirit of
 common interest which obtains there.
 Every man and every girl knows that he
 or she will be rewarded for what they do.
 If a girl is needed to ride a horse, take
 part in the flying ballet, become mermaid
 and go into the Hippodrome tank, climb
 a ladder to form part of the human Ameri-
 can flag, she knows that she will be paid
 extra for this work. As a result some



The Time Clock

girls make really remarkable salaries. For
 this reason, and because each member of
 the company wants to make a success of
 the undertaking, every call for volunteers
 for participants in certain novelties and
 spectacles is greeted with a bigger rush
 of applicants for the places than can be
 accommodated. If one girl is called and
 realizes she is not the person for the task
 she will suggest that "so-and-so can do
 it." More pluck and ambition can be
 found in the Hippodrome company than in
 any other theatrical organization in
 existence.

Whole families are found on the pay-
 roll. For example, Romeo, the ballet
 master, not only draws a big salary him-



self, but the family exchequer is further enriched by the work of his wife as a member of the ballet he directs, of one son as a clown and another in the ballet. Four sisters are in the chorus; inasmuch as they do extra things like riding horses, going into the tank, etc., their total income amounts to over a hundred dollars a week. Mothers and children are often found in the same company. One mother plays a boy, her son a canary in the

day party is not held in some dressing room attended by stars and chorus alike with an utter disregard of any difference in the earning capacity of those present. The male members of the company have two football teams which rehearsed all during the past football season on the stage, and played each other and other teams on Sundays, making a good showing too in their outside gridiron battles. Once a year the employes of the playhouse give



A Dressing Room, Showing the Great Number of Costumes Worn by One Artist

wonderful bird ballet; another youthful appearing mother sings night after night beside her own daughter, and in voice, looks, etc., could easily pass as a younger sister of her own offspring. These are but a few of the many relationships found on the stage at the Hippodrome. Virtually every nation is represented there: Germans, French, Italian, Irish, Russian, American, English, and even Japanese and Chinese. As the playhouse gets its clientèle from all corners of the earth, so does it draw its entertainers from equally diverse points. People visiting New York and lacking an address often use the playhouse as a post office.

Hardly a day passes in which a birth-

a fancy dress ball, which is attended by every member of the company, as well as the attaches in front of the house. In the past few years, since the inauguration of the Hippodrome, many marriages have taken place between stage hands and girls in the company, and even when not married the men are all watchful guardians of the girls employed on the same stage as themselves, so that the Hippodrome has gotten a widespread reputation as a place for the average stage-door Johnny to avoid if he cares about preserving his personal appearance.

Although everybody knows everybody else, a system of numbers is used to identify every person on the stage. A girl or



ing at the stage door makes a fact with the door tender, a card bearing the number of the new arrival, too, when they leave performance. They are off on Tuesday, from work in the afternoon to that night. The only roll this big pay-roll is men and women to report window as they are away from the person so that the line is in like a Mardi-Gras procession with clowns, fairies, circus people, ball players, gamblers, etc., all rubbing the two men behind the and out that for which been working.

essary I must appear coherence in my recital of the and mysteries of the Hippopotamus in things as they come Because of the large numbers of animals used in the various ample provision must be made for their care and quarters. The street in front of the playhouse, kept horses innumerable, elephants, bears, and the other animals in the shows. By arrangement the horses are exercised on this also giving invaluable advice in the summer they are boarded until the reopening in the wagon makers and repairers and form a small colony of their with the stage. Here, too, are the property rooms, where the property is made and repaired, twelve men work all the time. The electricians are quartered here also. There are electric lights used on the Hippopotamus stage to adequately light a small thousand globes are broken. In the sewing rooms, where the dresses of the girls are made and there is a small army of women, and needed, because there are about a dozen dresses used in one production. A robe mistress examines every

uniform, that no tears or stains are in evidence on the stage. So, shoes of the vast company, a



Marceline, the Famous Clown

shoemaker, like an English bell boy, goes to each room once every day and gathers up every pair of shoes used. This is usually done in the morning, when the company is away, and the 2,000 odd pairs of shoes, piled up in his room, present the appearance of a mountain of leather.

With so large an organization taking part in so many hazardous performances the danger of accident is ever present, so provision is made for this by having a so-called "hospital," with a nurse always in charge. This is on the main floor, right off the stage proper, where the injured may be carried immediately and taken care of. It has an operating table, bandages, all kinds of medicines, and, in short, is fully

equipped for any emergency case. Across the street is a doctor, whose business is to make a fire-alarm response to all calls from the big playhouse. During the presentation of "The Battle of Port Arthur," not a performance went by without a make-believe Jap or Russian needing attention from the hospital. One man had charge of all the guns and ammunition, as is done now, so that there would be no mistakes of bullets and cartridges getting into guns when only blanks were supposed to be there.

