Social and Personal

THE Wyoming Valley Country club will play the first of the matches today with the Scranton Country club on the links here. The Scranton team will be made up from the following: J. H. Brooks, F. C. Fuller, T. H. Watkins, James Blair, jr., H. C. Shafer, W. J. Torrey, J. L. Peck, T. R. Brooks. The entertainment committee will furnish tea.

A tally-ho will meet the Wilkes-Barre team at the 1.20 Delaware and Hudson train this afternoon to take the visitors out, and will return at 3 p. m. to the corner of Vine and Washington to convey members to the Country club.

Miss Emeline K. Richmond will give a lecture on the subject, "My Journey Through Palestine, Illustrated," next Thursday night, October 10, at the North End Young Women's Christian association rooms. Miss Richmond is a most pleasing speaker, and has something to say worth hearing in this delightful reminiscence of a trip to the Orient.

Announcement has been made of the engagement of Frank E. Donnelly, of this city, and Miss Jean Lee, of Wilkes-Barre. The wedding is to be celebrated in November.

William F. McHale, of Olyphant, and Miss Mary McLain, of Hyde Park, were married on Wednesday at St. Patrick's church. Miss Frances McLain was bridesmaid, Mr. Michael Cummings, of Olyphant, was best man. The ushers were Messrs. Edward McLane, Michael Cavanaugh, Edward Gilleran and Richard Lonergan.

Mrs. C. G. Jacobs, of Dickson avenue entertained a large party of young people in honor of Mr. Alex McKee, of Pottsville, on Tuesday night.

The first of the parlor talks on Egyptology to be given by Miss Susan E. Dickinson will take place Thursday afternoon, October 24, at the home of Mrs. Thomas Dickson, on Washington avenue. The others will be held at the residences of Mrs. T. H. Watkins, Mrs. H. M. Boies and Mrs. R. J. Bennell. Tickets may be had by addressing Miss Victoria Broadbent, 1020 Mulberry street, or Miss Dickinson, 633 East Market street. The price for the course is $2, single tickets, 50 cents.

The annual donation day at the Home for the Friendless will be October 24 and 25. A feature of the first day's close will be a fine entertainment, when Madame Lenore Thompson will sing English ballads, and a well-known elocutionist will recite.

Miss Anna Miller, manager for Emil Paur and the New York Philharmonic society, was in the city yesterday looking over the field for a great concert in January. Miss Miller was manager for the Theodore Thomas orchestra for several years, and also managed Josef Hoffman on his last American tour. She is one of the very few successful women managers in America.

The Wanita Club, which by reason of college and other exigencies is now reduced to the number of four, has arranged for a series of Saturday matinees which will be in the way of dances at Guernsey hall. The committee consists of Messrs. Davis, Leon Griffin, Archie Deans and Ralph Allen. The first matinee will be held this afternoon. The invited guests are the following: Misses Grace Atherton, Iris Burns, May Blanchard, Clare Brewster, Charlotte Brandow, Nellie Brown, Edna Caryl, Jessie Cavell, Kate Chase, Jessie Calender, Ethel Clark, Louise Davenport, Bessie Doster, Jeannette Davis, Anna Edwards, Christine Fellows, Bertha Fellows, Alida Fellows, Maud Florey, Bessie Fromfelter, Bella Feinberg, Kittie Fish, Mary Greeley, Gertrude Guild, May Hackett, Bessie Harrington, Verna Horn, Hada Hunter, Julia Henwood, Ethel Hutchings, Flora Kitner, Helen Luce, Anne Lewis, Eva Lewis, Flora Lewis, Beatrice Morris, Trystine Morris, Fanny Mears, Laura Meldrum, Helen McKee, Florence Nye, Daisy Perry, Lizzie Palmer, Jane Russell, Elizabeth Rose, Clara Salmon, Louise Strohecker, Jennie Smith, Mary Smith, Marion Smith, Ethel Shoemaker, Louise Thompson, Emma Vail, Helen Vail, Ethel Vipond, Jessie Welsh, Charlotte Zurfluh; Messrs. Fred Atherton, William Berry, John Burns, Frank Coleman, Frank Cooper, Clarence Calender, Stephen Dawes, George Daniels, George Evans, Ben Eynon, Stuart Farries, Robert Fish, Floyd Fuller, Roy Gillespie, Ralph Gilespie, Fred Gunster, Burnham Guild, Donald Gulick, Max Jessup, Myer Kabatchnick, William Kann, Robert Luce, George Lewis, Farnham Mears, Edward Morse, William Matthews, Austin Moore, William McKee, Clarence Osland, Mac Phillips, Walter Phillips, William Pearson, George Payne, Leonard Ritenhouse, Arch Saxe, William Shurtleff, Bruce Shotten, Francis Stone, Louis Sylvester, Melvin Snyder, Percy Shires, Henry Twining, Tracy Tingley, Allen Thayer, Edwin Weisenfluh, Paul Williams.

