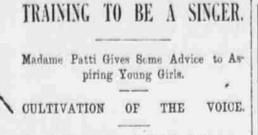
THE OMAHA DAILY BEE, SUNDAY, APRIL 20, 1890.-SIXTEEN PAGES.



Too Early Effort is Often Injurious, but no Rule can Govern This-Hard Work is the Prime Essential.

Patti, in a parlor sitting in a high-backed chair, at a convenient distance from a mirror, in which an occasional turn of the head will enable her to admire her red tresses; with a big bunch of violets to bury her face in, and one, perhaps both, of her absurd little blonde dogs on her knee, looks like a thoroughly happy and well-conditioned woman of five or six years less than her full age, writes a New York correspondent of the Louisville Courier-Journal.

Though she is to leave the country in a fortnight, I have not seen a description of the present appearance, off the stage, of the famous singer which would convey to a stranger any truthful idea. Patti does not look "young," much less "girlish." She is not "beautiful." She is a fine-looking woman, with a good figure fitted to a blue cloth polonaise, braided with black and opening over a black velvet petticoat. Her face is mobile, and, like all such animated, expressive countenances, shows lines that come later or even fail to come at all to more impassive women She is forty-seven; she looks, perhaps, from forty to forty-two.

She dresses her hair exactly as she did ten years ago. It is curied rather loosely in front and wound in a high coil fastened with small and wound in a high contribution with shall gold pins. She never seems quite unconscious of her colffure, but gives the brick-red tresses little approving pats, as who should say: "1s not the change becoming?" In truth the coloring is very uniform and even, not patchy, but it has taken all the beautiful sheen out of her hair, which now looks dull and always wiry. The contrast with her Spanish complexion and eyes is not pretty.

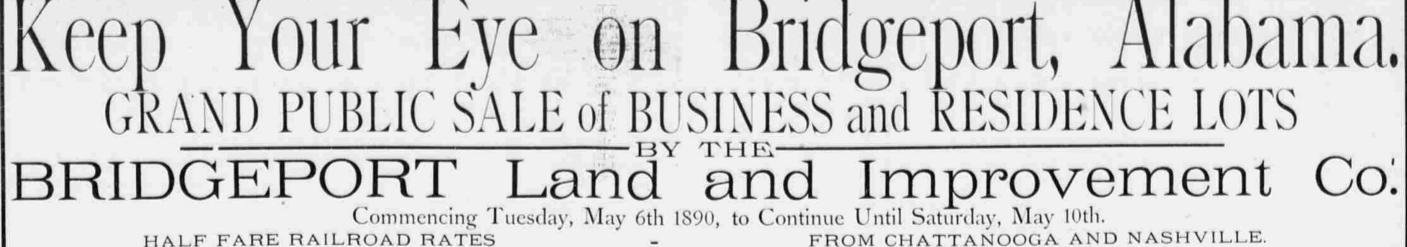
panish complexion and eyes is not pretty. In speech Patti is direct, frank, markedly itelligent; she talks uncommonly well. intelligent; she talks uncommonly well. She has not at all a stage bearing. I have seldom seen an amateur who had played once for "charity" who was not more theatrical. I have never seen a Delsarte student who was not more of a poscuse. Patti is unaffected.

fected. In manner she is cordial, almost caressing; to her dogs effusive. If one of them, say Pluck with the yellow ribbon about his neck, happens to stray in the next room she is on her feet in an instant. "There, darling, come back to mammal You were so lone-some, poor child, weren't you, in there all alone?" If Manrico lies down at her feet it here due no manna's har dear; come is: "Jump into mamma's lap, dear; come, darling, and see mamma; there, my pet,

there?"
Her voice is low toned in conversation and pleasant. She has a very rapid, vivacious utterance. She "chata" most charmingly. She impresses you as a woman who is absolutely content, who has and who fully and happily realizes that she has a theroughly good time. She says she has made her last American tour; her plans may alter, but her home is too pleasant to leave, and then "you've all grown so German I'm afraid you don't love me any more." Here her mocking blid chirps a note or two. "That bird," she says, "is so ambitious he sings everything 1 do, but he's a devout Wagnerian; he screams."