Other interesting divisions of the working arrangements cover the seventy-five property men, nearly one hundred grips (men who look after the placing and taking down of scenery, etc.), sixty electricians, forty engineers (raising and lowering of the tank, operation of airships, etc.), three head stage carpenters and no one knows how many assistants, 150 regular ballet members, 150 chorus girls and men, 150 extras, double sets of thirty children each for afternoon and evening performances, supers innumerable, twenty-five girl ushers in the front of the house, ten men ushers, three head ushers, one for each floor; a superintendent on every floor, twenty bill posters, eight ticket sellers, as many more door tenders, an even dozen special police officers, ten men in the accounting department; these make up "The Playhouse of a Thousand Souls."



FLORIDA

SHELL MOUND, BARKER'S BLUFF, INDIAN RIVER

DETROIT PHOTOGRAPHIC CO.



BY BIRK PUBLISHING CO., N. Y.

I kissed her 'neath the mistletoe ;
She didn't mind at all,
But stood upon her tippyy-toes,
for I am pretty tall.

And when I'd kissed her several times,
She asked me for another,
for she is only three years old,
And I'm her great big brother !





From painting by R. de P. Tytus

"The yards and masts of several cargo boats showing against the evening sky"

THE HAND OF ALLAH

By R. de P. TYTUS

With Illustrations by the Author

IN TWO PARTS—PART I

"There is only *one* man for any woman."—Arab saying.

THE Sheik-el-Beled seated himself with a grunt of satisfaction. From the warm bricks of the mastaba on which he lounged the old man gazed unflinchingly into the level rays of the setting sun. A few yards in front of him across the dusty highway the foreground ceased abruptly at the precipitous bank which dropped into the hurrying Nile. The long levels of the opposite shore were shrouded in the early evening haze of mist and smoke through which the sun shined red and angrily.

And why should he not be happy? Had not this very afternoon foreclosed a mortgage on the land left by his excellent enemy Zuluf Magnoon, who had died a year before, leaving, besides his many acres, a daughter than whom there was none more beautiful in the village?

The Sheik smiled happily over a deed well done, and gazed dreamily through the smoke of his cigarette as the dark-robed figures of the village women padded softly past and disappeared one by one over the bank to fetch the water for the evening meal, and to exchange at the river side the gossip of the day.

The masts and yards of several cargo boats showing black against the orange of the western sky seemed to accentuate the last flare of the sun as it sank behind the Libyan hills.

Shrill calls and laughter from below the bank hailed an arrival as a tall slim figure in black gown and white turban rose suddenly above the steep ascent, and seeing the Sheik advanced with a friendly smile.

"Peace be with thee, Father of Happiness!"

"And to thee, O Son of Charity! It is long since thy boat has touched this spot."

"Not so; but thou wast away when I stopped the last time, and besides, trade has been good and I have been very busy. But how is it with thee?"

At this moment Saida, the first of the returning women, mounted the bank, balass poised gracefully on her high-bred head, and her gaze sought quickly the two men seated on the brick bench, their faces clear cut in the light of the after-glow. Her glance passed rapidly over the eagle-eyed hawk-nosed features of the older man, but lingered a moment upon those of his straight-limbed companion, as she responded modestly to their salutations, and passed on noiselessly into the semi-twilight of the narrow street. Other

dark robed figures appeared and vanished, replying jest for jest or sarcasm for sarcasm as they sought their houses.

Now it may have been chance, it may have been an old man's vanity, or it may have been the promptings of the devil; but suffice it to say that the Sheik-el-Beled told to Yusuf, his young companion, the story of his day's triumph, and how he held Saida in the palm of his hand.

The fingers of Yusuf clinched tightly upon his knees, but, he reflected, how could the old fool know that he also was in love with the daughter of Zuluf Magnoon? He rose with an abrupt "good night," and strode up the village street, swinging his iron-bound staff and seeking for a plan of action.

At the front of the only eating house or café that the village of Ai boasted, he ran full upon his brother Khalil, who saluted him joyfully.

"Ah, Son of my Father, it is well met; thou must eat with me; it is indeed a good fortune which has come to me, and I must tell thee."

"Thanks to thee, Brother," answered Yusuf, "but let us sit in a far corner where none may hear, for I have news for thee also."

Khalil grumblingly assented, for he had wished a seat in the front of the room where he might tell in a loud voice the good news which bubbled within him. He acquiesced the more readily, however, as he knew that when his brother was gone he could sit in front under the lights and astonish the habitués with his tale of personal merit recognized.

