Of and About the Makers of Books.

Notices of Recent Interesting Volumes and Chats Concerning Literary Men and Women.

FAMOUS COMPOSERS. Last Notice.

Last Notice.

That magnificent serial work of the J. B. Millet company, Boston, entitled "Famous Composers," has reached its combletion, the last five parts containing blographical sketches of Tsenarional of W. J. Henderson, an exceedingly sympathetic article on Lizzt by W. Laughans, a sketch of Grieg by Mrs. Ole Bull with a study of his music by Philip Hale; one of Gade by Louis C. Elson, sketches of William Byrd, William S. Bennett, Dr. Hubert Parry and Charles Villiers Stanford by W. S. Rockstro; a sketch of Henry Purcell by John Towers, one of John Field by Charles L. Capen, one of Balfe by B. E. Woolf, sketches of Sir Arthur Suillvan and Dr. Alexander C. McKenzie by Florence A. Marshall, and three papers—one by Henry T. Finck on "Music in Russia, Poland, Norway, Sweden, Denmark and Hungary;" one by W. S. Rockstro on "Music in England," and, in conclusion, H. E. Krehbiel's very fair estimate of Hungary!" one by W. S. Rockstro on "Music in England," and, in conclusion, H. E. Krchble's very fair estimate of "Music in America," to which we shall presently allude. It was said in this place at the beginning of this enterprise that if the standards of the pioneer parts were sustained throughout the numbers to come, the music-loving public could thank the publishers for the most important coa; flution to the literature of music made within the memory of the present generation. Now that the thirty parts lie before us, this does not seem an extravagant forecast. The attempt to compress within the limits of such a publication the salient facts in the biographies of all the great composers together with critical estimates of their work and influence and essays briefly narrating the history of music in the various "schools" naturally necessitated much condensation, yet in no place does its performance seem inadequate, and the lilustrations with which the text has been illumined represent a wealth of pictorial matter such as we have never seen surpassed in any other publication of like character,

we turn now to Mr. Krehblel's paper on "Music in America." It is, we know, a common lament that there is no such thing as music in America. Very frequently one hears remarks by persons trained in the atmosphere of foreign art disparaging the achievements of our native musicians, and dismissing the whole subject of home performance in, say, composition with the flippant comment that there "are no composers in America." A case in point occurs to us as we write, so apropos that we shall set it down despite the fact that it treads on somewhat delicate ground. There is a lady residing in a city not many leagues from Scranton who, although American born, received an exhaustive musical education in Germany, under conservative and possibly narrow instructors who taught her to hold in contempt everything not bearing the ultra Teutonic stamp. It so happens that this lady's husband is a German by birth, and also in touch with German inspirations and ideals; yet, having chosen to make his home in America he has manfully endeavored to deal fairly with Americans. The wife will not play upon the plano anything of American composition, and will listen to such music only under protest. The mention of an American composer's name in her, presence is sure to elicit some uncomplimentary comment. If Paine, his music is "Stuff;" if Dudley Buck, "rubbish;" if Arthur Foote, "nonsense, sheer nonsense." But the husband, viewing things more liberally, is a professed admirer of the compositions of each of these men, and of some other native composers besides; and once in our hearing rebuked the narrowness of his wife in these words, which we commend to the perusal of others afflicted with a similiar prejudice:

"My dear, have you ever stopped to think what would have happened to the Teutonic composers if Germany had been settled, about the middle of the seventeenth century, by a race of pligrims who, for more than one hundred years, decreed by law against the use of any musical instrument as golless and profane, and many of whose descendan

that if in Berlin or Vienna, as in New York, the date of the first operatic performance should run back scarcely more than a century; and of the organization of the first permanent orchestra, back hardly more than fifty years, possibly the achievements of the great German masters, of whom you are so infatuated, might not have been, upon the whole, much better than are the present achievements of your American composers?"

No, it had not. She was forced to confess that she had not thought of the matter in quite that light. Yet she was eager to condemn her own countrymen, regardless of the facts in the case, and willing to assume what every American ought to be unwilling to do, that under equal conditions the palm of supremacy in any line of endeavor would belong to a foreign race. Are there not many such persons, who similarly speak before they think?

