

HARPER'S WEEKLY

THE NATION'S WEEKLY

Will continue to give week by week during 1899, by means of illustrations and text, all the important news of the world in a clear and concise manner



H. G. Wells



R. W. Chambers



Caspar Whitney



Franklin Matthews

POLITICS

Independent of parties, devoted to good government, it will not hesitate to approve or disapprove, whatever the situation may be

Cuba and the Philippines

Special articles will appear on these two countries by Messrs. Phil. Robinson and F. D. Millet, both of whom made special journeys to the islands.

ART

The leading artists of the country will contribute to the pages of the WEEKLY, as heretofore, making it the foremost illustrated weekly

Hawaii and Porto Rico

These places will be similarly treated by Caspar Whitney and W. Dinwiddie, who likewise made a study of the places

... THE BEST ...

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is what HARPER'S WEEKLY has been in the past and will be in the future. The great work accomplished in the late Spanish-American war is characteristic of the WEEKLY'S live and energetic policy

SERIAL STORIES

WHEN THE SLEEPER WAKES. By H. G. Wells
WITH SWORD AND CRUCIFIX. By E. S. Van Zile
THE CONSPIRATORS By R. W. Chambers

Some Short-Story Contributors

W. E. Norris Owen Hall F. J. McCarthy H. S. Merriman
E. F. Benson H. S. Williams John Corbin M. S. Briscoe

THE WEST

and its industries will be treated in a series of articles by Franklin Matthews.

ALASKA

and its resources will be the subject of a series of papers by Edward J. Spurr.

The London Letter

will be written by Arnold White, and will be full of timely matter

This Busy World

by E. S. Martin, will continue to amuse and instruct its readers

AMATEUR ATHLETICS

will be continued weekly by its well-known editor, Mr. Caspar Whitney

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Chicago, Rock Island & Pacific Railway. In the lovely city of Los Angeles, California, the above named organization will hold its fourteenth annual meeting, July 11th to 14th, 1899.

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TO MOUNTAIN VIEW, OKLAHOMA

And return, one fare, plus \$2.00. Tickets will be sold June 6, 1899, good to return until June 27. Mountain View situated on the beautiful Washita River, is the new town in Washita county, just made accessible by the new extension of the C. R. I. & P. Ry. Now is the opportunity of getting lands cheap in Oklahoma. Washita county is noted for its many streams, rainfall and wheat production.

E. W. THOMPSON,
A. G. P. & T. A., Topeka.

JNO. SEBASTIAN,
G. P. & T. A., Chicago.

EXACTITUDE.

"Are these canned peaches?" asked Mr. Tenspot, as he dabbled with his dessert.

"They were canned peaches," replied Mrs. Tenspot, who was a Boston girl before she was married, "but they have been uncanned."

"Are you to be married by the Episcopal service?"

"Well I should say not! I can't spare the time. My fiance stutters."

LITERARY NOTES.

Ian Maclaren, who has done very little literary work for some months, has just written for The Saturday Evening Post, of Philadelphia, an important series of four short stories, under the general title, A Scots Grammar School, the first of which will appear in the issue of June 3. In these stories the author returns to the Scotch town and folk he knows so well, and depicts the scenes of his own boyhood with the same sweet humor and pathos that brought Beside the Bonnie Brier-Bush into such immediate and lasting favor. Muirtown Seminary is drawn from Stirling Grammar School, where the author prepared for the University of Edinburgh.

It is often asserted that the charm of the French novel is its immorality. That charge may be sustained against many French writers, but it cannot be affirmed of Balzac. The character of the man prepares us to believe in the purity of his work. His was an exceptionally chaste life. George Sand, who knew his habits, says: "His private life covers no black spots." Gautier describes the moral code which his intimate personal friend laid down for himself as one that rivalled the severity of Trappist or Carthusian friars. Against all examples to the contrary he insisted that simple habits and absolute chastity were essential to the development of the highest literary faculty, and that all excess led to the ruin of talent. It is universally affirmed that "Louis Lambert" is largely autobiographical; that being so, it imputes the highest praise to Balzac, for that novel is as pure and delicate as a Hebrew psalm.