The two sons, Khalil and Yusuf, had been thrust upon the tender mercies of a harsh world at the ages of ten and twelve respectively, on the death of their father, Ibrahim Haslan, a poor peasant, as the hovel which had been their home was sold to satisfy the debts due the village money-lender. Yusuf drifted to the river and became handy boy on a cargo boat, or ghiassa. Khalil, after many vicissitudes, went to work in the big quarries six miles north of the village, and by his strength and courage was finally appointed assistant ghaffir, or police watchman, with a fair salary and the written permission to carry a gun. Yusuf also prospered, and

now owned his own boat, and with a boy to help him ran cargoes of stone from the quarries eighteen miles up river to Birgeh.

Both men were in love with Saida, but personal antagonism seemed to be entirely absent. Khalil, stockily built, broad shouldered and deep chested, with an assured position under the government, looked from such an eminence upon his slim, tall, younger brother that the idea of his interfering in any love affair seemed too preposterous for consideration.

Yusuf, on the other hand, had the girl's own word as to her preferences, so he also sat still in amused toleration until the time should be ripe.

After a few handfuls from the bowls of fried beans and spiced forcemeat which his brother had heard him order with some awe and much internal satisfaction, Khalil could contain himself no longer, and burst forth with: "Knowest thou that ape Mahomme Nisnas?"

"The head ghaffir at the quarries?"

"Yea; well, four days ago the old fool fell from a ledge. Some say a dislodged stone from where I was looking after the powder hit him upon the head;

but of that I know nothing. He died upon the rocks, thanks be to God! and to-day—this morning even—was I appointed to his place. There is one-third more pay; there is the keeping of all the powder, and the sale of it; there is the question sometimes of advancement among the men; why, son of a dog! I paid one pound to the grey-bearded monkey for my own place! Thinkest thou not, brother, that my fortune is made?"

"Aiwah maaloon" (yes, certainly), "God's heart is open unto thee."

"Aught that remains is to go to-morrow to Saida—she has lands in her own name—with her money and mine I shall be rich, and shall be the Sheik-el-Beled here; so to-morrow I go to ask her hand in marriage, and if she will not have me, I shall take her. She is alone, and I will give a fedan of her land to the Sheik so that all will be well. What sayest thou, Brother?"

Yusuf, heavy at heart, began the story which he had learned that afternoon under the branches of the lebbek tree at the river bank. As the recital progressed



The Sheik-el-Beled



A Felucca

From painting by R. de P. Tytus

the whites of Khalil's eyes slowly disappeared under a net work of blood red streamers which spread over the eyeballs until only pin points of black showed under the heavy brows.

Once he ordered brandy, and to Yusuf's protesting hand: "Continue, or I throttle thee!"

The tale was soon finished, and after another brandy Khalil seemed to pull himself together, and turning to his brother asked, "Your boat—is it loaded or empty?"

"Empty; I have but just come down river."

"Canst thou wait a day?"

"Certainly—of course."

"Wait for word from me to-morrow."

And he stalked from the café, leaving Yusuf tangled among so many strands of thought that sleep brought little respite to his tired brain.

At eight the next morning, in the stern of his boat, Yusuf sat puffing a cigarette and at peace with all the world. Sleep had refreshed his body, while one word had two smiles from Saida as she filled her morning balass in the cool Nile water had eased the turmoil in his brain, and the full consciousness of youth and love, he left other people's problems for her people's consideration.

Suddenly a breathless donkey boy appeared at the top of the bank.

"Obe, Yusuf!"

"Yes."

"The Sheik-el-Beled wants you to come quickly."

Grasping his heavy haboot or iron bound staff, Yusuf ran up the steep path, and fell into a loping run beside his guide.

As he panted along with the youngster he heard the story. It seemed that his elder brother had waited in a grove of palm trees until the Sheik had started out to view his new possessions, and had then taken a pot shot at him and missed him. Unfortunately Khalil was recognized as he dodged away among the palm trunks, both by the Sheik himself and by several others.

"I am sorry he missed him," panted Yusuf; "he is a good shot."

"Yes; but he was drinking brandy all night in the street of The Ill Winds."

In front of the Sheik's house was a large crowd whom the old man, lost to all sense of dignity, and apparently very badly frightened, was haranguing with great violence. On seeing Yusuf pushing his way through the press he turned his vituperation upon him.

"Art here, shameless one—family of thieves and murderers! Thy father was the son of a dog, and thy mother unmentionable!"

"Words mean but little from a foolish old man," replied Yusuf, gravely.

"Knowest thou that I have already ordered a boat to be made ready that shall take thee to Birgeh within the hour, there to wait in gaol until the court shall decide?"

"Rememberest thou the man to whom thou owed thirty pounds, and who fell into the river and was drowned, none knew how?"

The crowd snickered.