Mr. Krehbiel finds three distinct starting points in the history of American music. One is the church which has New England as its habitat; another in the theater, the influence of which began and yet remains paramount, in New York: and for the third he takes the German "mannergesang," which may be regarded as belonging to the region of which the city of Cincinnati is the present center. Mr. Krebbiel defends his selection of the last starting-point in these words:

"The attitude of Germany toward America in respect of the latter's musical culture is like that of ancient Greece toward the Roman empire. It would be as unwise to attempt a study of music in America while ignoring the predominance of the German influence, as it would be to account for the origin and development of Latin literature and Latin learning without considering Hellenic influences. Germany has sent her teachers and performers to us, as Greece sent her teachers and artists to Rome. Moreover, two of the most important features of our present musical life are almost wholly the fruit of the German element in our population. Without it we should not only be without orchestras, but also without that wide cultivation of the four-part song for men's voices which has done so much to spread love and appreciation for the art. There is another people to whom I should be glad to pay an equal meed of praise were it not that its musical activities are restricted to wingle communities. This people is the Vleish, choralists of singular excellence, but who still practice that separatism in this country that their ancestors did in their native land, wherefore they were enabled to maintain their individuality as a race through all the revolutions, political and social, to which their island was subjected by Saxon, Norman and Dane."

We cannot hope to follow our author through the many details of his journeyings in tracing the influence of these initial agencies upon American music. At best we can but snatch a sentence here and there. For instance, after contend

as 1750 New York witnessed "The Beggar's Opera," while by 1798 the band of the Park theater had reached the dignity of 14 places. As late as 1817, Mr. Krehblel affirms that there was only one bassoon in Gotham, and in 1825 the number of oboe players in the United States had not grown beyond two. The first season of Italian opera in New York was opened by Manoel Garcia in 1825, in the Park theater, with an orchestra comprising seven violins, two violas, three violincelles, two double-basses, two flutes, two clarinets, one bassoon, two horns, two trumpets and kattle drums. It was not until 1822 that the deficit in oboe players was overcome by the importation of two Italian performers. But from these small beginnings there came a rapid growth. In 1829 a concert was given in New York in honor of the memory of Daniel Schlesinger, in which an orchestra of sixty men took part. The success of this concert was so marked as to lead to the organization, in 1812, of the New York Philiarmonic Society, from which time the success of instrumental music in this country was assured.

One cause which Mr. Krehbiel assigns

One cause which Mr. Krennel assigns for the rapidity with which orchestras multiplied after this date, not only in New York but throughout the country, was the constant influx of recruits from Europe, "brought here," as he points out, "by the popular notion that America was El Dorado for all itinerant artists." Year after year in the decade between 1840 and 1850 the country "was overrun with foreign artists, many of whom more than realized their highest expectations, while others found nought but disappointment. If uncultivated, Americans were at least anxious to be entertained, and willing to pay for their pleasure. Over sixty years ago Malibran could command a fee of \$500 an evening. Twenty years later, the receipts at a performance of "The Messlah," at which Jenny Lind sang, amounted to 85,000. It is a familiar story that this admired singer carried back to Europe \$1.000.000 as the earnings of two years of concert-giving in the United States. It is, of course, impossible to strike a balance between the good accomplished by the best of the peripatetic vocalists and instrumentalists and the money which they carried away; but it is easy to point to the benefits which accrued from another class of entertainers who, as a rule, were less successful. These were the orchestras which came from Europe, traveled for a longer or a shorter time through the States and then disrupted. Every such catastrophe added to the musical ability of the country."

Our author points out that it was to this spirit of adventure on the part of foreign artiest that the American people are indebted for the presence among them of Theodore Thomas, whose "artistic devotion, marvellous executive ability and disciplinary skill made him the most potent agency for the spread of understanding and love for high-class music that this country has seen." Mr. Thomas was born in Essen, Hanover, on Oct. II, 1825. He played in the operatic and concert orchestra during the American engagements of Jenny Lind, Sontag, Grisl, Mario and others. In 1855 with Mi cause and effect; but when the length of service which is to his credit is considered, the circumstance is weighed that not a single large city of the country has been left without frequent ministrations at his hand, and just importance is attached to the circumstance that it is his standard which prevails with the orchestras which have been organized in New York, Boston and elaewhere, it seems only a pious obligation to say that after the Philharmonic society of New York the most potent influence in the advancement of instrumental music in America has been and still is Theodore Thomas."

vancement of instrumental music in America has been and still is Theodoro Thomas."

