

CLUBS.

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session a short musical and literary program was rendered, following which a social hour was enjoyed. The large attendance in spite of unpleasant weather was very gratifying.

The regular meeting of the Lincoln Woman's club will be held in Walsh hall next Monday at 3 o'clock. Following the business meeting and parliamentary drill, an address will be given by Mrs. Van Vechten, the national treasurer. Appropriate music also will be furnished.

The Rubaiyat of Mirza Mem'n.

Sincerity is the measure of greatness and inheres only in large natures. To get away from their own individuality, to view life impartially, is a faculty possessed by few. The truly great musician blots out his own personality and becomes simply an interpreter of the great masters. In the presence of a great painting one is conscious of neither art nor artist, but sees only the subject itself, surrounded by its own peculiar atmosphere.

Most of all in the translator is perfect sincerity indispensable. For the moment he must be one with the author, living that author's life, thinking his thoughts, and moved by the same emotions.

In the Fitzgerald translation of the Rubaiyat of Omar Khayyam, the spirit of the original Rubaiyat has been preserved. Whimsically and persistently Fitzgerald carries his fantastic theory through a hundred and one verses, reminding one in his April changes from seriousness to humor, of an impetuous child. Everywhere there is rich, oriental coloring, with here and there glints of barbaric splendor.

"The Rubaiyat of Mirza Mem'n" has recently been issued from the press of Henry Olendorf Shepard. With numerous illustrations, shut between covers of artistic coloring, the fact still remains that this is a translation of tints, faded and pale when compared with the tropical richness of the earlier translation. There is an impression of pure mentality, of a spirit free from earth-chains and endowed with supernatural vigor, in the work of Fitzgerald; while in the new translation the spirit struggles with fleshly limitations, and lacks the buoyancy and elasticity which recall Shelley. The verses creep where they should fly. Cold, colorless statements and heavy metaphors take the place of the intense, living figures flung out by Fitzgerald. Few are unfamiliar with this verse of Fitzgerald's:

"A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou
Beside me singing in the Wilderness—
Oh, Wilderness were Paradise enow!"

In the latter translation the parallel verse is this:

"With Omar's Poem, Oriental Pearl
of mine,
The Palm slow dripping for us
fragrant wine,
The 'nectared mangusteen'
hung at our lips,
And thy low singing:—ah,
'twould be divine!"

Again Fitzgerald cries, impulsively:

"Ah, my Beloved, fill the cup that clears
To day of past Regrets and future Fears:
To-morrow!—Why, To-morrow I may be
Myself with Yesterday's Sev'n
thousand Years.

For some we loved, the loveliest
and the best
That from his vintage rolling
Time hath prest,
Have drunk their Cup a Round
or two before,
And one by one crept silently to rest."

The corresponding verses in the new version are:

"Bring quickly here a flask
of ancient wine,

That we may drink our fill of juice benign,
Ere after folk shall make from this cold clay
Tear bottles for the weepings of the vine.

Come, pledge me, Love; and let
the draught be deep,
The Night for Music and the Day for Sleep.
To-morrow? Nay that 'leads
to dusty death.'
Then laugh tonight, tomorrow
we must weep."

With a sudden touch of seriousness
Fitzgerald declares:

"The Revelations of Devout and Learn'd
Who rose before us, and as Prophets burn'd,
Are all but Stories, which,
awoke from Sleep,
They told their comrades, and
to Sleep return'd."

To express the same idea the new
translator writes:

"The grave philosophers, who seek to teach,
And wild enthusiasts, who
vain would preach
Of God's mysterious purpose, know it all.
Did not to Heaven the Tower
of Babel reach?"

In a defiant, yet proud admission of
his slavery to wine and with princely ex-
travagance of expression, Fitzgerald
says:

"Ah, with the Grape my fading
Life provide,
And wash the Body whence
the Life has died,
And lay me, shrouded in the living Leaf,
By some not unfrequented Garden side!"

A decided contrast is the leaden indif-
ference of the later version:

"I can not live without the ruby wine,
Vitality itself comes from the Vine;
Without its tonic I could never bear
My heavy load on earth, nor
aid with thine."

A Daughter's Reading.

To the mothers who are anxious that
their girls should read wisely rather
than widely, there is a valuable article
in the November number of The Delin-
ator describing "The Book Life of a
Girl." It shows how, with a little as-
sistance, her book reading can be so
manipulated that she will be broadened
out by her reading without the necessity
of later being obliged to unlearn or for-
get pernicious books that may only be
pernicious by having been read in ad-
vance of the time when she could com-
prehend their deeper and fuller mean-
ing.

THEATRICALS.

THE OLIVER.

