

MARY GARDEN ON OUR ART

Singer Gives Her Views on American Taste in Music.

CRITICS FORM OPINIONS OF PUBLIC

When Public is Really Educated and the People Understand Things Then Art Will Be Most Popular.

Any one who heard Mary Garden in 'Thais' in New York last winter will appreciate the artistic impulse which caused her to locate temporarily in an apartment house called 'The Lorelei,' says the New York Sun.

Miss Garden herself laughs away the suggestion that the fitting word on the doormat has any meaning, but then she laughs away nearly everything in the way of a subject that is broached at first, being in a particularly joyous mood. She even laughs at the critics—more heartily than at anything else.

The hour is one at which prima donnas are not usually visible. It is precisely 10 in the morning, a time that Miss Garden has suggested herself. It furnishes an excuse, if any were needed, why the interview should take place in Miss Garden's bedroom.

There are big easy chairs of chintz, sprinkled with bunches of violets; the sunlight, a flood of it, comes through long silk curtains; photographs, flowers, books and dogs are strewn about, and the trim French maid, who only once forgets herself and speaks English, has hidden carefully away every bit of lingerie which might give too domestic a touch.

At 11 A. M. is the bed, an ornate affair that reminds one of the pictures of the seventeenth century beauties who used to receive morning callers reclining under perfumed coverlets and lace edged sheets.

Later in the interview Miss Garden confesses that she has weak ankles, but so far as the observation of the artist and interviewer went this cannot be vouched for; neither can feminine courtesy be satisfied in regard to her costume for the occasion, for the much vaunted pre-Raphaelite shoulders and the poetic persuasions of mere flesh and blood are hidden from view by these same coverings. There is a bit of lace, baby ribbon and medallions visible now and then, but just as the pencil are raised to do justice to the result, the edge of the sheet is pulled up provokingly, a pillow blots her out and you have to imagine the rest.

The impressions that one carries away are of her freedom from futile posing, her human grasp of things and a much detachment from vanity as it is possible for a celebrated woman to have.

Perhaps it is the absence of this quality that makes her especially vigorous in the expression of her surprise at the success of 'Louise,' which she describes as "tremendous" and at which she is still in a state of amazement.

Her Success Expected.

"I can hardly understand it yet," she says. "I knew, of course, that I would have success here, one always knows those things, does one not? But I did not think for a moment that I would win it with 'Louise,' which I thought no distinctly Parisian—too modernly Parisian, I might say—to please the American operagoers. You see, I had the prejudices and past of this operagoing class in mind and I studied it considerably. I firmly believed when I landed that 'Thais' would be the work by which I should win or lose. I thought that 'Pelissier' and 'Melland' would probably provoke much discussion, for and against, and I scarcely took 'Louise' into consideration at all. 'Louise' has made the success and 'Thais' has only a polite popularity.

"I sometimes wonder if the misapprehensions of Louise have not helped to this surprising result. For she has been misunderstood first of all by the critics and then by the people themselves. Heartless, vicious, cold-blooded, vain as I believe her to be, yet she has the sympathy of the American audience, while the idolized people who have nourished her, idolized her and tried to keep her uncut-throat are sharply criticized. I think this is because the great mass of people who see this opera believe when she finally does go that she is going to be respectably married. They do not grasp the idea of that free love which to the French is so understandable, a part of the grissette's life. Consequently they feel that the parents are unnecessarily severe and are standing in the way of her happiness.

About Her Parts.

"Louise has suffered too from the misunderstanding of the critics, suffered and grown strong through that suffering. One of them went so far as to cavil at the way I dressed the part, being especially virulent toward the unoffending shoe buckles. The Paris grissettes are very smart and try in their attire. If I had added a gold watch and chain, a bracelet or earrings I should not have exaggerated. Every one who knows Paris has noted and admired their little coquettish of attire as well as of manner. When they run away from home and go out into the world—not to be respectably married—it is often the sartorial lure rather than the lure of free love which drags them out and down.