SCICALITIZ She had promised to give me, for the bene But the millions of young women who imag-ine themselves budding prima donnas, her views as to how a girl should be trained for a views as to how a girl should be trained for a singer, and if she is not to be heard again in this country the careful and well considered directions of the greatest vocalist the country has ever known for the cultivation and pre-servation of the volce will be of more than or-dinary interest and value. While she talked, Nicolini, big and burly, walked up and down, occasionally picking up Pinck and again drop-

Nicolini, big and burly, walked up and down, occasionally picking up Pluck and again drop-ping him into her arms. "There are more good voices," she began when the mocking bird was quiet, "among American women than among those of any other country. I have heard many American girls who sang divinely. The success of American singers abroad is noticeable. The executivated American time is nosal, but the



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they hurt the complexion than because they hurt the voice especially. "What wines may a young singer allow

"If she really means to succeed, no wines at all. I don't believe in wine; it hurts the throat almost invariably. Some young sing-ers I know are not strong, and doctors pre-scribe claret for them, but it is a bad practiae to drink it. For myself I never touch wine. I drink water, or, if I need a stimulant, I take water with a little whisky in it." "If you were interested in a girl with a voice would you have her go in for athletics to build herself up physically?" "That would be trainous policy. The girl who is going to take rank as a singer must keep out of the gymnasium. She can't fence. She can't row. She can't ride horseback. I enjoy nothing more than horseback riding, "If she really means to succeed, no wines

Since can't how there can't be the relation of the second the firmness and evenness of the voice and

the firmless and events in events a super-"Walking is the singer's exercise. The singer who has a good pair of legs must think herself highly fortunate. I can walk three or four hours at a good pace, and I do so fre-or four hours at a good pace, and I do so frequently. I believe in regular exercise, and the best way to take it is to drive, then leave the carriage for awhile, but let it follow to pick you up if you find yourself getting tired. "If I were interested in a student I would urge her to be careful about the sort of air she breathes. It is very necessary to give atten-tion to the ventilation of one's bed-room. It should not have a fire in it and the air should be frequently renewed. She should not asso clute too closely with tobacco users. Ever the fumes of the weed are bad for the

throat "How would you dress a young singer?" "No directions are necessary except the hint that good voices have been spolled before now by tight lacing. I believe in a well-made and properly fitted French corset, but it should not be drawn closely enough to impede free breathing and the proper expansion of the lungs. Growing girls especially should be careful not to practice with lacings tightly

drawn. "Everything is summed up in the advice to take sensible care of one's self. The singer must go to bed early and not allow berself to get tired. She mustn't fret. Weariness and worry tell on the volce terribly. She must have as few outside care as possible, concen-trate her efforts in a single direction, live for her and live harmity. her art and live happily.

her art and live happily. "Now then, you must say that I've enjoyed my American tour so much and give my love to everybody. I have to sing in Albert hall on May 14, and then I am going to Craig-y-Nos to see my own little private theater and have such a lovely time. "Coming back!" Oh it's all in white and gold and-'going to sing here again? I'm so much attached to it and --'shan't yon hear me again? The opening performance will be so pretty, and-if you really love me yet you'd better hear me vorld. before I sail away. Patti was to have paid \$1,500 for her pas-sage and that of her suite on the City of Paris, sailing the 23d. The accident to the fast deamer has made her anxious about getting icross in season for her first concert on the other side.

Davenport, was married to Isabel Archer in San Francisco on Sunday, the 23d ult. Louis Harrison, next season, does "The Noblest Roman of Them All," a spectacular farcical comedy by Jessop & Harrison.

Miss Gabrielle Du Sauld has leased Wilson and Lewis' farce comedy, "The Lion and the Lamb," and will star in it next season. Mr. Arthur Rehan intends to let Mr. Aug-ustin Daly's farce comedies alone next He will revive "Under the Gasight." The tiger which Sarah Bernhurdt carried with her during her last tour in this country

died at Jardin des Plantes, Paris, recently of la grippe Byrne and Kerker's opera, "Castles in the Air," will be produced at the Broadway theater, New York, May 5 by the DeWelf

Hopper comic opera company. Australia has sent to England a new con-traito, whose voice is said to be of excep-tional richness. Her name is, Helen Rowe and she is a great favorite in Melbourne.