"I tell thee I will send thee down North to the prison where the English shoot the prisoners through the roofs of glass every day!"

"Is it because I know—and I only—that yesterday thou didst steal from a young maiden all her estate in order that thou—thou grey makhsi louse, might try to marry her?"

The bystanders roared.

The old man's voice was shaking with weakness from the storm of passion which had held him so long.

"I tell thee—thou and thy brother have tried to kill me, and for that I will have thee hanged, as surely as the English have brought law into Egypt. As surely as—"

Here two or three of the elders of the village stepped forward to the furious sheik and bore him protesting and cursing back into his own house. At a sign Yusuf followed, and sat in the reception room with eight of the older men while they plied the Sheik with black coffee, and finally put the amber mouthpiece of his narghileh in his hand. Through the clouds of smoke one could see the madness fade from the eyes—then a period of stupor—and then the same old crafty cunning showing forth little by little between the narrow lids.

Finally a venerable old man, who was really beloved by all the village, spoke, and having detailed the episode of the early morning, turned to Yusuf and said, "What hast thou to say? This is indeed a serious matter."

"I have not seen my brother since the evening meal. I do not know where he

went or what he did. As to myself, I have witnesses to prove that from two hours after sunset until I was summoned here I did not leave my boat."

At this juncture five ghaffirs armed with naboots stalked into the room, led by a sixth whose right to command lay in the possession of an old Remington rifle.

The man who had addressed Yusuf, and who had virtually assumed the head of affairs, gave information as to where Khalil was supposed to be hiding, and ordered the men to start immediately, and to send back one of their number as a messenger before sunset.

As the ghaffirs filed out with little show of enthusiasm, he turned to Yusuf and said, "Know thou that we will be lenient with thee. Thou must stay on thy boat; if thou needest food send thy boy for it. A watchman will sit above thee by day, and one other will watch thy boat by night. When thy brother is taken thy presence is necessary at the trial. I is finished. Go : peace be with you."

"And to thee also

peace," and Yusuf arose, passing out through the narrow doorway into a deserted street.

He rather welcomed his captivity, for he was really anxious for news of his brother, and, moreover, much of the rigging on his boat needed overhauling, and now was the time and place.

The guardian of the bank paid no heed to his salutation, so he and the boy fell to work and thoroughly inspected and repaired all the standing rigging.

An hour and a half before sundown—fully an hour before her usual time—Saida suddenly appeared on the steep path. Graceful as a wild gazelle, the lithe figure, balancing without seeming care the large balass, swayed down to the Nile brink, and tucking up her robes began to wash both the inside and outside of her jar in a most careful manner.

Yusuf, seated on the edge of his boat



A Ghiasa



From painting by R. de L.

The Village of Ai on the Banks of the Nile

scarce four feet away, grinned appreciatively, and realized that the smile in her eyes was the one thing in the world worth dying for.

"The messenger has come back. There are six of him," she said gently.

"Who have come back?"

"The fools they sent for your brother. One has a hole in his leg the size of an egg—they had to carry him; but the other has only two shots in his arm."

"I am glad," he said shortly; "but that will keep me here," he added, "for I must not go until he is taken."

"Then I am glad—and let us hope he will never be taken." And the smile was so sweet that had it not been for the leering beast with the shot gun on top of the bank Yusuf would have assuredly broken his parole.

With a low "Good evening," she left him, promising to be early the next day, before the other women came down, and also to bring him some cakes of her own making.

The air was deathly still, with that quietude that usually presages a coming storm. It was the night of full moon, and although Yusuf could not see it rise from under the high eastern bank, nevertheless as the sun set the mellow glow which spread slowly down over the western hills told him that somewhere above the village, somewhere above the house where his loved one was, the fair lady of the night was shining down her benediction.

He awoke from his dreams with a start as the Sheik-el-Beled's bowab or door-keeper stepped on board.

Would he sup with the Sheik that evening, as there were matters of importance to be talked over? Thoughts of poison and violence vanished as quickly as they came, and with a word and a cigarette

to the messenger he stripped off his evening clothes and plunged into the river.