It would not be easy to decide as to the grades of feeling experienced by the people of this city over the death of the president. That the grief was genuine and universal was manifest on every side. Perhaps no person suffered with keener sorrow than General Manager R. B. Williams, of the Ontario and Western railroad. Mr. Williams is an Ohio man, a native of Cincinnati and one who was on such familiar terms with the president that his visits have been informal at the McKinley home for many years. It was but two seasons ago that his daughter was a guest at the white house for a week. Consequently to him the cruel end of William McKinley was not only a source of deepest grief for the president but also for the man.

Mr. Williams in a life connected with great railway enterprises has come into closest relations with many men of eminence. Three presidents, Grant, Hayes and McKinley were dear and personal friends. His wife was a bridesmaid at the marriage of Rutherford B. Hayes and Mr. Williams and the president went on annual fishing tours together almost to the end of the latter's life. Mr. Williams was groomsman at the wedding of Senator Joseph Foraker and thus through a busy existence his own ways have met pleasantly the ways of many of the most famous statesmen of the nation.

"With one exception," said Mr. Williams the other day, "the death of McKinley is the greatest grief I have ever known."

The listener remembered in silence that "one exception," the gentle, invalid wife, who, to the sad day last summer when she went away forever, received the devotion of years, a devotion not less marked in its beauty and intensity than that shown by our martyr president for the invalid wife of his love.

The marriage of Miss Clarke, daughter of General Superintendent T. E. Clarke, of the Delaware, Lackawanna and Western, to Charles Halleck Van Campen will take place on Tuesday at the home of the bride's parents, on Jefferson avenue.

Mr. Sumner Salter, who has been for two years past connected with the Hardenbergh School of Music and Art, will resume his teaching on Monday, the 7th inst. Mr. Salter is among the best known musicians of our country, and is a composer of merit. Besides his connection with the Hardenbergh school of this city, he is in charge of the music in Cornell university. He also has the distinction of having given three organ recitals in the Temple of Music at the Pan-American during August.

Mr. and Mrs. Charles L. Mercereau announce the engagement of their daughter, Josephine Lea Mont, to Professor Frank B. Littell, of Washington, D. C. The engagement comes as a surprise to many friends of both young people. Miss Mercereau is a most talented and attractive young lady with a wonderful artistic ability. Mr. Littell is one of the young men whom Scranton is proud to claim. He has long occupied an important position in connection with scientific work in Washington and his recent appointment to a high place in the navy department comes as the true reward of merit entirely outside of any political influence.

The Ladies' Aid society of the Green Ridge Presbyterian church will have a unique and beautiful entertainment next Thursday and Friday night in the church parlors. It will consist of a series of tableaux from Hiawatha, with descriptive recitations and music. The affair will be in charge of Mrs. Juniata Salsbury, formerly a resident of Scranton, who is particularly talented in the supervision of society entertainments. A number of the best vocalists of the city will appear during the programme, and the stage setting, costumes and other details will be fascinating in effect.

The managers of the Home for the Friendless will be entertained next Wednesday at the home of Mrs. James P. Dickson, at Dalton, where they will have the beautiful time traditional with such visits in the past. They will leave on the 10.20 train, returning in the afternoon.

Movements of People

Ira Mitchell, of this city, is at the Pan-American.

Captain and Mrs. Dolph Atherton are at the Pan-American.

Mr. and Mrs. A. S. Baker were at the Pan-American last week.

Mr. and Mrs. Bayder, of Delaware street, are attending the Pan-American.

Robert L. Schultz has returned to Jefferson Medical college at Philadelphia.

Mrs. Sol Alsberg, of New York, is visiting Mrs. Joseph Levy, on Vine street.

Rev. C. H. O'Neill, of Tunkhannock, was the guest of Dr. Talieson Phillips this week.

T. M. Miller, of Washburn street, returned yesterday from Philadelphia and Atlantic City.

Mr. Seibert Weinert and Henry Bellsheimer are spending a week or ten days at the Pan-American.

Miss Ward, of Monsey avenue, left yesterday for New York, where she will study kindergarten.

George W. Sanborn, of Penn avenue, left for Philadelphia this week, where he will reside in future.

Mrs. Van T. Hindman, of Chambersburg, Pa., is visiting her daughter, Mrs. A. S. Baker, on Clay avenue.

Miss Lulu Knight, of Newton, Kans., is the guest of her cousin, Mrs. C. B. Gardner, of Capouse avenue.

Miss Lina Penner, Mr. J. A. Foster and daughter, Carrie, have returned from a visit at the Pan-American.

Station Master P. F. McCann, of the Lackawanna railroad, is spending a few days in Buffalo, N. Y.

Charles Stocker and family, of Lackawanna avenue, have returned home from Buffalo and Dunkirk, N. Y.

Miss Catherine Phillips, of Philadelphia, is visiting her former classmate, Miss Mary Bowan, of Luzerne street.