A tour of California, Colorado, Utah and Montana has been arranged by Mrs. Joining Kimball for Corinne and company to play the two burlesques, "Monte Cristo, Jr." and

"Arcadia. A. M. Palmer has recently purchased an English dramatization of a French play called "A Pair of Spectacles," and a drama by Paul Merritt, said to be a version of the old French play "La Marquise." Arabella Goddard, once a famous planist,

has recently been discovered in extreme pov-erty in London, and a benefit concert for her has realized \$2,500 which, with other contributions, makes a total of \$6,000.

There is a company out west playing "Harn-et" with marked success, which is attributed o the fact that a new feature is introduced. the melancholy Dane singing "Little Annie Rooney" just after the soliloquy.

Mr. Frank Daniels will be managed next season by Mr. Frank Murphy, who is at present with Mr. Wilson Barrett, Mr. Daniels' present manager, Mr. S. D. Cox, is to transfer his services to Mesars, Donnelly nd Girard

William Young's tragedy, "Ganelon," will not be sold at present, notwithstanding umors. Lawrence Barrett has it again in rumors. his possession, and will very likely keep it there until it again reverts to the author, or until a proper disposal can be made of it. Edmund Gerson, the well known play spec

ulator, has, in conjunction with Arthur Shir-ley of London, purchased the sole rights of the Paris spectacle, "Le Voyage de Suzatte," Mr. Gerson will attend to the American production and Mr. Shirley to the London. CImre and Bolossy Kiralfy will again join

TIMES	OF	HEROIC	GREECE.
Recalled	by a	Visit to th Today.	ie Athens of
FULL	OF	CLASSIC	MEMORIES.
		Past Recall	ed by Sights

and Scenes About Greeian Capital-A Phœnix Among

ATHENS, March 21, 1890,- [Special to THE BEE.]-From Omaha to Athens it is a good third of the way around the world, if you follow the parallels; zigzagging across continents and seas as one actually makes the journey, it is much farther. I crossed the Missouri as the sun was sinking on August 24 last, and on September 24 from the Saronic gulf, I saw the sun rise upon Hymettus. It was a long journey by the time-tables and the log-books. How much longer by the landmarks of history! Not a matter of thirty days, but of thirty centuries.

Yet, strange to say, Athens as old as Egypt is still as young as Omaha. Aristophanes and Edison

JOSTLE EACH OTHER IN THESE STREETS, the Acharnian peasant driving his charcoal cart, or the wine-dresser urging on his patient donkey laden with parmiers of grapes, or marketing his bur sting wine-skins has only to turn the corner, and lot the heroic age inthe glare of the electric light. Entering the Pirae as one sees no more the trireme which settled the old castern question at Salamis hard by, but the modern iron-clad and mer-chantman; while on the shore the smeke-

chantman; while on the shore the smeke-stacks of thirty factories send up an incense unknown to the Olympian gods. One should drive into Athens as I did, over the ancient coolway once lying between the long walls, which are now quite demollshed; but he may come up by rail. In that case he alights at a railway station, sandwiched in hetween the Ceramicus and the Theseum, the ancient cumetery whose splendid associa-tions inspired the eloquence of Everett at Gettysburg, and the most perfect of all the ancient temples which time has spared us. timated

etners are still benign and fair. If man be sa majestic perhaps the Roman and the urk and all the other miscreants of miscule at darkened the ages intervening may sug st the reason why. For my own part, it b a the degeneration of Greece that I marvel , but her regeneration. For let it not be regotten that this free kingdom is little ore than half as old as our own republic, rietly it does not antedate the present ign. The heroes of her war of indepenrow Marathon to Mesolonghi, from the stage, row Marathon to Mesolonghi, from the first oute of the Persian invader to the final exilsion of THE UNSPEAKABLE TURK,