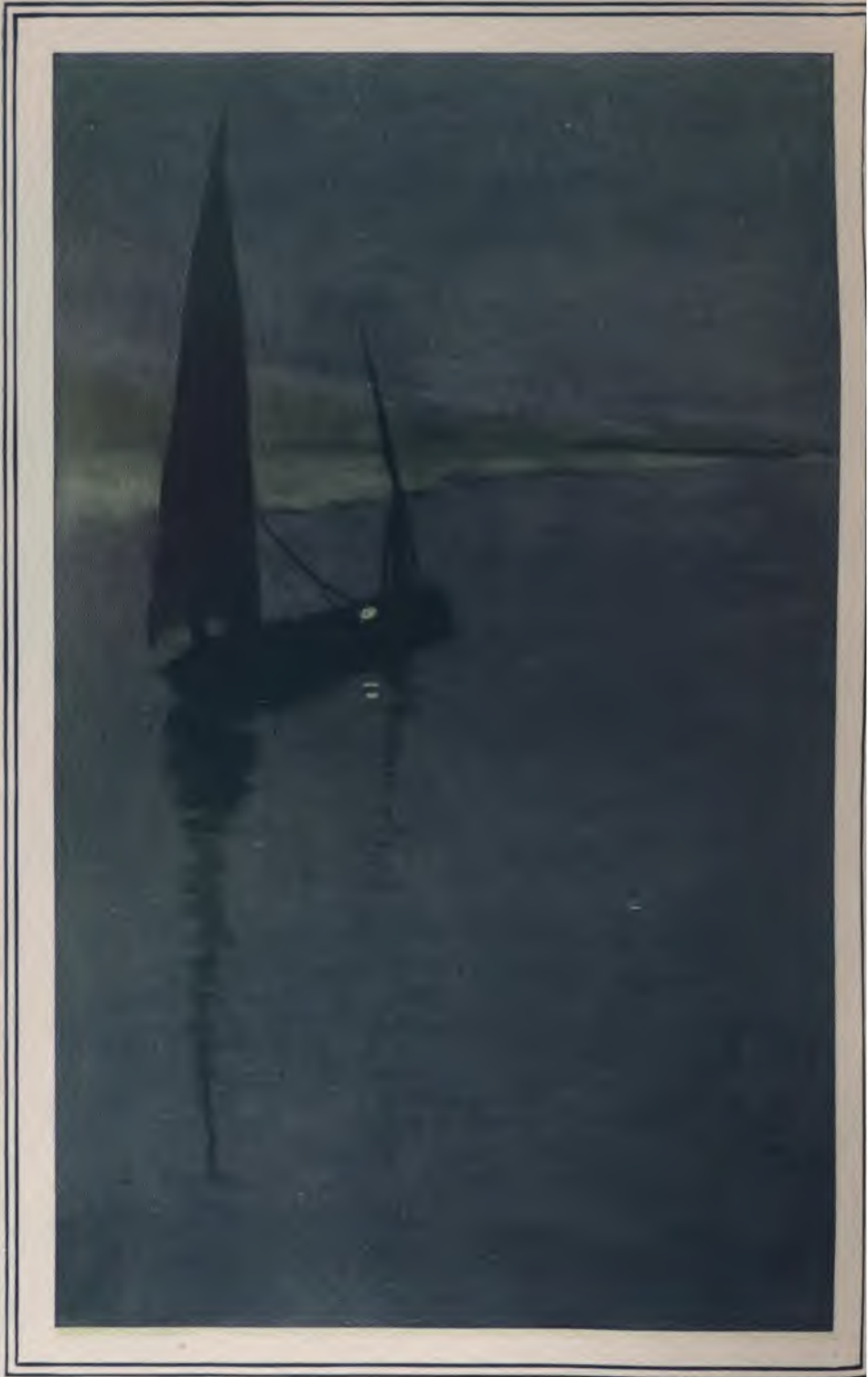
In three minutes he was dressed in a black cotton robe showing the white undergarment, and underneath the robe a new yellow and brown striped vest. On his head a snow white turban, and on his feet, under his heels an enormous pair of brilliant red slippers.

Through the dust laden air heavy with camel smoke the two trudged along until the narrow door of the Sheik's house opened to the blaze of light.

The Sheik was a gracious host. After the usual salute of hands, forehead, and lips, led the way to the dining room where the repast was entirely by the Sheik's former experience. Before the sweets and coffee his host led him to a small room, which was evidently a study or private office. Here on two chairs facing each other the two sat, each supplied from a small table with a glass of sweetmeats and tobacco.

As the first blue clouds arose from the bubbling narghilehs, the Sheik spoke.

"This morning I did thee an injury, but I was angry at thy brother. Hadst thou hadst told him at supper of my taking the land of Zuluf Magnoo (the father of Saida)" (it was a bold stroke on the old gentleman's part, but it proved true by the acquiescing nod of the full fed Yusuf)—"after thou hadst told him, I say, he came to me, and we had a long conversation. Finally he was angry, and, although I tried to soothe him, I could see that it was the best he had drunk which made him unreasonable. This morning I was close to the door and the occurrence put me in a great hurry. I have since found out, however, that your brother had been drinking all day long, and therefore I am trying to settle the affair in a more generous way.



From painting by R. de P. Tylu

"They floated down through the wonderful darkness——"

Watching Yusuf narrowly, he continued: "Thy brother has shot two of my men, for which I am sorry, and I should never have allowed them to be sent if I had not been in bad health."