"The shop and sewing girls are constantly in an atmosphere where nothing is talked about but dress. Most of them work at Redfern's, Doucet's, Worth's or similar establishments. In the slang of the Paris studios and streets they are called 'Mimi Pinson,' after a character by that name in Henri Murger's famous book of the Latin Quarter, a nomenclature which is also familiar to those who know Puccini's 'La Boheme.' One would not think of comparing these little girls, most of them in their teens, to a degraded class. Yet the critics, not content with an equally unflattering comparison for 'Thais' repeated it for Louise. The word 'tenderloin' was dragged in continually. They seemed so familiar with the place that I, who absolutely did not know what they meant finally asked to have the mystery explained. It was:

"Of course such a comparison is as absurd in the one case as in the other. Certainly so in the case of 'Thais' a celebrated courtesan in the days when the role in life had nothing abnormal about it. When women of her kind lived like queens—were queens in fact, at least by the men who admired their minds as well as their bodies, friends oftentimes of the women who were in marital bondage and could not on that tally patronesses of art and letters, for which they spent fortunes.

"Neither is Louise a tenderloin type. She loves life, its froth and fun, which does not necessarily mean anything by illness she is not selling herself for gain. She is merely a cheery little skater on the edge of an abyss, like the 'Mimis' in general, who are so well understood on the boulevards and in Montmartre, who are loved for that very quality of unthinking gaiety and who often end their butterfly career by marrying—if they do not topple over first.

"All the 'Mimis' in Paris love this opera of 'Louise,' and they simply adore Charpentier, the composer, who made their class famous. When the news was cabled to Paris that my first night appearance was postponed on account of my illness they cabled me a message of sympathy, to which I immediately responded with one of thanks. It was the custom of Monsieur Garsé of the Opera Comique to send four

tickets every night to be distributed to the 'Mimis,' so that they could see the opera. They were distributed at the Conservatoire, an establishment founded by Charpentier out of the fortune he made in 'Louise.' There the 'Mimis' can go after the day's work and get free instruction in singing, acting and fencing. Unfortunately the Conservatoire has not been the great success there was no doubt for it. I do not know why, unless it is that the girls are so tired when their day's work is over that they have no heart or ambition to study. Yet they are most appreciative of Charpentier's generosity.

Not a Tenderloin Type.

"Doesn't it seem to you," asks Miss Garden, "as if the interest displayed in the characterization of these roles is proof of the fact that the old-time methods are taking their proper place in the mosaic of grand opera and are no longer the entire substance? I do not mean to say by that that the old operas have lost their prestige, but I do mean to say that a new note has been sounded and so there can be no going back.

"Operas like 'Thais,' 'Louise,' 'Pelissier' and 'Melland' and even 'Gwendolin,' which is a revival of Chabrier's that I am preparing for my coming Paris season, show that for a singer to make a success in grand opera is not necessary that she should have a few tremendously high notes or a phenomenal voice of wonderful range. She must have a well placed voice, she must have great intelligence and great personality. To come forward to the footlights and smother with vocal pyrotechnics is no longer enough to make a reputation in Europe; but if she has an impressive temperament and a profound belief in the efficacy of coloratura she will always have the joy of coming back here, even though Europe sees her depart without regret. For there is doubt, judging from what grand opera is at present in this country—there will for a long time be a class of adherents to the belief that tone should outrank mere interpretation."

Miss Garden disclaims any personal meaning in her comparison of methods. "I have been accused of jealousy of Mrs. Tet-trä—Oh, I never can think of her name. Oh, yes—Mrs. Tet-trä. On the contrary, I was one of the first to suggest to Mr. Hammerstein that he secure her services. For I thought it would be a very good thing for the Manhattan. There is room for us all, an audience for us all. But one must have one's belief, one's standards, and must fight for what one believes, else what is the good of having worked and moulded oneself?"

American Art and Critics.

"Nor did I mean anything carping and critical in the article I wrote for Everybody's Magazine. It was not an attack on America's lack of art in the sense in which it is not being quoted by some of the daily papers. I meant this: That while there is great appreciation of art in America and a great longing for the best that can be obtained the masses of the people, who are in every other country, the arbiters in matters of this kind, show no evidences of the struggle, the fight, the ups and downs that precede the establishment of a standard which, once obtained and recognized, they will have at all hazards of critics, impresarios and box holders.