IV.

A considerable portion of Mr. Krehbiel's article is given over to the consideration of the merits of a number of native composers and to a review of the history of the lyric drama in this country. Did space permit we would gladly follow him through his treatment of these most interesting subjects. It is known to most persons that Krehbiel is an enthusiast upon the subject of Wagner and Wagnerian standards of opera. This fact reappears in his discussion of the victistitudes of German opera in New York; but we shall have to pass it by with the single remark that, devoted as he is to the newer Tentonic standards, he is by no means blind to the growing capabilities and promise of native genius. "I do not think it likely," he says at the conclusion of his able and, considering its limitations, exceedingly satisfactory paper, "that the best American music will ever he strongly differentiated from the best music of Europe. So far as the future is concerned, the American composer who is following the example of his brethren of Great Britain, France, Italy and Russia in sindying German ideals will stand an equal chance with them in the atriugle for recognition as soon as he is put upon their level in respect of appreciation and encouragement at home and abroad. The characteristic mode of expression which will be stamped upon the music of the future american composer will be the joint creation of the American's freedom from conventional methods and his inherited predictions and capacities. The reflective German, the mercurial Frenchman, the stolid Englishman, the warm-hearted Irishman, the impulsive Italian, the daring Russian will each contribute his factor to the sum of national taste. The folkmelodies of all nations will yield up their individual charms and disclose to the composer a hundred avenues of emotional expression which have not yet been explored. The American composer will be the truest type of a citizen of the world."

LITERARY GOSSIP.

The Bookman for November gives returns of the sales of books from 21 places. "The Bonnie Brier Bush" yet retains the lead which it has had for several months. It is first in demand in 13 places; and is among the six most popular books in eight other places. Doyle, Hope and Wayman are well represented, the first in 10 places, the second in 4 and the third in 17 places, Gilbert Parker's fine novel, "When Valmond Came to Pontiac," remains one of the stendy sellers. But of all the authors, Maclaren is far in the lead, showing that the clutch of the author who grasps the heart strings is not easily eluded.

Some English critics, we are told, recently made disparaging remarks concerning Frank Stockton's literary qualifications. Mr. Quillier-Couch few to his defence, declaring that a number of Mr. Stockton's stories possess classical qualities and only need time to ripen them into classics. He compared Stockton to Defoe, though two men with more divergent aims in writing or more dissimilar notions of humor could hardly be imagined. But, says the English noveliat, "in spite of the cnormous difference between the two writers, there has been no one since Defoe who so carefully as Mr. Stockton regulates the actions of his characters by strict common sense. Nor do I st the moment remeber any writer who comes closer to Defoe in mathematical care for detail."

schools who have been under his finite of the hovelet of his day content him the mother torque and extractions and extractions

guage and its collateral branenes, then by all means let us have it in the high schools."

Edgar Fawcett is ill at case over the recurring vogue of the historical novel. In a current critique he says: "I have always feit that for the novelist history is a kind of forbidden ground. There is so much in the past that even its most faithful chroincleiers know but ill; that they see through blurring vapors of legend and tradiction; that they unconsciously juggle with and distort, howsoever hones: and earnest their intent. History heaven knows, is already blent confusingly enough with fiction. For the poet to enmantie its happenings with his rhythms and cadences may be artistically legitimate; but for the cooler-headed writer of prose to treat it has too often a savor of frivolous falsehood. Besides one feels that the conscientious novelist, writing of his own epoch, is in marked degree the historian of that epoch. Puture historians will be sure to consult him, according to the repute for authenticity that he may win. Goldsmith's immortal 'Vicar' will be studied as a kind of handbook to the period in which it is east. De Foe, Fielding and Smollet have already been so studied. Troliope's novels, like Leech's and Du Maurier's pictures, will be valuable in a sort of documentary way to coming Gibbonses and Mataulays and Froudes of the Victorian sge.