Yusuf had been watching him with a kind of benevolent incredulity, waiting for the final question; for he knew, of course, that he was not brought to the

house merely to hear an apology.

The Sheik also thought it was time to strike.

"Now we will bare the nakedness of our hearts to each other. It is thy wish to leave here, and I wish to talk with thy brother."

Yusuf's lips curled in spite of himself and Sheik Malish wrote him down a fool.

o thee a safe conduct for
gned under my authority,
ith one of my men to see
, and hand him the paper,
y do as he chooses?"

thou not send thy man

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lo so."

ght and thought—and the
ht the less of trickery he
he plan.

where his brother was, as
guide him. He could read
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ilil? There must be some-
ut he was utterly unable to

acquiesced, and the Sheik
off the divan, and took a
and signed from a small
in the corner of the room,
to Yusuf.

was brief and to the point,
he signatures of the local
mped with the government
ing Khalil, son of Kaslan,
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ed it carefully, and told his
ould be ready to start in the
e dawn. Sheik Malish Min
tude, and after a ceremoni-
usuf sought his boat.

the door closed when a bell
, and the bowab moved
naster's office.

re?"
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ly!"
ency."

tered the Sheik held out a
envelope. "Take you this
ab at the quarry. Tell him
the paper which is inside
ill have forty piastres—if
es; and you—if you do not
shall give you his forty
rty more. Go!"

and a slow smile bristled
mustache. "I think I have
God is kind."

fore dawn a ghaffir called
gether they set out through
lage toward the bare rocky
cked the narrow level of
, and drew their grim bar-
nan and the desert.

time a ghaffir, crouched in
a rock-cut tomb high up
ren slopes was trying to
-written letter by the light
candle. A long time he
flare of the badly trimmed
ast the meaning was clear.

Once more he read it: "A snake comes at
dawn. He was of good family, even
yours; but the Sheik Malish has poisoned
his heart, and now he crawls on his belly
to destroy his brother. He will offer
safe conduct; but that trick is too old
for Khalil. Kill the serpent before he
strikes!"—and that was all.

Khalil shook as with an ague. Was it
possible—Yusuf, his own brother, in
league with the Sheik against him? No;
by the God who knows the truth! No!
never!

And yet he returned once more to the
letter. It was a bitter fight, that conquest
of love over hate, but love triumphed, and
Khalil spoke, stretching out his hands to
the paling east:

"If I do wrong I do wrong; but no
blood of my own blood shall be upon my
head. If the boy has sold himself the
punishment waits with God. Imshallah!"

A loosened stone half a mile away made
him dart to his burrow like a rabbit, and
cautiously he watched the two figures
coming up the narrow ravine.

At one hundred yards' distance he
halted the ghaffir with an oath, but bade
Yusuf come on.

At twenty-five yards he stopped Yusuf
also, saying, "Rest thou there, O Brother!
May thy day be white as milk!"

"And the happiness of the fair on thee
also," replied Yusuf, seating himself on a
jutting rock.

"Why so long a road so early?" And
Khalil waited breathlessly for the answer,
the blood drumming in his ears like the
thudding blasts from his own quarries.

"I bear a safe conduct from the Sheik."

Ah! Then it was true! base-born be-
trayer! His fingers itched around the
triggers of his gun, but he pulled himself
together as Yusuf spoke on calmly, "He
told me that thou and he had quarrelled,
that thou wast drunk, that he was unwell,
and that the whole matter could be ar-
ranged if thou wouldst come and speak
with him. See, here is the safe conduct—
signed and sealed. After thou hast seen
him thou canst go thy way, and no one
shall harm thee. Those were his words."

Khalil could hardly contain himself.
The letter was true, then, every word.

"Go!" he cried; "leave the paper and
go back to your own kind!" And as
Yusuf hesitated, "Go!" he said once
more, but this time in the words of the
vernacular which are only addressed to
the lowest of the low.

His brother faced around at the insult,
but the levelled barrels of the shotgun
forced him to turn on his way. He sup-
posed that Khalil had obtained more
brandy, and was not master of himself.
So he slowly picked his way down the
narrow gulch to where the ghaffir was

waiting, and the two together stalked somberly along the stony paths.

Yusuf made haste to the house of the Sheik to inform him of his ill-success, but the bowab said that his excellency had gone out, and had left word for the Captain Yusuf to wait.

He sat huddled beside the doorkeeper on the narrow mastaba wrapped to the eyes, for the storm which the evening air had presaged was already come, and the dust from the streets whirled about them

laughter, as abruptly quenched, arose from a table in the corner, where several of the idle element were sitting, and Yusuf gazed in their direction with astonishment.