Mr. and Mrs. Joseph Speicher announce the engagement of their daughter, Clara E., to Mr. Edward J. Stonbevard.

Miss Margaret Riley, of Binghamton, has returned home, after a visit with the Misses Annan, of Luzerne street.

Miss Helene Wiedenmayer, of Newark, N. J., is the guest of the Misses Emma and Josephine Koch, of Madison avenue.

Mrs. W. S. Beck, of Towanda, is a guest at the home of her parents, Mr. and Mrs. John Reese, of Washburn street.

Mr. and Mrs. Egbert G. Reed, of Binghamton, are guests at the home of Contractor George Cooper, on South Hyde Park avenue.

Rev. D. D. Hopkins, pastor of the First Welsh Baptist church, spent last week at the Pan-American, Niagara Falls and Toronto, Canada.

Mr. W. R. Bell, of Washington, D. C., some years ago associated with Mr. Sam E. Hudson in the publication of the Scranton Times, was in the city this week.

Martin P. Walsh, of Parsons, for the last year a student in the law office of O'Brien & Martin, has gone to the law department of the University of Pennsylvania to further pursue his studies.

J. A. Hansen, chief clerk to Superintendent Hixson, of the bridges and building department of the Lackawanna railroad, has returned to his duties, after a few days at the Pan-American exposition.

Dr. and Mrs. M. C. Dickson and Miss Sue Johnson, of Easton, Pa., are visiting friends and relatives in this city. The doctor is a retired officer of the United States navy, ranking as rear-admiral.

David E. Daniels, of Lucas, Ia., is the guest of David E. Johnson, of South Main avenue. He was a resident of this city many years ago, but left in 1857 to seek his fortune in the west. He is now a leading merchant in Lucas.

THE EXILE TO HIS WIFE.

(This exquisite poem was written by Joseph Brennan, a young Irishman, identified with the tragic events which culminated in the arrest and execution of Robert Emmet. He fled to America and settled in New Orleans, where his great talents soon found profitable employment. His young wife, whom he left in Ireland, and to whom the verses were written, joined him in New Orleans, and, happily reunited, they spent the rest of their lives there.)

Come to me, dearest, I'm lonely without thee
Daytime and nighttime, I'm thinking about thee;
Night time and daytime, in dreams I behold thee,
Unwelcome the waking which ceases to fold thee.
Come to me, darling, my sorrows to lighten;
Come in thy beauty to bless and to brighten;
Come in thy womanhood, meekly and lowly,
Come in thy lovingness, queenly and holy.

Swallows will flit round the desolate ruin,
Telling of spring and its joyous renewing,
And thoughts of thy love, and its manifold treasure,
Are circling my heart with a promise of pleasure.
O spring of my spirit! O May of my bosom!
Shine out on my soul, till it burgeon and blossom;
The waste of my life has a rose-root within it,
And thy kindness alone to the sunshine can win it.

Figure that moves like a song through the room;
Features lit up by a reflex of heaven;
Eyes like the skies of pure love, our mother,
Where shadow and sunshine are chasing each other;
Smiles coming seldom, but childlike and simple,
Plashing in each rosy cheek a sweet dimple—
Oh, thanks to the Saviour, that even the seeming
Is fair in the exile to brighten its dreaming!

You have been glad when you knew I was glad, dear!
Dear, are you sad now to hear I am saddened?
Our hearts now answer in time and in tune, love,
As octave to octave, and theme unto theme, love.

I can not weep but your tears will be flowing,
You can not smile but my cheeks will be glowing,
I would not die without you at my side, love;
You will not linger when I shall have died, love.

Come to me, dear; see I die of my sorrow,
Rise on my gloom like the sun of tomorrow;
Strong with and soul as the words which I speak, love,
With a song on your lips and a smile on your cheek, love.
Come, for my heart in your absence is weary—
Haste, for my spirit is sicken'd and dreary—
Come to the arms which alone should caress thee,
Come to the heart that is throbbing to press thee!

SCIENTIFIC SALAD

"Inaccurate knowledge is a dangerous thing. So in all things let us be accurate."

Readers of the Salad would greatly aid me in my task by asking questions (not necessarily for publication), which if possible will be answered in full in an early issue of the Weekly Salad and their receipt acknowledged immediately by mail. All such communications must, however, as a matter of course, bear the writer's correct name and address, as otherwise they cannot be taken into consideration.

A CORRESPONDENT of the Scientific Salad sends me the following communication:

"I am a constant reader of your 'Scientific Salad,' and as you request readers to ask questions, would like you to give some advice how public speakers and singers can keep their throats and voices in healthy condition.

"Very truly yours,
"C. F. B."

After due consideration of the question propounded by this reader of the Salad I feel that the field to be covered in answering in detail the question was so large that I could do no better than to occupy my allotted space by giving excerpts from a paper on the subject which I prepared last winter and which was read at the meeting of the Pan-American Medical Congress, in Havana, Cuba, last January, and which will answer in a general way the question of C. F. B.