"Lovers' Lane," Clyde Fitch's now
widely celebrated pastoral play, will be
seen at the Oliver Theatre on Thursday,
October 31st. The excellent cast and
the great scenic beauty are up to the
highest standard established by that
enterprising manager, Mr. William A.
Brady, who is believed to possess in
this piece a property quite as valuable
as "Way Down East," which has made
several fortunes within the past three
years, and is still as vital as ever.
These subtle, rustic dramas, full of
heart interest and humor, have a strong-
er virility than the more ephemeral
problem plays and the frivolous come-
dies of fashionable society.

Prices 25, 50 and 75 cents and \$1.00.
Seats on sale Tuesday.

The forty merry girl choristers of
"The Burgomaster" company, is a really
remarkable aggregation, in-as-much as
but nineteen of them solely depend
upon the stage for a livelihood. Some
have private incomes and merely sing
and dance for the excitement of stage
life. They have been educated or
trained for various other professions
and stations in life. They are artists,
teachers of elocution, singing and dan-
cing, newspaper reporters, designers of
ladies' hats. Eleven are models and

make considerable money posing for
artists and designers of advertising la-
bels. This worries stage manager
Ernst Salvator, as he is never actually
positive of their appearance in the the-
atre until he personally sees them. Last
Saturday eleven bewitching fascinators
did not show up until two minutes be-
fore the time scheduled for the rise of
the curtain. When reprimanded and
asked for an excuse, one of them an-
nounced that they were delayed because
they had been posing for a "beer label."
"The Burgomaster" comes to the
Oliver Theatre Saturday, November
2nd. Prices 25, 50 and 75 cents, and
\$1.00 and \$1.50. Seats on sale Thurs-
day morning.

Jerome Sykes will head the big Klaw
& Erlanger Opera Company when it
comes to the Oliver Theatre, Monday,
November 4th, in DeKoven and Smith's
"Foxy Quiller."

The principal singers in the Klaw &
Erlanger Opera Company, include Miss
Grace Cameron, Miss Eleanor Kent,
Miss Almira Forrest, Miss Lillian Se-
ville, Miss Marian Bent, Miss Marie
Christie, Mr. Julius Steger, Mr. Adolph
Zink, the lilliputian comedian, Mr.
Harry Macdonough, Mr. Louis Cassa-

vant and others. There is also a special
orchestra under Sig. A. DeNovellis.
Although the Klaw & Erlanger Opera
Company is the largest musical organi-
zation in America, there will be no ad-
vance in prices above the regular scale
in vogue for attractions of the first
class. "Foxy Quiller" is the distinct
operatic success on this side of the At-
lantic. It should also be mentioned
that its stage settings are of an unusual
order of magnificence.

Prices 25 cents to \$1.50. Seats on
sale Friday at 9 sharp.

When a man dies nowadays the first
thing they ask is: "Was he insured,
and for how much?" The papers also
generally wind up the obituary with the
amount of insurance. Soon obituary
notices will read something like this:
"Peter Jones died and left a wife and
two children. Loss fully covered by
insurance." Or if the deceased is not
insured, it will read about as follows:
"John Smith is dead. He leaves a wife.
Total loss; no insurance."—Ex.

It is only the first page in the book of
love that enthral. —Town Topics.

OLIVER THEATRE DIRECTION OF
F. C. Zehrung and O. T. Crawford
Corner P and 13th Sts. Phone 351.

ONE NIGHT ONLY.

Thursday, October 31.

William A. Brady presents the new Clyde Fitch Play, with
a cast of 30 and a complete scenic production.

LOVERS' LANE,

Exactly as played for 5 months in New York, 3 months
in Chicago.

Wm. A. Brady has found another gold mine like "Way
Down East" in Clyde Fitch's dainty play, "Lovers' Lane."
—New York World.

Prices 25c to \$1.00. Seats on sale Tuesday.

ONE NIGHT ONLY.

Saturday, November 2.

The Latest Musical Farcial Operetta,

THE BURGOMASTER.

An Original Musical Comedy in a Prologue and two acts.
Book and Lyric by Frank Pixley, music by Gustav Luders.

Prices 25c, 50c, 75c, \$1.00 and \$1.50. Seats on sale Thurs-
day morning.

Monday, November 4.

Most Important Operatic Event of the Season.
KLAW & ERLANGER OPERA CO.

Presenting,

JEROME SYKES,

In Smith & DeKoven's New Opera,

FOXY QUILLER,

With an incomparable cast of artists, including

Eleanor Kent, Julius Steger, Grace Cameron, Adolph Zink, Almira Forrest, Harry
McDonough, Louis Casavant, Lillian Seville, Arthur T. Earnest, Alice Robertson,
Frank Todd, Marie Christie, Marion Bent, Albert S. Sykes, Jos. Frohoff, Wm.
Havens, O. J. McCormick, Edward Everett and others.

Klaw & Erlanger Orchestra, Sig. A. DeNovellis, Musical
Director. America's largest Operatic Organization.

Prices 25c, 50c, 75c, \$1.00 and \$1.50. Seats on sale Friday.