The Sheik had not been there—no, not that day—and as far as they knew might be in hell for all they cared, and then more laughter.

An old man, captain of a large cargo boat, whom Yusuf knew well, beckoned him, and after the usual salutations said



From painting by R. de P. Tylus

“Carrying a load of sugar workers——”

in suffocating clouds. As the wind grew Yusuf thought of his boat, and told the doorkeeper that he must look to it.

“But, no! no! there is thy boy for that, and his excellency said particularly that thou shouldst await him here.”

Finally the sailor departed, despite his entreaties, and on the way to the river, meeting one of the Sheik’s servants, asked him the whereabouts of his master.

“He has this moment entered the café; go you there.” And as Yusuf turned he failed to notice the evil grin on the man’s wrinkled face.

On entering the door and enquiring for the Sheik-el-Beled, a sudden shout of

in a low voice, “My son, it is time to look after thy boat.”

The young man thanked him and went out toward the river thinking only of the storm; but one by one the meaningless pieces of the puzzle he was trying to solve seemed to slip together. The bowab, the servant, the laughter and nudgings in the café, and finally the low voiced words of the old man.

By this time he was running, and when he reached the bank he hardly touched the steep tracks as he sprang for his boat, where Ali, his boy, was lying in the stern sheets swathed in all the clothes he could find, and totally oblivious to the tempest.

(To be concluded.)