is a stretch of twenty-three centuries, and the heroic age of Hellenic history carries us the heroic age of Hellenic history carries us at least seven centuries back of Marathon. Here there is a race with a continuous his-tory in the same seats of more than thirty centuries. This very Acropolis was Athena's sanctuary when Homer sang and even then Mycenne was an ancient city. This race persistence is unique. The Greek alone, of all the Aryan stock, has maintained his ground, his blood and his language from the very dawn of history to this present hour, and his race vitality bids fair to carry him an undiluted Greek through thirty centuries an undiluted Greek through thirty centuries more. At least, now that he has survived for seventy generations the successive conquests of Macedonia, Roman, Goth, Vandal, Frank, Venetian and Turk, and stands today Greek master of free Greece, one can hardly con-ceive of political conditions that could crush or de-Hellenize him.

I repeat, it is not the degeneration of Greece that needs to be accounted for but her regenthat needs to be accounted for but her regen-eration. Sixty years ago an apparently help-less vessel, she is now among the finest na-tions of the earth. Athens, then a squalid oriental village, is now one of the fairest of European capitals. The country is indeed poor, but with little wealth there appears to be less want. Agriculture is indeed back-ward because land is in excess of population, and the neasantly in large part still tend their and the peasantry in large part still tend the flocks or dress the olive and the vine, yet to day is gaining on antiquity. Several rail-ways are in operation and new and longer ones are building. The telegraph has taken the place of the fire signals which flashed from peak to peak the fall of Troy; the elec-tric light has driven out the torch; manufac-tations and development electric is minufacthe expenditure of printers' ink is enormous, and the Athenian press is the most outspoken in christendom; while the society of this capital for refinement and distinction can hardly be outdone in Europe. As I have in-

GREECE PLAYS THE SPHYNX

with one who beholds her after long years of loving expectation. Even the breezy globe-I trotter wers his v he does not

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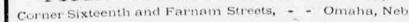
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the Nations.

tinated American tone is nasal, but th

unculturated American tone is nasal, but the cultivated American voice is most musical." "At what age should a girl begin to sing?" "That depends upon her voice entirely. People have an idea that too carly use of the voice is hurtful, but I sang in public when I was only seven. They gave me my doll to carry upon the stage when I was to warble table an filume." It is not office that a child "Ah! non Giunge." It is not often that a child has a voice of such strength or compass, but Albani, the great contraito, was a very little Albani, the great contraito, was a very little child when she sang the very difficult roul-ades of Rossini, and Bosio made her debut in opera before she was lifteen. The earlier singing is taught, the better, provided always the voice is not strained. A girl should not be allowed to reach after high notes or to test the range of her voice too severely. I was with drawn from stage singing at eleven or twelve but Strakosch kept me at hard study until I was fifteen. Then I made my debut in New York as Lucia. That was in 1859, and I have been singing since, constantly. No, it is not true that there is anything abaormal in the very early development of musical gifts." "What kind of training would you recom-

"Hard work. That's about all there is to it, except, of course, one must have a good master who will not give false methods."

"Is it possible for a singer to get thorough usical training in this country?" "I know very little about your masters.

There must be some excellent ones." "If a girl goes abroad should she study in Paris or Milan or Munich!"

Paris or Milan or Munich?" "Munich? Now you're swearing?" Both hands went up in horror. Pluck found his seat uncomfortable, and sprang to the floor. "Germany for a singer? Never? For har-mony, yes. For thorough grounding in the principles of musical composition, yes. But for the voice, O no. Now, if you quote me, don't make me say this unkindly or rudely, for indeed I am extremely fond of German oues but I would never advise a woman to for indeed 1 am extremely load of German opera, but I would never advise a woman to sing it who isn't prepared to sacrifice he voice for a brief triumph, just as the bee doe his life when he stings. Wagnerian music calls for a constant succession of new singers Materna has been singing for some time, and she sings magnificently, but that is not the rule. I never heard Lehmann. She was not talked of when I sang in Germany. Wag-ner's operas are not constructed with the slightest reference to the possibilities of the voice, and his demands on it are wildly un-reasonable. "A gir! who would make a singer, pure and