"Apart from this, posterity will care far less for the writings of a novelist who has ignored his own contemporary environments than for those of one who has justily and lucidly represented it. We inevitably prefer an author who has been stamped by the influences of his own particular personal share in the great practical disclosures of human acts and aims. We want our Homer to be early Greek, our Dante to be early Italian, our Chaucer to be carry English. For myself, I confess that the poctry of both William Morris and of Rossetti has always lacked interest, because these poets never seem to concern themselves with the intellectual progress and posterity of their own centur

that the poetry of both William Morris and of Rossetti has always lacked interest, because these poets never seem to concern themselves with the intellectual progress and posterity of their own century. It is not that their themes are archaic. Tensors that their themes are archaic. Tensors, in his 'Arthurlan Idyls,' could not well be more so. But Tennyson, though he may sing of Guinevere or Elaine, of Lancelot or Pelleas, of Enid or Vivin. is nineteenth century in every least or largest note. Hence his astonishing magic. I should say, and hence his secure and durable empire over thousands of our best living minds. Unless I grently err, the living minds. Unless I grently err, the living present needs and demands the novellst, and if he conscientiously and obediently obeys its call the tribute he renders to it will in time be much more valuable than all his possible gropings among the shadows of a semi-somnolent past. Leave history, I should say, to historians—or, if you will, to the poets, with their charming ilcenses, their taken-for-

AUTHORS AND PUBLISHERS:

Explorer Paul Du Chalilu will write a book on Russia.

Clark Russell's latest sea tale is christened "Heart of Oak."

Kipling's second "Jungle Book" is announced for Nov. 19 next.

Mary Twain has written a new novelette, entitled "Tom Sawyér, Detective."

Waiter Haleigh's life of Robert Louis Stevenson is on the London book stalls.

Bliss Carman's new volume of poems has been christened "Behind the Arras."

Sir Waiter Besant has written "Westminster" as a companion volume to his "London."

The life of William Carleton, the Irish novelist, is to be one of the notable British books of the autumn.

A new volume of short poems is promised by Thomas Bailey Aldrich, to be issued as "Later Lyrics."

"Phroso," Anthony Hope's new and exciting novel, is to make its first appearance as a serial in McCure's Magnaine.

Professor Woodrow Wilson has written a series of papers on George Washington which will appear in Harper during the coming year.

"Briseis," William Black's new novel,

which will appear in Harper during the coming year.

"Briseis," William Black's new novel, takes its name from its heroine, a Greek girl living in Scotland. Mr. Smedley has illustrated the story for Harper.

Ian Maclaren's first serial, "Kate Carnegie," which will appear in January next, will contain some of the old Drumtochty characters. Rev. John Watson will lecture throughout the United States next autumn.

During the coming was St. McColonia.

autumn.

During the coming year St. Nicholas will print a series of characteristic letters written by Robert Louis Stevenson to a boy relative, describing the romantic incidents of his life in Samon. Mr. Lloyd Oxbourne will contribute a paper filling out the episodes touched upon by Mr. Stevenson.

bourne will contribute a paper filling out the episodes touched upon by Mr. Sievensson.

A noble type of girl, in whose character the strongest herofam, self-sacrifice and womanly emotions are blended, is the heroine of Mr. Kipling's new romance, which he has named "William, the Conqueror," and which will begin in the Christmas issue of the Ladies' Home Journal. The seenes are laid in India.

The unhappy critic is said to "catch it" in Marie Corell's forthcoming book, "The Sorrows of Satum." And what is worse, adds the New York Tribune, the English reviewer will be obliged to buy the book if he wants to know how dead he is—because the fair writer has given strict orders that no press copies shall be sent out in England.

In the course of the autumn the Appletons will begin the publication, by subscription only, of a magnificent work, in twenty-five parts, entitled "The Music of the Modern World," explained and illustrated for American readers, edited by Herr Anton Seld, assisted by Miss Fanny Morris Smith, with H. E. Krehbici as consulting editor.

Poet Charles G. D. Roberts exclaims of the late Autocrat, Oliver Wendell Holmes: "With courtly quip, and kindly scoff.

And laughter never long or loud.

His fun was not the common stuff,
His fancy fooled not for the crowd;

But, Humor's mild aristocrat,

In Musical Circles.