Man, in his arrogance, which prompts him to proclaim himself the lord of creation, deviates more and more from nature in his progress of civilization, and the more civilized he becomes the more artificial he is, and the further removed from what nature intended him to be. But nature resents and punishes sooner or later any interference with or non-observance of her unfringeable laws; as every student of nature, every philosopher ancient, mediaeval, or modern, knows and proclaims, and therefore, whatever is artificial, whatever is strained and sought for to produce an artificial effect is unnatural, and as such, harmful to the individual, as well, as contrary to art, which is nothing but the idealization of nature, if such an expression is allowable, and consequently the dire results, in our branch of art, of man's really inferior but egotistically superior knowledge, show themselves in the cracked voices we hear in concerts and churches, and in the pale, emaciated forms barely hidden by the flowing draperies of the Grecian toga of our modern devotees to Delsarteism.

Man, gifted with articulate speech, the only distinction from and sign of superiority over the rest of the animal creation, lets this gift of nature common to all peoples, derived in its primitive form from nature, from nature's teachings in the shape of natural noises and sounds, and beautified in the localization of these very natural noises.

This gift, articulate speech, consists in the expression of man to man of thoughts, ideas, desires and emotions, and as such the mere imitative of natural noises and sounds, without idealization of their realism, will not and could not express abstract ideas, and heartfelt emotions, nor could it impress with and call forth similar or indentical mind pictures.

The mind of the auditor is impressed by the musical flow of language, the rhythmical melody of speech, and by the uninterrupted sequence of ideas, all of which in harmony produce a sensation of satisfaction and call forth his higher emotions. For this reason rhetoric is counted as one of the highest branches of fine art.

As there are in all other branches of the art, certain fundamental principles more or less scientific, and also ethical as well as conventional rules, which form the basis upon which the artistic production rests, and which should be thoroughly understood and correctly applied by the artists, as also there are scientific, ethical and conventional laws governing the art of rhetoric or voice production.

Voice production in speech or song is the result of the combined co-ordinate action of a number of different organs. Without going into unnecessary and tedious details of descriptive anatomy, I may liken the human voice to any of the wind instruments, say a church organ. There we have first the bellows with its wind chest filled with air, by the action of an engine or man, representing the lungs and windpipe with the muscles of respiration.

Then we have the pipes arranged in stops or registers, which "speak" when the valves from the wind chest are opened, and the tongues are made to vibrate by the air current. This portion of the instrument is represented in the human body by the larynx, with its vibrating vocal cords. The different sets of pipes changing the quality of the sound in the organ are represented by the action of the muscles of the larynx, pharynx, and mouth stretching the vocal chords, changing the size and shape of the cavities of the throat and mouth, thus producing by resonance the change of quality of the voice.

The organist who pulls the stops depresses the keys and treads the pedals actuating the valves, and thus producing melody and harmony, is represented by the mind, and the memory of sound. He may be blind and know nothing of the mechanism nor of the different functions of the parts of the instrument, but can still produce harmony and melody; but let him be deaf from childhood, not having the memory of sound, he cannot play the organ. So the mind, without knowledge of the names or actions of the muscles, but endowed with the memory of sound, can and does, naturally and easily set in motion the different parts of the vocal organs and thus produce song and speech.

Thus it is seen that the three factors co-operating in voice production are, in the first place, the mind of the singer or speaker; secondly, the larynx, with its tone-producing and vibrating vocal chords in connection with the resonant cavities of the windpipe, the pharynx, the mouth and the nasal cavities, and finally the lungs with the complex mechanism for producing the air pressure necessary to start the vibrations of the vocal chords.

Space forbid to enter into a detailed description of the voice producing parts and their anatomy, nor is it necessary, as that branch of knowledge has been so assiduously studied for years by all who devoted themselves to vocal culture. But a few words explaining the influence exerted upon the voice by the resonant cavities and a short explanation of the physical acoustic laws governing this influence will not be out of place, before entering into the details of the subject proper, as indicated by the above question.

We all know, since the great physiologist, Helmholtz, pointed out the facts, that the mere vibratory motion of any vibrating substance, although it may transmit its motion to the outer air and thus produce sound waves, cannot and does not impress the sense of hearing with the sensation of a sound loud enough so that the quality of this sound can be appreciated. Only when a large amount of air is set into undulatory action together with the vibrating substance do we hear the sound as such, and are able to appreciate its quality, provided that the vibrations are not less than 16,000 nor more than 40,000 per second.