¹ A girs who would make a singer, pure industry simple, should go to Paris and put herself under the charge of Mine. Marchesi, the best teacher of singing in the world. Then sho will learn something of the laws of good voice production. Marchesi trained such vocalists as Gerster, and Trebelli. student should go to Milan for a good Italian master

"Which of Wagner's operas do you pre fer "Tristan and Isolde" is beautiful: So is

Lohengrin." "Who is your favorite Italian composer?" "That I can hardly tell; but composers who wrote for singers were Rossini, Donizetti and Bellini, Think of Grisi and Catalini and Paste and Persiani and Vianlot and Malebran. The German opera can never de velop such finished singers. Operas like 'La Sonnambula' bring out the best work of the best singers. A vocalist always delights in the brilliant finale of act three—'Ah, non guinge'' I am very fond of Delibe's 'Lakine.'''

'What will be the opera of the future?"

"Who knows, but at least it will be sing-ble. It is not possible to believe that the world will ever give up melody or finished

world will ever give up melody or finished song." "How would you advise a young sinner to regulate her food?" "Dieting for the sake of the voice is non-sense. There must be moderation of course, in all things, for the singer, above all other persons, must study intelligently her indi-vidual health conditions. She must learn how to keep herself well. The girl who is ambitious to sing need not deny herself any-thing at the table she francies unless that par-ticular thing happens to disagree with her, or unless, indeed, she is to appear on the stage that same day. On the day of a public per-formance it is necessary to cat very little.

formance it is necessary to cat very little. "Soup is really the test food for singers, strong soup, well made. Rare beef is good, fruit and vegetables. Pastry and sweets are not good, but are to be avoided more because

"Who is She?"

The last issue of Freund's Music and Drama, New York, contains the following under the above head: "An Omaha corresunder the above head. An Onlana correspondent writes to us about a phenomenal volce in that far western city. 'Omaha has, he says, 'in the person of a young lady of seventeen, one who bids fair to rival, at no distant day, the greatest of American so prant. Her voice is strong, pure and sympa-thetic, extending from 'F' below to the 'A' above high 'C.' This extremely high note she takes with the utmost case and flute-like weetness. When permitted, I will disclosed er name,

When it is considered that the number of great artists who are possessed of such a voice can be counted on the fingers of one' hand, curiosity is aroused as to the lady identity, which THE BRE hopes to be allowed a disple sc 5000.

A Colored Woman's Wonderful Voice.

Seventcen years ago a young colored man Sevence Sampson Williams lived in Onaha, His wife was timid, retiring—scarcely more than a girl and wholly, devoted to her hus-band. He was a bell boy in a hotel. During a snow blockade a concert was organized in the hotel to amuse the storm-bound travelers. Young Mrs. Williams, for some reason or other, sang at this concort. Her hearers were amaged. For the first time she learned that she possessed a wonderful voice, says the Philadeiphia Press. Then began a herole struggle on the part of

the young couple to develop that volce. He became a sleeping car porter, a hotel porter-anything honorable which would bring money he worked at. They lived with the extremest be worked at. They lived with the extremest economy. All the time every spare penny went to the teachers of music. Finally they went to Boston, and the col-

ored singer's voice created a sensation there. She was dubbed the "brown Patti." A bene-fit was arranged and Europe was the next step. October 14, 1882, Mrs. William (who step. October 14, 1882, Mis. William (who had adopted the stage name of Mme, Marie Selika), sang at a concert in St. James' hall, London, her name coning on the programme second after Mme, Carlotta Patti's. For two years she sang in Europe. When the reduced to America it was not as a great

she required to America it was not as a great singer. She is a woman with a mission Mme. Selika is willing to make a sacrifice of arr life that the colored race in America may carn of higher music than that with which hey have heretofore been acquainted. Her work so far, however, has been somewhat dis appointing. But her efforts to clevate he ace, she says, will end only with her death She is truly a great singer and a brave woman.

MUSICAL AND DRAMATIC.

Mr. Edwin Booth has become a life memper of the actors' fund.