Mr. Palmer Cox, whose musical extravaganza, "The Brownies," will occupy the stage of the Frothingham next Monday afternoon, announces that he has abandoned the field of magazine writing for operatic composition, aithough he has the material for a hundred new "Brownie" stories in hand. This will be sad news to the young people of the United States, among whom he has a larger following than either of the great political parties has among the adult population. Such an announcement is of considerable note in view of the fact that the manager of a well-known newspaper syncicate a few months ago offered Mr. Cox \$12,000 for a new "Brownie" series. It only goes to show what immense profits there are in a successful theartical venture like "The Brownies." Mr. Cox is of Canadian birth. More than fifty years ago he was born on a farm in the province of Quebuce, and when a young man he went to San Francisco and engaged in business there. In his odd moments Mr. Cox contributed



stories and poems to the San Francison newspapers. Many of these in climaritation and the street of the street of

Humperdinck's much-heralded "Hansel and Greiel," lately produced at Daly's Theater, in New York, has hardly met with the success predicted for it. Possibly this may be attributable, in part, to the Yankee dander aroused by Sir Augustus Harris in securing, by strategy, the control of the work in the United States. Be that as it may, the opera has been given a great deal of consideration by the critics, and was made the subject of an amusing little by-play between Mr. Krehbel and Mr. Hale, concerning the relation of nights and fairy tales and religion to each other. The consensus of opinion seems to be that the book is not serious enough—a simple fairy tale, unsuited to the manner of treatment to which it was subjected. The score is the work of a man who has mastered the art of orchestration, but who is void of cenins and is void of genius and

will be the signal for a large turnout, or her admirers in this city are legion.

There are now over the children, between the ages of 16 and 16 years, in the choruclusses which have been organized by Tallie Morgan. The Green Ridge branch meets in Nettleton's building on Green Ridge street. The Providence class meets in Fehrer & Chapper's hail, and aumberabout 100 pupils. The Scranton class meets in the Young Men's Christian association building at 2 o'clock Saturday atternoons, and about 100 are in that class. The Hyde Park class meets in the Washburn Street Presbyterian church at 4 o'clock on the same day. One of the best known school teachers in the city was present at one of the classes last Saturday, and she said if the parents of this city realized what course of instruction the children were getting, there would not be a piace large enough in the city to hold the pupils. It is indeed really astonishing how rapidly children learn to read and write music. Even in the second or third lesson they will sing little melodies as correctly as if they had been taught for months. The hope for the music of the future lies with the children, and there will never be a better opportunity to lay a sure foundation than is these classes.

A large chorus choir was successfully.

A large chorus choir was successfully organized in the Washburn Street Presbyterian church last Friday evening. The chorus now numbers over fifty voices, and Talle Morgan, the teacher, says that it is going to do some fine work. The chorus will sing with the present quartette, which consists of Mrs. B. T. Jayne, Mrs. Calkins, Edwin Bowen and A. J. Harber, with Miss Edith Swingle as organizt. It is expected to have the new choir appear when the new minister is ordained. Rehearsais will be held every Friday evening, and work on a Christmas oratorio will be begun at once.

lng, and work on a Christmas oratorio will be begun at once.

Organist W. P. Schilling, of St. Peter's cathedral, will give a series of sacred concerts on Sunday evenings during the winter months, and to this end he has extended an invitation to all the prominent vocalists in the valley to take part. The names of any volunteers will be considered if sent to Professor Schilling at his home, 209 Washington avenue

Prof. Schilling, musical director at St. Peter's Cathedral, is making arrangements to give a series of sacred concerts during the coming winter. Professor Schilling's recognized ability as a chorus conductor and the excellent material a. hand that may be chilsted from St. Peter's choir are sufficient to insure urst-class entertainments. The date of the first concert, it is expected, will be announced in a few days.

mounced in a few days.

Much new and original music will be introduced in Hoyt's musical comedy at the Academy of Music this evening. "A Black Sheep," in addition to many amusing features and acts, contains excellent music of the popular and catchy order that will be rendered by vocalists of ability in a way that cannot fall to please admirers of tuneful melody.

Miss Ketchum, of Pittston, one of Mr Southworth's talented pupils, will give a plano recital at Powell's music warerooms next Tucsday evening, Nov. 5. Miss Ketch um will be assisted by Miss Elizabeth Smith, soprano, of London, Eng., who has recently located in this city.