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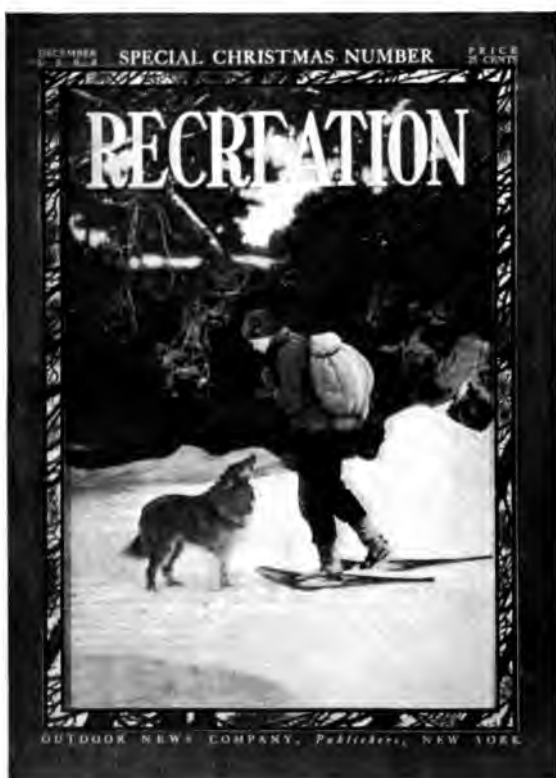
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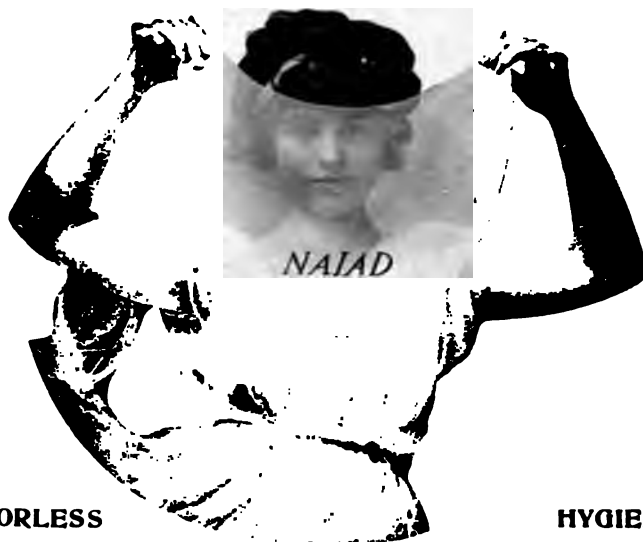
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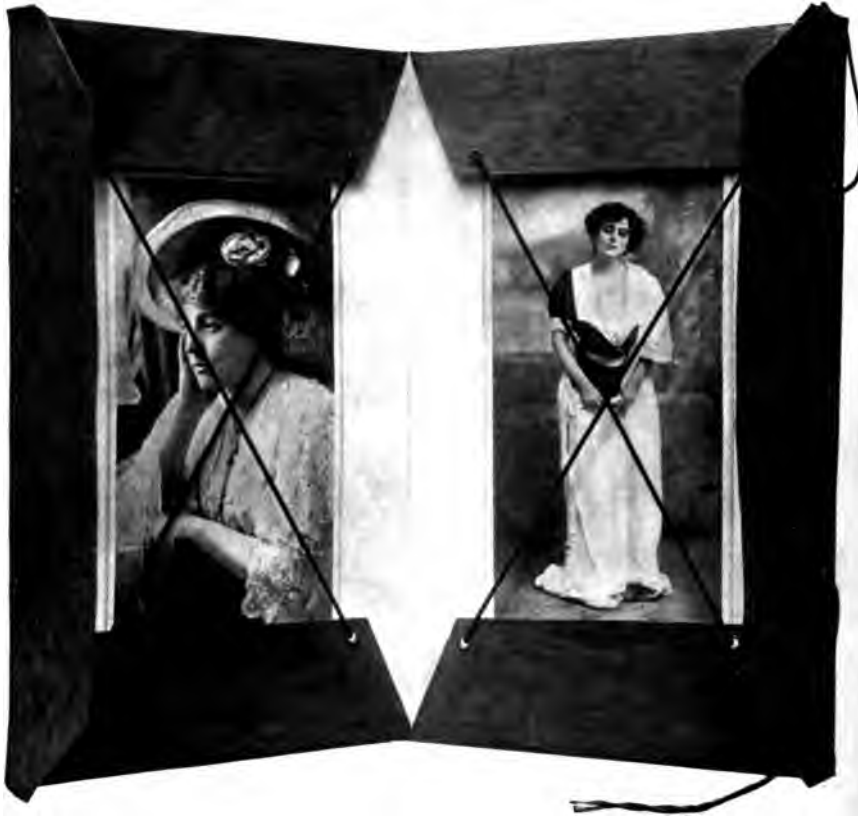
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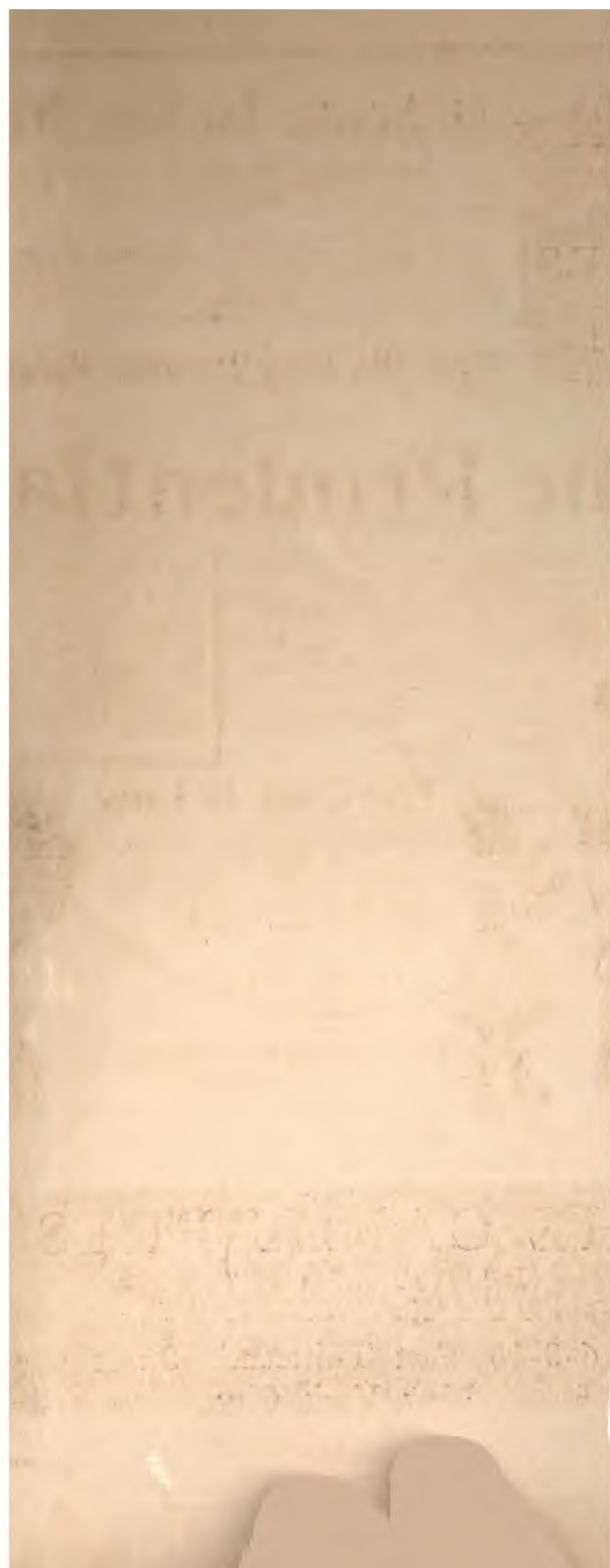
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