Mrs. Thomas Barry retires from the stage at the close of this season.

Marie Wainwright closes her present cason in Chicago on May 3.

Fanny Davenport has entirely recovered r health and has resumed her tour.

Jefferson and Florence will make another int starring tour of the country next season. Accounts from Europe declare that Lawence Barret is once more in excellent health and spirits.

Helen Ottolengin has been engaged to play the leading female role in "The Burglar" next season.

Mr. John Wild has given up "Running Wild" and will be a member of Thatcher's ainstrels next season.

Fanny Davenport's tour closes early in May. She is having the most successful season that she has ever known.

Harry Davenport, the brother of Fanny

They make after the separation on May 5, at Niblo's, ra viving "Around the World in Eighty Days. An effort is being made to have Nellie Bly ac ompany Phineas Fogg on his tour of the

The Pachmann recitals have been one of The Pachmann recitais have been one of greatest artistic successes of the present con-cert season, says the New York World. In every way M, de Pachmann may be said to have made himself, by his wonderful interpre-tation of Chopin, the fashion, His success has been legitimately won.

When Francis Wilson begins his season at the Broadway theatre, New York, August 18, he will do so with a new opera. Cheever Goodwin wrote the dialogue and Woolson Morse put the music together. The name of the opera is not given and it is the purpose to old it back until the time of opening is near

at hand. Schiller's "William Tell" was recently per formed for the hundredth time at the Vienna Burg theater. Eathusiasts desiring to make sure of their seats began to gather at the entrance of the theater as early as 10 o'clock h the morning. The cast included all the mos famous singers in Austria, many consenting to accept small parts in order to add to the perfection of the production. The opera was first given in Vienna in 1827.

An innevation in the placing of the orches ra, inaugurated at the first "Ascanio" per ormance at the Paris Grand opera house, con sist in making all the players face the audi-ence, instead of playing partially toward the stage and partially toward the audience. The

stage and partially toward the antience. The conductor's stand is placed at the point farthest removed from the stage, and he, of course, turns his back from the audience; but as he is in front of all his forces he is not ob-liged, as is often the case now in our operatic performances, to turn partially or wholly around to make musicians aware of his in-tentions.

That sour-tempered, cross, dyspeptic indi-vidual, should take Dr. J. H. McLean's Sar-saparilla! It will make him feel as well and hearty as the healthiest of us. He needs bracing up, vitalizing, that is all.

"POOR MAMA."

She Had Never Experienced the Felic

ity of Wearing "Pants." Not many things in the life of a boy more important to him than his first getting into trousers, says the Youth's Companion. It is to be doubted, indeed, if he is likely to find much in his after life that will give a joy so keen and unmixed, and when Master Jamie, having reached the mature age of five," as he put it, was given his first pair of knickerbockers, the whole family

vere naturally called upon to rejoice vith him. It was after his first transports of delight were over, and he was able to peak of the great event with calmness that James came to his mother, and after parading up and down before her two or three times, said, in a tone of per-

fect satisfaction: "Oh, mamma, pants make me feel like somebody. Don't I look real grown up, namma?

His mother smilingly told him that he certainly did, and that she could not feel hat he was her baby any more.

"Did it make you feel grown up, mauma," Jamie began, "when you..." He stopped short. It had evidently come to his mind that his mother had never known this deep delight which so illed his soul. He looked at her a mo ment, an expression of the deepest pity coming over his face, and then he took er hand in both his and laid it against

is check. "Poor mamma!" he said, softly, "Poor mamma! If you'd been my little girl I'd nave let you wear pants just the same as if you'd been a boy,

Dr. Birney, practice limited to catarrh ah diseases of nose and throat. Bee bldg.

ancient temples which time has spared us. Beyond the Ceramicus your eye traces the sa-cred way over which the torch-lit mystic pro-cession used to pass to celebrate the solemn Elenscinian rite; the olive groves