Mr. Pennington's organ recital arranged Thursday evening last, was postponed on account of the weather until Saturday afternoon, Nov. S. at 4 o'clock. The programme as heretofore announced will be given.

The New York Philharmonic club, assisted by Miss Inez Grenell, soprano, will give a concert at Young Men's Christian Association hall on Monday evening, Nov. 18.

Miss Genevieve Rommell, planist, whose studio is situated at 205 Washington avenue, over Guernsey's music store, is meeting with flattering success as an instruc-

The Lyric Glee Club have been invited to take part in the Utica Eisteddfod and concert, which convenes on Dec. 31, and New Year's day. Philip R. Thomas, the baritone, has been engaged to sing in the Providence Presbyterian Church quartette.

MUSICAL POT POURRI:

Though 73 years of age, Sims Reeves is still able to draw an audience of 4,690 to a Queen's hall concert in London.

The first operatic novely of the season at Hamburg has been "The Pilot," by Urich. It scored a very mild success.

Frau Wagner is said to have engaged the Swedish opera singer Ellon Guidbranson as one of the Brunnhildes for the Nibelung festival at Bayreuth next summer.

Nibelung festival at Bayreuth next summer.

Mme. Jaell, widow of the pianist, claims to have invented a noiseless mechanical contrivance which will do away with the necessity for the endless practicing of scales and other exercises.

Mme. Patti began on Sept. 30 a tour in England embracing eighteen concerts. She took along as assistant Misses Marianne and Clara Eisler, who have lately been her guests at her Welsh castle. Queen Victoria is said to have been enchanted by the harp and violin playing of these girls.

The London Figaro relates that there was some fun at a recent rehearsal of the Leeds festival chorus: "Madame Albani's atto sing the tenor part, created infinite amusement by warbling the soprano music falsetto, and endeavoring to imitate Madame Albani's well-known mannerisms and characteristics." Mr. Lloyd, it seems, will not come to America after all this season, but Ben Davies will.

THIS

WITNESS THAT H. D. SWARTZ & CO.

Are the Leading Wholesale Agents in

Smokeless Powder

GUNS, RIFLES, REVOLVERS.

L. C. Smith's and Remington

Guns, Clay Pigeons and

Bought and sold on New York

Exchange and Chicago Board

of Trade, either for cash or on

LGCA. STOCKS A SPECIALTY. Telephone 5002

OHN L. HANGI, ENGRAVER, OFFICE AND SHOP

Photo Engraving for Olroniars, Books, Gate-legacs, E wepapers.

Telephone 2723. Open Evenings. 31314 Sprucs Street, between Penn and Wyoming Avenues.

HEADQUARTERS FOR

Pigeon Traps.

Stocks, Bonds

margin.

WM. LINN ALLEN & CO. 412 Spruce Street

and Grain

LAGER BEER BREWERY.

PILSENER LAGER BEER

CAPACITY:

too,000 Barrels per Annum



PTRAIN OR FRIDM ELD E produces the above rescults in 30 days. It are powerfully and quickly. Cures when all other fail Young mea will regain their lest manhood, and old man will receive their postbrid view by using HEVIVO. It quickly and surely restores herometers, Loss Fower, Falling Hemory, Wasting Disasses, and all effects of self-abuse or expose and indiscretion, which under one for a way, because or marriage. It not only cures by starting at the seat of disease, but it is great merce tonje and blood builder, bringing that the pink glow to pale cheechs and restoring the fire of youth. It wards of Insanity and Ongumption. Insate on having REVIVO, no other. It can be carried in west pocket. By until \$1.00 per package, or six for \$5.50, with a post vive written guarantee to cure or refund the money. Circuite free. Address to the Start of the Start of

For cale by Matthews Bres. Druggled



covered, but always was weaker than the other.

About fifteen years ago the swelling recommenced, this time without any wrench at all, and before long I realized that this was rheumatism settling in the weakest part of the body. The trouble came so often that I was obliged to carry an opiate in my pocket everywhere I went. I had generally a packet in my waiseout pocket, but in going to a conference at Buffalo I forgot it, and as the car was damp and cold, before I got to Buffalo my knee was swollen to twice its natural size.

I had seen the good effects that Pink Pills were having in such cases and I tried them myself with the result that I have never had a twinge or as welling since. This was effected by taking seven or eight boxes.