In voice production the vibrations of the vocal cords are communicated directly to the air contained in the cavities of the windpipe, pharynx and mouth, and indirectly to the air contained in the nasal cavities. In this manner a large amount of air is set in vibrations, a large sound wave is produced, and the ear of the hearer is impressed with the loudness and quality of the sound. The quality of this sound depends, as is well known, upon the peculiar conformation of these cavities together with the individual facility of action of the muscles of the larynx itself aided by the indirect resonance due to the nasal cavities. If these sound waves are irregular and non-periodic, the result of their impression upon the ear is that of noise, while the more regular and rounded the waves are, the more musical is the sound we hear. In voice production, as in other wind instruments, not only the individual quality and loudness of the sound are produced by the action of the resonant cavities in connection with the vibrating vocal cords of reeds or lips, but also the roundness and beauty of the tone itself.

This musical quality, as distinguished from noise, is due to the perfect attuning of the resonant cavities to the sound produced by the vibrating portion of the instrument and consequently the more perfectly the pitch of these cavities is adjusted, to be in harmony, with the pitch of the reed or cords, the more musical the sound; and the greater the discrepancy between the two, the nearer will the sound approach towards the sensation of noise and the harsher the tone.

Anything, therefore, in voice production which materially interferes with the perfect co-operation of the different parts of the vocal apparatus, will cause a dimunition in the loudness of the vocal sound, and in its musical qualities. This attuning of the resonant cavities is produced by the action of the different muscles in decreasing or increasing the capacity, as well as by changing the opening of the mouth through which the sound waves produced within these cavities are communicated to the outer air. These sound waves within the resonant cavities are what are termed "stationary waves." And in consequence the whole volume of air becomes a self-sounding body, fast as a vibrating string, or as the air contained in a drum, in the latter case the stationary vibrations are produced by the non-musical top of a stick. From the above short resume of the principal acoustic laws bearing upon voice production, the art of singing and speaking resolves itself into two very simple but fundamental principles, namely, first, the perfect attuning of the resonant cavities to the pitch of the vibrating vocal cords, so that they both together become a self-sounding instrument, and second, the absolute avoidance of any disturbing factor which might, in a greater or less degree interfere with the stationary vibrations of air in the resonant cavities, and thus prevent the air in them from becoming self-sounding. The first one of these principles comes natural to a certain degree to every one particularly in articulation, but in pure vocalization it must be educated and cultivation of the muscles which change the size and shape of the resonant cavities, and the opening of the mouth in order to produce a quick and perfect attuning of these cavities to the pitch of the vibrating cords, consists the art of vocal culture.

The second proposition, namely, the avoidance of a disturbing element, consists in the regulation of the air current necessary to set the vocal cords into sonorous vibrations without stuphus pressure, so that no air current will disturb or interfere with the stationary vibration in the resonant cavities.

Every one who has ever watched a sleeping child, must know by experience that the act of respiration is essentially an automatic one, and not necessarily under the control of the will; if such were the case the child would die for want of breath because will power is suspended during sleep. In the same way every one who is a close observer of his own sensations, knows that position of the body greatly influences the facility of breathing, and unconsciously we assume such positions in the hours of waking or in sleep which will give the greatest freedom of motion to the respiratory muscles.

For our purpose, however, it is necessary to examine the action of these respiratory muscles in respiration a little more closely than is generally done; in order to substantiate the assertion that "forced" and therefore unnatural breathing is deleterious not only to the art of vocalization, but also to the health of the individual, and is the main reason why singers and public speakers so frequently suffer from throat diseases.

All physiologists agree that the process of respiration is a purely mechanical one, and consists in the active expiration and the passive inspiration, that is to say, the contraction of the muscles between the ribs draw the chest walls together and together with the relaxation of the diaphragm, diminishes the size of the chest cavity from below, and in doing so the lungs are pressed upon, like a rubber ball is pressed by the hand, thus expelling the air contained within; while the relaxation of these same muscles and the contraction of the diaphragm increases the size of the chest cavity, thereby producing a partial vacuum within the lungs into which the atmospheric pressure forces the air to fill up the vacant space, and this we call inspiration. The inherent contractibility of the lung tissue itself aids in the expulsion of the air in expiration, and the action of the smaller internal, intercostal muscles by ejecting and rotating the ribs upward and outward facilitate the rapid expansion of the chest, so also is the diaphragm pushed back into its relaxed condition by the release of pressure upon the abdominal organs below. This counteracting of the different muscles in respiration is the one factor which enables us by the will power to regulate the rapidity with which the air current rushes into the lungs, or is forced out from them, and also enables us together with the aid of the vocal cords in regulating the amount of air pressure necessary for voice production, both in speaking and in singing. It will thus be seen without going into further details that a co-ordinate action of all these muscles is necessary in breathing during voice production, and that any one set of muscles alone employed, wilfully, must necessarily be fatiguing, and therefore injurious. We all know, for instance, that stammering is nothing but a want of co-ordinate action of the muscles of respiration, themselves, and, also, in connection with the muscles of articulation. If a muscle of respiration, such as the diaphragm, alone is employed for the purpose of filling the lungs with air and producing the expiratory air current in the measured and rhythmical flow necessary for singing and speaking, without the aid of the inhibitory action of the intercostal muscles, its work must necessarily be very much greater than normal, and the organs of the abdomen below the diaphragm are pressed upon so forcibly that, particularly in woman, this repeated downward pressure gives but too often rise to displacement and consequent chronic disease of her pelvic organs.