WRERE PLATO TAUGHT; the pass of Daphue, cleaving the range of Parnes from Æralcos which fence in the Attic plain on the west; rock-ribbed Salamis; and the distant heights of Argolis and Me-gara. Turning toward the Theseum, almost at a single glance the eye sweeps the crowding glories of Athens; the Puyx, from whose being Demosthenes "fulmined over Greece;" the Areiopagus, seat of the supreme tribunal of Hellenic justic, 21 the dawn of history, scene too, of Paul's proclamation of the unknown God; 'the Acropolis, whose place as heart and citadel of Athens is only a type of its relation to the intellectual history of the its relation to the interloctual instory of the world; and still beyond brave old Hymettus running down to the blue (Egean. Is there any other railway station in the world to offer such a pamorania? And the only surpris-ing and inhurmonious thing in it all is—the

ailway station itself. railway station itself. In the presence of these stupendous con-trasts, these august associations, one is awed into silence, that is, if he has ever learned in any measure to realize and reverence the he-role past. For half a lifetime I had dreamed of Athens, and Athens at last became a fac of my experience, so transcended all my caus that six months of daily contempla tion has not begin to break her spell upon me. Expecting disillusion, I have found it only in the inadequacy of my own ideals, Here in all the world one feels that the

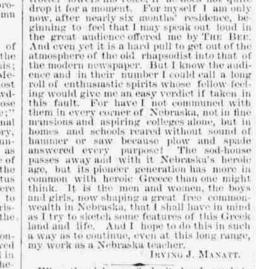
HALF HAS NOT BEEN TOLD and that it never can be fold or conceived sive upon the spot. Only Greece as the cro-ative band has shaped her could have set the stage for the part the Greek race has played in the world's history. At this moment I am writing in the splendidly sculptured marble chair of the priest of Dionysus in the Diony-siae theater. Backed against the north wind by that majestic rock, the Acropolis, with no canopy but the fairest of southern skies, the theater looks full upon the mountains, the plain and the sea. It is only one of the countless witnesses that in old Greece man and nature had got upon excellent terms. No wonder a great drama arose to be the inspira-HALF HAS NOT BEEN TOLD wonder a great drama arose to be the inspira-tion of religion and patriotism when nature herself set the stage and farnished forth the scenery! From the Bema.of Demosthenes, center of civic energy; from the Arolopagus, fountain head of justice; from the Aeropolis, at once citadel and sanctuary and treasurery of art; from this theater, whose office was to a four and insure orthog theory to unuse

of art; from this theater, whose office was to inform and inspire rather than to anuse; from no one of those sign one look abroad without feeling the exclusivite harmony of place with purpose—that, unerring sense of the fitness of things which in art and litera-ture made old Greece the world's master for all these

You may hear today on the stuffy little toole on Stadium street a debate on the Cretan question, on the floor a handfull of members and perhaps 100 people in the galeries. In the olden time a question as im ortant would have drawn'

TWENTY THOUSAND ATHENIAN FREEMEN to Pnyx Hill—there, in full view of their his-toric monuments on the, one hand and of the sea that had witnessed their spiendid achieve-ments on the other, to be stirred and swayed by the matchless oratons. I have myself assisted at the production of two old Greek plays in the new theatwe-one of them, "The Persians" of Aeschylus, was brought out as part of the festivities attending the crown prince's marriage with the sister of the Ger-moment of their ancient glory on an occasion which promised (alas) how vainly!) the dawn of a harger national life. The Persians, I grieve to say, had been done into modern Greek and the Persian queen appeared in a Parisian costume. But all this was no draw-nack at all as compared with the pretty mod-orn theater, with its pained scherey replacing the unjestic stage on which the play was TWENTY THOUSAND ATHENIAN FREEMEN crn theater, with its painted scenery replacing the majestic stage on which the play was first set. Then the men, who, with the poet himself, had fought at Salamis only seven years before, could look forth from this hare amphitheatre almost upon the field of their great victory while they heard its story told in Acschylus' majestic verse. Go where you will the same impression masters you, it cannot be shaken off. Heaven and earth and man conspire to make old Gruece what she was—radiant in beauty, su-preme in art, sublime in action. The senior

preme in art, sublime in action. The senior



When the rich man finds it hard work to breathe he is no better off than a poor man who must work hard for a living.





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