I need not say that I am thankful for my recovered independence, but I will add that my knee is far stronger than it has been for thirty-five years.

hirty-five years.

I took one pill at my meals three times a

day.

I gladly give you this statement.
Yours, S. R. CALITHROP.
Since writing this letter Dr. Calthrop has not had any visits from his old enemy and is even more cordial now in his recommendation of Dr. Williams' Pink Pills than he was then.
To the reporter he said.

new. Dr. Calfunor, syractus, E. v.

The twenty-minth day of April is a notable day in the history of the May Memorial Church in Syracuse, as it is the anniversary of the installation of the Rev. Samuel R. Calthrop, D. D., the eminent divine who so long has ministered to them spiritually as paster of the Church.

Dr. Calthrop was born in England and received his preparatory scholastic training at St. Paul's School, London. Entering Trinity College, Cambridge, he soon became a bright for each of the Property of the Property of the property of the Church.

Dr. Calthrop was born in England and received his preparatory scholastic training at St. Paul's School, London. Entering Trinity College, Cambridge, he soon became a bright Dr. Williams' Pink Fills than he was then. To the reporter he said '

"I am continually recommending Dr. Williams' Pink Fills than he was then. To the reporter he said '

"I am continually recommending Dr. Williams' Pink Fills than he was then. To the reporter he said '

"I am continually recommending Dr. Williams' Pink Fills to acquaintances and those to hance to meet who are troubled with rheumatism or locomotor ataxia.

"Pink Pills to acquaintances and those than the was then. To the reporter he said '

"I am continually recommending Dr. Williams' Pink Fills to acquaintances and those than the part of the long of the kind I know of. They are infinitely superior to most medicines that are put up for sale. I know pretty well what the pills contain, and I consider it an excellent prescription. It is such a one as I might get from my doctor, but he would not give it in such a compact form and so convenient to take.

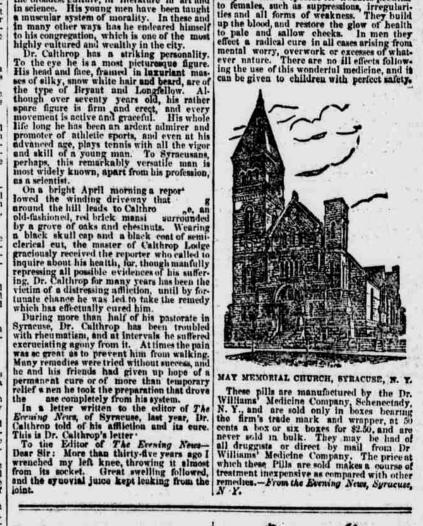
"I recommend the pills highly to all whe are troubled with rheumatism, locomotor ataxia.

"I recommend the pills highly to all whe are troubled with rheumatism."

Dr. Williams' Pink Fills to acquaintances and those it chance to meet who are to be eath of the lians' Pink Pills to acquaintances and those it chance to meet who are to be eath of the best thing of the kind I know of. Th

St. Paul's School, London. Entering Trinity College, Cambridge, he soon became a bright figure in that brilliant coterie of scholars, literary men and wits that followed in the traditions of Macaulay and his associates at the university. In the middle of the century he visited Syracuse and received his first impressions of the young city that nearly a score of years later he was to choose as his home and in which his labors have been so long and effective. The masterly pulpit addresses of Dr. Calthrop have had their fundamentals drawn from the deepest research. His people have heen instructed by him, not only in things spiritual, but in the elements of the brondest culture, in literature in art and in science. His young men have been taught a muscular system of morality. In these and in many other ways has he endeared himself to his congregation, which is one of the most highly cultured and wealthy in the city.

Dr. Culthrop has a striking personality. To the eye he is a most picturesque figure.





Atlantic Refining Co

ILLUMINATING AND LUBRICATING

Linseed Oil, Napthas and Gase-lines of all grades. Axie Grease, Pinion Grease and Colliery Com-pound; also a large line of Pas affine Wax Candles.

We also handle the Famous CROWN ACME OIL, the only family safety burning oil in the market.

Office: Coal Exchagne, Wyoming Ave. Works at Pine Brook.

Wm. Mason, Manager,