And further, any one muscle alone, although it may be able to do the work of its fellows, when thus employed soon becomes fatigued and what is called in science the muscular sense, by which we are able to regulate automatically or by will power the amount of contraction and relaxation becomes greatly lessened. Therefore, if the diaphragm alone is employed for breathing, neither the rapidity of the respiratory movements nor the air pressure can be regulated for any length of time with that amount of nicety and delicacy which is so necessary in vocalization, for, as I have already pointed out, too much pressure destroys the stationary waves in the resonant cavities, and thereby lessens the quality and volume of the vocal sound; while not enough pressure prevents the distinctness of consonants. As the taking of breath in reading is the counterpart of punctuation in writing, and as sentences are not of equal length, the breath must be regulated in such a manner that the audience is not disturbed by gasps.

If a adepts of the manipulation of the breath were not possible, how, I ask, could any one read intelligently and impressively such sentences as I have intentionally made use of in the introductory part of this paper. Fatigue of any portion of the body produced by immediate muscular effort has its influence upon the mind and through the latter upon the rest of the body, so that, fatiguing of the diaphragm, if often repeated, will produce disease in the larynx, as all laryngologists well know.

Gestures are the natural and automatic means of emphasizing speech, and as such, being chiefly executed by the arms and hands, perform a secondary but not less important part in elocution by aiding the respiratory muscles of the chest by their motion alone and all the respiratory muscles by obtaining ease of position for the body and thus freedom of respiration. Unnatural and therefore strained gesticulation, studied with a view to illustrate the meaning of the spoken words, in most instances defeats its object and interferes rather than aids respiration, and in doing so is again harmful to the individual. By its evident short for effect it becomes frequently ludicrous, and thus is injurious to our art, as such.

Aristotle says that the art of delivery, where ever it is reduced to method, "will perform the function of the actor's art," adding that "the dramatic faculty (gesticul) is less a matter of art than of nature." For is not he acknowledged the best actor who does not appear to act on the stage?

Carl Seiler, M. D.

MUSICAL GOSSIP.

The choral competition at the eisteddfod to be held on Thanksgiving day at the North End brings to mind the eisteddfod held in the old market house at Wilkesbarre on St. Patrick's day, 1851, when the Plymouth choir under David Davies won the prize. J. R. Thomas, editor of New York city, being the commissioner. It was a competition to be proud of, for most all the choirs were in the field and under excellent conductors. The choruses being "The Heavens Are Telling," from Haydn's "Creation," How is an opportunity for the acting conductors of this community to demonstrate their ability, for the above chorus is to be the chief choral selection of the North End Eisteddfod.

J. T. Watkins reports encouragingly concerning the opening of his studio for the coming season. Voices are given a splendid test here.

The choir of the First Presbyterian church will render the following music at tomorrow's services:

Hymn, Anthem, "O Paradise" ..... Brackett
Solos and Choir.
Baritone Solo, "Preghiera" ..... Tosti
Mr. J. T. Watkins.
Anthem, "Come Holy Spirit" ..... Berwald
Solos and Choir.
Trio, "Lift Thine Eyes" ..... Mendelssohn
Soprano, Alto and Tenor.

The first reopening vocal and instrumental concert of the Scranton Liederkranz will be held in Music hall, Thursday, October 10, at 8 p. m. The Liederkranz, under the direction of Theodore Heuberger, and assisted by Baker's augmented orchestra, will render the music. Some of the selections rendered at the songfests held at the Pan-American, in June, will be sung. During the latter part of November the society will produce the opera "Der Schlagbaum," by Ellis Lorenz. Below is a programme of the concert:

Auber ..... Overture to the opera, "The Diavolo"
Orchestra.
Wagner, Hans, op. 12, "Greeting to the Forest" ..... Liederkranz.
Mascheroni, Angelo ..... "For All Eternity"
Tenor solo, Mr. Fred Emrich.
Nessler, V. E., Op. 89 ..... "Parting of the Day"
Orchestra.
(a) Jungst, Hugo, Op. 41, No. 3.
Serenade ..... "Adieu"
(b) Engelsberg, E. S. ..... "Greeting"
Liederkranz.
White, Mardi V. ..... "King Charles"
Tenor solo, Mr. Fred Emrich.
Neidlinger, Wm. H. ..... "Scenes from Childhood"
(a) Schlitz, Emil ..... "At Home Again"
(b) Dobbs, Johannes ..... "At Home Again"
Liederkranz.
Flotow, Carl, Op. 11 ..... "The Shamrock"
Ballad for Male Chorus, Baritone Solo and Orchestra.
Baritone Solo ..... Mr. Fred Hay

A committee's services the following selections of music will be used in the Second Presbyterian church:

MORNING.