"They sit quietly while the play or opera is in progress. Then they go home and read the papers the next morning to see what they shall think about it. They are too inclined to follow the dictation of this reading. In Europe the critics exist. They will always exist, for they represent an established institution, but they do not count as they do here. The final verdict is given by the people over there; people who sit in the gallery, there, who pay a few centimes or a franc for a seat, but who have standards and will abide by those standards whatever happens.

"When the people here have this freedom of thought and this training, when they have unshackled themselves from the habit of accepting the opinions of professional critics, then you will have the greatest art in the world.

"If your country had commenced by devoting itself entirely to the development and maintenance of such standards, why, where would you be? Nowhere at all. If you even attempted at the present time to place too strong a force in that direction you would go mad. You have had to grip hold of big vital financial and political problems. You are still gripping them and you have had to sacrifice your development in some direction. So art has suffered, but when some of these questions are answered there will no longer be a chance for criticism; there will no longer be a weak place in your armor to attack on this point.

Galeries for the Poor.

"Think what it will mean when the time comes that the common people can go to the gallery for 10 cents as they do in Paris, for even 5 cents, and hear the greatest operas in the world, produced under the most able management and presenting the greatest singers. Here, instead of the Paris operas, we have in New York, you have four or five and an opera season that does not close after two or three months.

Her Own Early Life.

"Speaking of her own early struggles, Miss Garden says: "I went to Paris at the instigation of some people who were willing to bear the expense of my training for the sake of the future which I had been fortunate enough to convince them awaited me. Progress was slow—very slow. One day they got tired. They lost faith in that future, so intangible, so elusive, so uncertain to them and to me, for in the darkest hours I never lost faith in myself.

"So when the girls with great ambitions and small incomes come to me and ask me what shall they do, I say wait; wait until at least three year's expenses are guaranteed. If they have that to depend on, all well and good; if not, they are better off. But does one ever convince by telling of one's own hardships? Not if the ambition is real, and the other kind had better be scared away.

"Miss Garden displays some wonderful qualities that will probably not appear at the Manhattan. One for the part of Mamma Lescart is particularly charming—of green silk, founced with lace that is embraced by garlands of silk roses.

of Marguerite, which I shall play soon, is a little different from those worn by the other singers, I think. In the first act she will wear pure white. In the second, according to the quaint German custom of her time, she will show by the little purple cap that she has passed beyond the pale and is neither maid nor wife. The dress for this act will be of pale blue and green, the big green sleeves slashed with velvet. In the prison scene she will wear black."

Her One Fad.

Miss Garden glanced reproachfully at the questioner, then at her two dogs, fox and Scotch terrier, who answer to the names of Peeps and Scotty. Her sister answers for her.

Fortune telling.

Miss Garden turns the look of reproach sisterward and says: "You know I don't believe in them." But the sister goes on relentlessly. "Every day a new one. Long-haired ones; short-haired ones; crystal ball gazers, trance mediums, palmists, tea-leaf artists, men who smoke long black cigars."

"Oh, that's great," interrupts Miss Garden, pounding the pillow in her excitement. "He told me I would commit suicide this year and for what do you think—a man. He must have meant a man, for he said that if I had stuck to my art I never would, and of course there is only art and man that a woman commits suicide for."

"Then—I wonder if I dare tell you. It isn't serious enough for an interview, so I will. He gave me the names of two men, full names, one English or American, one French, and said that they were both to affect my life very materially. No, I won't tell you the names. I have locked the slips of paper that he wrote them on in my jewel box and I assure you that if I ever meet anybody with one of those names I shall have heart failure.

"But I don't believe in fortune telling. It's perfectly silly, of course."

PARENT WORSHIP IN COREA

Miss Snook, Returned Missionary, Says Ancient Religion is Hard to Supplant.

Miss Velma Snook, who has been for the last eight years a missionary in Corea, addressed the members of the Women's Missionary societies of the Presbyterians churches at the First church, Friday afternoon.

"Christianity is known in all parts of Corea, now," said Miss Snook. "There are a few remote regions that have not been reached, but they are getting less and less numerous. There is no very strong religion to combat except the worship of ancestors. The ancestral tablets are the last idolatrous emblem that the Corean will surrender when he accepts the Christian faith. When they become Christians they are never satisfied until they have told all of their friends and their relatives. They give freely their time and go into the heathen provinces to preach without remuneration. They give money, too, when they have it, but that is not often, as they are a very poor nation.