At twenty-one years of age, instinctively aware of his genius, he rejected his father's well-known wish that he should become a notary, then a very dignified and profitable business, and resolved upon a literary career. His father, strenuously objecting, said: "Do you not know that in literature, to avoid being a slave, you must be a king?" "Very well," replied Balzac, "a king I will be." And a king of literature he became, though at that time he had not given the slightest proof of his literary ability. He left home, took a cheap attic on a poor street in Paris, and scantily furnished it; but it afforded him the opportunity he longed for of quiet and liberty—an opportunity to make himself what he aspired to be. It was near the famous Arsenal Library. Here he began his "twenty years' war" against the odds as they piled up most formidably.

No man ever had a more implicit confidence in his lucky star than he, or indulged in more sanguine expectations of the future, a future roseate in color, out of which an invisible genius beckoned him on. In one of his letters to his sister he writes:

"You ask for news. I shall have to manufacture it, for no one ever sets foot in my garret. I can only tell you a lot of things about myself. For instance, a fire broke out in Number 9, Rue Lesdiguieres (his own street and number,) in the head of a poor lad, and no engines have been able to put it out. It was kindled by a beautiful woman whom he does not know. They say she lives at the Quatres-Nations, the other side of the Pont des Arts. She is called Fame."

Later to the same, evidently after some delay:

"I have received your scoldings, Madam. I see you want particular information about this poor delinquent, Honore, my dear sister, is a simpleton who is crippled with debt without having one jovial time to show for it. At this moment he is in his room engaged in a duel; he has half a ream of paper to

kill, and he is stabbing it with pen and ink in a way to make his purse joyful. This fool has some good in him."
—From a paper on "Honore de Balzac," in Self Culture for June.

MUSICAL MENTION.

Contrary to my usual custom I feel that it is only right to mention the recital for graduation, given at the chapel of the State university by Anne Stuart on Thursday evening. As a rule, I do not make reference, extended or brief, to concerts given at this school, but the recital of Miss Stuart was so mature and even, finished a performance that I may do so without fear of misconstruction. Moreover I have so often ignored the public appearances of my own pupils that I may be pardoned this divergence from my usual policy. Miss Stuart is a pupil of Mr. Henry Eames, the director of the pianoforte department of the University School of Music and it is a fitting finish to his year's work to bring out so accomplished a pupil. The following program was presented, a program ideally arranged in many respects, not too long and not too short and abounding in contrast:

- Bach—Organ Fantasie and Fugue, G minor
- Transcribed by Franz Liszt
- Beethoven—Sonata Op. 2 No. 3
- Andante, Scherzo
- Field—Nocturne, A Major
- Mendelssohn—Song without Words No. 44
- Sapellnikoff—"Elfenspiel"
- Liszt—Etude, D flat
- Schumann—Concerto A minor
- Allegro
- Orchestral parts on second piano.

The first number on the program, the monumental organ Fantasie and Fugue of Bach with the added technical difficulties of the Liszt arrangement was played with repose and dignity and with ample technical security. Miss Stuart commands a large and mellow tone, vital because free, and in this work it is only fair to say that no trace of the nervousness of the novice was apparent. In the Beethoven sonata—slow movement and scherzo—which followed, the slow movement was especially good, tender, and yet dignified.

It seems scarcely fair not to mention each number in detail; for all were received with evidences of pleasure and hearty applause by a small but musical and critical audience. I must at least comment upon the revelation of beauty in the Field nocturne and in the Mendelssohn "Lied"—the fine technical security of the Sapellnikoff—"Elfenspiel"—the mature and artist-like interpretation of the Liszt etude. In the Schumann concertos, Miss Stuart had the assistance of Mr. Eames at the second pianoforte, and in this number revealed an unexpected grasp of the spiritual inner beauty of that difficult composition doubly difficult because of its significance. I see that I have mentioned the works in detail, and I feel disposed to say more. Further study will make Miss Stuart a most accomplished pianist—she has many of the traits which can be developed by the teacher, but which cannot be created for they must be inborn. I was sorry that that a large audience was not present. So adequate a performance would do much to prepare the public for the recitals of the great artists who occasionally come here, and would make public and student more familiar with the standard repertoire, and this is after all not the least important of the functions of recitals given by students.

JOHN RANDOLPH.

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