Organ, prelude ..... Guilmant
Quartette, Duo, for Trio, "Redeemer of Heart" ..... Barlow
Misses Black and Gilmartin, Messrs. Gilbert and Morgan.
Offertory Duet, "The Lord Is My Light" ..... Buck
Miss Black and Mr. Gilbert.
Organ, postlude—Prelude and Fugue in C minor ..... Bach

EVENING.

The choirs under will unite with the quartette for the evening service.

Organ, prelude ..... Capocci
Anthem, "The Lord Is My Rock" ..... Woodward
Quartette and choir.
Offertory Organ solo, Pastorale ..... Bridge
Quartette—"In Heavenly Love Abiding." ..... Langdale
Organ, postlude ..... Dubois
Mr. J. M. Chance, organist and director.

Arthur Hackman, who went abroad five years ago for the purpose of several of New York's wealthy people, will return in October for a tour of this country. He comes home prepared to take rank with the great artists who have set the pitch so high that one of mediocre ability would stand no chance of attaining the recognition that awaits young Hackman. The critics of Germany have given him their unqualified praise in language so fervent and positive that the natural curiosity of the musical world, while expecting great things from him, is strengthened into real anticipation. He made several tours of Germany with the Berlin Philharmonic orchestra last spring. He has gained a splendid technique with a most poetic temperament, showing him to possess all the buoyancy and cheerfulness of a young nature, coupled with a seriousness necessary for well balanced interpretations of the great masters.

Of the several violinists of note who will claim the attention of American music lovers and critics this season, the name of Esther Fee will undoubtedly be quite as conspicuous as any. A western girl by birth, gifted with an extraordinary talent for the violin, she has, after a most rigorous course of study abroad, chiefly in Paris, succeeded in bringing the critics of Paris and London to an unqualified acknowledgement of her artistic worth. In addition to gaining her as an artist they have invariably volunteered upon her great beauty and magnetic stage presence, which nowadays counts for so much for success, particularly in a woman's artistic career. Miss Fee will make her American debut in her own concert at Carnegie hall, New York, Nov. 18. She will be assisted by the Paur symphony orchestra, Emil Paur, conductor, and Miss Jessie Shay, pianist.

The following musical selections will be rendered at the morning and evening services tomorrow at Elm Park church, under the direction of Mr. J. Alfred Pennington, organist and choir master:

MORNING.

Organ—Prelude in G Major ..... Bryson
Choir—Anthem, "How Long Will Thou Forget Me" ..... Pfluger
Organ—Elevation in A flat ..... Guilmant
Soprano solo, "There Are Ties" ..... Goal
Miss Elizabeth Thomas.
Organ—Postlude in G minor ..... Bach

EVENING.

Organ—Prelude, "Heaven and Earth Display," (from "Athalie") ..... Mendelssohn
Choir—Anthem, "The Sun Shall Be No More Thy Light by Day" ..... Woodward
Organ—Larghetto in E flat ..... Whitney
Duet, "I Will Magnify Thee" ..... Marsh
Mrs. Lenore Thompson and Mr. Warren.
Choir—Hymn, "Hark! There's Some One Knocking" ..... Irvin
Organ—Postlude in D minor ..... Bach

Elm Park quartette—Miss Elizabeth Thomas, soprano; Mrs. Lenore Thompson, contralto; Mr. Alfred Wooler, tenor; Mr. Phillip Warren, bass.

One of the most interesting artists who will be heard in this country this season will be Electa Gifford, the operatic soprano. Miss Gifford is the possessor of an unusually high voice, singing "C" above high C with perfect ease and is besides an artist in every sense of the word. Being as thoroughly equipped in concert, oratorio and recital work as in the operatic. After spending three years in study with the best teachers of Paris, she was engaged as prima donna soprano with the Royal Opera of Holland, where she had nine months of continued success, she will fill numerous concert and recital engagements in America and in May will return to Europe for the purpose of filling a short operatic engagement and later will sing in London.

She will be the soloist with the Boston Symphony orchestra in several concerts in the east in December, and will then go to the coast on a concert and recital tour. According to present bookings she will travel between now and the first of June over eighteen thousand miles.

USE SOME COMMON SENSE IN SICKNESS

Take the Only Remedy That Is Guaranteed to Effect a Cure!

DO NOT BE FOOLED BY QUACKS!

They Are Dropping by the Way While the Great Work of Paine's Celery Compound Goes Steadily on.

If ever a person needs to exercise the God-given quality of common sense, it is when he begins to be sick.

One can afford to be stupid or freakish, or careless and frivolous when well. There is no man so poor, if he has his health, and his nerves are in good order, his muscles sound, and his stomach normal, who cannot correct his mistakes.