"They have lost their country, and they feel the invasion of the Japanese very keenly. They say that they have nothing but their belief in Christianity to rely on now. They are particularly anxious to get an education. We haven't nearly enough facilities nor teachers to take care of the pupils that come to us. The country has unquestionably been benefited by the Japanese in many ways, however. The Japanese have opened up their commerce and made many improvements. But they are sometimes harsh and unkind. This was especially true at the beginning when, because of the war, the government had to send inferior men to take charge of the provinces and very undesirable class of Japanese came into the country."

ANNIVERSARY OF TRAINMEN

Members from Tri-Cities Join in Observance of Order's Silver Anniversary.

Speech-making, dancing and an all-round good time marked the celebration in Omaha of the twenty-fifth anniversary of the founding of the Brotherhood of Railroad Trainmen. During this week the lodges and 10,000 members of the order, scattered all over the country, are celebrating the event, which took place on September 23, 1883.

The four local branches, Nos. 128 and 589 of Omaha, No. 12 of Council Bluffs, and No. 529 of Council Bluffs, joined at Creighton hall last night in observance of the silver anniversary of the birth of the grand lodge. Several hundred trainmen and their wives and friends attended.

Secretary C. E. Norris of the Council Bluffs lodge presided, and on the platform with him were the grand masters of the evening and the masters of the four lodges. John M. Tanner of South Omaha opened the evening's exercises with a general address on organized labor, and heartily congratulated the trainmen on the success of their brotherhood.

Dean George Allen Beecher made a strong address on "The Railroad Man and His Home," lauding the influences of home and family in the trainman's life. Congressman Gilbert M. Hitchcock spoke along the line of "Progress," applauding the great forward steps that have been taken in recent years for the benefit of the trainmen and for the improvement of their organization.

NEWS OF THE ARMY POSTS

Captain Flynn of Fort Robinson Called as Witness in Court-Martial.

Captain W. F. Flynn of the Eighth cavalry, Fort Robinson, was a victor at army headquarters Friday morning, enroute to Fort Leavenworth as a witness in a general court martial case.

J. Y. Olson, civilian assistant in the office of the chief engineer of the Department of the Missouri, has been ordered to Fort Robinson on temporary duty. He will be engaged in the re-survey of the boundaries of the Fort Robinson military reservation, under the direction of the chief engineer.

First Class Sergeant Albert Zierman, Company H, Signal Corps, has been relieved from duty in the Missouri, and is now in the office of the chief signal officer of the Department of the Missouri and is ordered to report to the commanding officer at Fort Omaha, from which post he will accompany a detachment of the signal corps under orders for the Philippines. The order will become effective September 28.

Leave of absence for one month has been granted Second Lieutenant James H. Lumbach of the Nineteenth infantry, Fort Mackeale.

GOODYEAR RAINCOATS--REIGN SUPREME. A FEATURE OF AK-SAR-BEN. The Ak-Sar-Ben Raincoat Sale. A Veritable Feast of Raincoat Bargains. Read Prices--Here You Buy at 50 Cents on the Dollar. WOMEN'S WATERPROOF SILK GARMENTS AND RAINCOATS. MEN'S CRAVENETTES AND RAINCOATS. Ak-Sar-Ben Visitors. Buy Today--Now--At This Store and Save Your Money. Open Until 9 o'clock Evenings During Ak-Sar-Ben. GOODYEAR RAINCOAT CO. 'THE RAINCOAT STORE' 16th AND DAVENPORT STREETS. ORDER BY MAIL Satisfaction Guaranteed or Your Money Back.

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WHAT SCHOOL. Information concerning the advantages, rates, extent of curriculum and other data about the best schools and colleges can be obtained from the School and College Information Bureau of The Omaha Bee. All information absolutely free and impartial. Catalogue of any particular school cheerfully furnished upon request.

MEN. Don't delay if in need of skillful medical attention and you are desirous of being restored to health. Consult at once the reliable, skillful, experienced and successful specialists of the State Medical Institute. FREE Consultation and Examination. STATE MEDICAL INSTITUTE. 1308 Farnam St., Between 13th and 14th Sts., Omaha, Neb.

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