But the moment one falls sick—when as sure as fate, disease with its mild beginnings, if not promptly checked, is bound to develop into serious illness—there is no longer time to experiment or blunder.

The experience of the world has shown that in every case of sickness resulting from impaired nerves and impure blood, Paine's celery compound does immediate and effective good. For the last ten years the thousands of authentic reports of individual cases have multiplied, until it can be absolutely said that in no one case does this great remedy ever fail to benefit, and if taken promptly, to cure!

And yet during that time a hundred worthless nostrums under patented catchy names have been foisted upon the public, and some of them for a brief period have had large sales. But every one of them having been tried has been found sadly wanting, and after their unscrupulous proprietors have made all the money they could in defrauding the well and seriously harming the sick, these quack medicines and their catchy, silly names have disappeared from view. There is a connection being sold in this state today, where its speculative advertising was begun a year later than in other states, a year or two ago, which has gone the way of its predecessors so rapidly that in every section of the country where it was first exploited, the sales have dropped off as rapidly as they began, and the obscure company behind it finds it no longer possible, even by the most sensational methods, to create any demand whatever for it.

Unlike all these and other such preparations, Paine's celery compound has stood the test of time and experience. It is not a patent medicine; it is the discovery of one of the greatest physicians the world has had, probably the most successful practitioner in this country, whose reputation was already established as a specialist in nervous diseases, and who was and is the foremost authority in the world on the diseases of the blood and nerves, Prof. Edward E. Phelps, M. D., LL. D. As distinguished in his way as his kinsman, that other great Vermonter of the family of Phelps, who as our recent minister to the Court of St. James so ably earned the title of diplomat and statesman.

In these last ten years, the proprietors of Paine's celery compound have been sending this greatest of all prepared remedies to the four quarters of the earth, in larger and larger shipments, relieving and curing the sick, restoring the weak and depressed to health and strength, making it possible for many and many a person to live, who could find no relief in well-intended prescriptions, or antiquated and worthless sarsaparillas and nervines.

In these years that have seen so many quacks come and go, one so-called medicine was put up by no more experienced a hand than a pushing Philadelphia real estate dealer; another has been and is now run in part by a group of sharp newspaper men; another which originated as a pleasant thing for colds, has added not to its virtues, but to its schemes of advertising, until it has become in the minds of its projectors a cure for all the ailments under the sun—and such instances might be multiplied. Don't touch them!

All these have had, or are having their day, while the demand for America's greatest family remedy—a real remedy for real ills—an effective tonic and honest invigorator, has not suffered from the attempted substitution of other preparations. Paine's celery compound is a medicine that cures the sick, and no high class druggist ever attempts to induce a customer to take anything in its stead.

Paine's celery compound has gone on steadily gaining in fame these years because those who have tried it have gratefully sung its praises, and in every community in the country have by word of mouth spread its fame.

According to the well known ethics of reputable physicians, this prescription was at the very outset freely presented to physicians in good standing, and the formula is gladly given them today.

For that reason Paine's celery compound has never been included among patent medicines. Coming from so big a source, and so searchingly tried and recommended, physicians have long employed it as unhesitatingly as they used their official preparations.

It drives the poison germs of deep-seated disease from the blood.

It brings buoyancy of spirit in place of lassitude and despondency.

It allows the overtaxed system to start fairly on the road to health.

It procures the sleep so necessary to brain and nerve centres.

It strengthens.
Invigorates.
Gives new tone to the system.
Makes the blood healthy.
Is food for the nerves.
It makes people well!

Thousands have been benefited, thousands have been cured by Paine's celery compound, when everything else has failed.

Monday Bargains

Warm Soft Outings, 7c value	5c
Fine Soft Outings, 8c value	6c
Very Heavy Outings, 10c value	8c
Eiderdown Outings, best made	9c
Printed Fleece Back Suitings	10c
Flannelettes, yard wide	12½c
Cotton Blankets, pretty borders	59c
Cotton Blankets, all-over fancy stripe	85c
Grey Cotton Blankets, special	59c
All Best Blue and Gold Prints	5c
Silkaline for Comforts	6½c
Good Brown Sheeting	4c
Extra Fine Brown Sheeting	5½c
Cream Shaker Flannel	4c
Unbleached Canton Flannel	4½c
Curtain Scrim, new stripes	4½c
Turkey Red Table Damask	19c, 23c, 25c
Cotton Crash, Russia finish	3½c
Stevens' Pure Linen Crash, 6c, 8c, 9c, 10c.	12½c

DRESS GOODS.

Granite Dress Goods, all colors, yard wide	25c
Homespuns, all wool, greys, blues and browns	39c
Fine Venetians, all wool, 40 inches, plain colors and mixtures	48c
Storm Serges, hard finish, 40 inches	48c
Cheviot Serges, all colors	50c
Double Back Skirtings, 56 inch, extra heavy,	$1.00

Mears & Hagen

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