Musical Gossip.

PROBABLY no musician in local fields is more widely known than Madame Timberman-Randolph, whose success in voice culture has been uninterrupted since she located in this city several years ago. Although confining her efforts almost exclusively to her vocal pupils, Madame Randolph takes great interest in the musical progress of Scranton, and has been identified in nearly all of the enterprises of magnitude that have established Scranton's reputation for success in musical undertakings. In conversation with a Tribune representative, Mme. Timberman-Randolph was enthusiastic in speaking of the musical progress of Scranton.

"Won't you tell me about your musical career?" was asked.

"Really," replied the artist, "that subject has been so often and so completely written about that I have nothing new to tell. You see the longer one lives, the further one grows away from self."

"At present, in what does your interest pre-eminently center?"

"Singing is sometimes a pleasure, but for me teaching is always and ever a passion. My dear, good teacher, Marchesi, always told me that teaching was my forte."

"Did you teach before you came to Scranton?"

"Yes, I taught several years in the Conservatory of Music, Peoria, Ill., before going to Europe. Then the four years while I was studying with Georg Henschell and singing professionally in London, I always had a class of pupils."

"What did you think of the masters in Europe?"

"Oh; (smiling) I got just what I went for. Let me tell you right here, it is my conviction that the greatest master is of no avail to a pupil that has not the sacred love of the artistic in his soul. My mother many times said: 'We cannot give out more than is in us.' So, the teacher cannot draw out more than is in the pupil. But this is true of a great and noble teacher— he helps the pupil to understand himself; he gives him the means whereby he discovers for himself the laws of art and truth. True art must be sought before it reveals itself. There is so much talk about genius, but the only genius worth having is this love for the great and beautiful, coupled with undying perseverance and labor.

"Then you think everybody cannot learn to sing?"

"Certainly not; even those persons endowed with really wonderful voices are often-times failures. While I do not underrate the value of a good, natural voice, yet I think little of it unless it is coupled with temperament and a certain elevation of mind. Voice development and character building ought to go hand in hand. Mediocre voices very often reveal unexpected possibilities, because of the development of strong character and deep mentality. In my opinion, every pupil in singing should have a degree of general culture. I shall never forget Marchesi's first question to me, when she asked pertinently: 'How many languages do you know?' It was worth many months of tuition from an ordinary teacher to sit for ten minutes and hear this great woman philosopher of the human voice expound upon the value of languages to the singer. She said: 'Just as well try to be a great singer without languages as to paint a great canvas without colors.' Maybe she is a fanatic (for eight languages are to her what two are to the average person), but by thus setting her ideals so high, she has achieved her success, and will always have a coterie of grateful pupils, in spite of all jealous deprecators."

"Do you consider the teachers in Europe better than in America?"

"By no means. I should never advise a beginner to go to Europe, because he can lay the foundation and become a good artist in America. But, as William Whitney said to me after four years' earnest study: 'Now you are ripe for Europe.' I did not go to Europe for better teaching, but for broader culture. At this point I could talk for hours on the value of environment. Suffice to say: 'We are a part of all that we have met.'"

"What do you think of the vocal talent in Scranton?"

"It is excellent. It may sound exaggerated, but it is none the less true, that Scranton has as much vocal talent as any city of its size in America. You know America leads the world in women's voices, and, moreover, the American girl has an aptitude for learning and a certain grace, which must be the delight of every good teacher."

"What are the qualifications of a good singing teacher?"

"My! that is a difficult question. Anna Lankow and many great teachers think a board of examiners should decide that question. Others say only those who teach the Garcia method should be allowed to teach. Another says you must prop the mouth open with a broken toothpick and hold the tongue down (absolutely down), with a spoon, etc., etc., to infinity. What can I say, in the face of so much wisdom? Simply this: Given the talented pupils, let the teacher be qualified to produce good singers. One thing I know, the pupil's throat should be as familiar to the teacher as his face."

Paderewski's opera had been reported but meagrely by Americans, but the few who have been so fortunate as to hear it, found it decidedly interesting. The first act, with the gypsy music and dances, is full of life, color and "go." The dances are every bit as bewitching as the dance element is in "Carmen." In the next act comes a delicious touch of tenderness in the cradle song. Passionate declamation, supported by an orchestration as full, suggestive and vigorous as Wagner's own, leads to the dramatic climax. We have seen Paderewski's orchestration before in his concerto; the opera shows his master-hand in even fuller measure.

In "Manru" he has realized the dream of modern opera, and produced a work conceived in motifs and orchestration on the most advanced lines and yet dealing with live men and women. This is what Italy, France and Germany have united in demanding. "Away with the supernatural," they cry. "Let us have human beings treated in the Wagnerian method with leit motifs and an orchestral exposition of the text."

Paderewski has accomplished all this and has even been able to preserve a wreck or so of ye olden time in the shape of a few dance and song forms so very good that he will be forgiven on their merits. Besides, and best of all, "Manru" is decidedly original, and savors of an entirely new phase of its composer's individuality.

MME. TIMBERMAN-RANDOLPH.

The following musical selections will be used at tomorrow's services in the Second Presbyterian church:

MORNING.

Organ Prelude—Choral Prelude ..... Desinayes
Choral—"O Worship the Lord" ..... Bradbury
Quartette and Choir.
Solo—"My Redeemer and My Lord" . Dudley Buck
Mr. Ralph Williams.
Offertory—Anthem, "The Son of God Goes Forth to War" ..... Sullivan
Organ Postlude ..... Mendelssohn

EVENING.

Organ Prelude—Andante ..... Mozart
Anthem—"The Lord is My Shepherd" .... Koschat
Quartette and Choir.
Offertory—Duet, "Love Divine, All Love Excelling" ..... Stuart
Miss Black and Mr. Williams.
Organ Postlude ..... Dubois
Mr. J. M. Chance, organist and director.

Mme. Nordica has not recovered from the shock received in the recent railroad wreck in the South. She has been obliged to cancel her engagements in San Francisco, but hopes to be able to keep those in Portland, Oregon. Her ailment seems to be nervous prostration.

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

MORNING.

Organ—Andante Con Moto in A flat ..... Garrett
Choir—Anthem, "Father Lead Me by Thy Hand" ..... Butterfield
Organ—Andante in F flat ..... Guilmant
Contralto Solo—Selected,
Mrs. Lenore Thompson.
Organ—"Hallelujah Chorus" ..... Handel

EVENING.

Organ—Te Deum in A ..... Wachs
Choir—Anthem, "Charity" ..... Giffe
Organ—Sicilienne in G minor ..... Bach
Choir—Offertoire, "Faith" ..... Bird
Choir—Hymn, "The Harvest Will Surely Come" ..... Geibel
Organ—Grand Chorus in D ..... Cherubin

Miss Elizabeth Thomas, soprano; Mrs. Lenore Thompson, contralto; Mr. Alfred Wooler, tenor; Mr. Philip Warren, bass.

A musical event of unusual importance and merit will occur at the Scranton Bicycle club house, Wednesday evening, February 12, at 8.30 o'clock, when Miss Mary E. Umstead, of New York, will give a piano recital, assisted by the well-known and popular tenor, Mr. Evan Williams. Miss Umstead has very recently returned from Berlin, where she completed her musical education, and is attracting great attention and favorable comment in the musical world. Of Mr. Williams, nothing need be said, he being so well-known.

Many of the admirers of Mme. Lilli Lehmann did not know that the great singer is a vegetarian until they learned that the Vegetarian society of New York had arranged a banquet in her honor for this month. Non-vegetarians have been requested to subscribe to the banquet, but they must expect to be satisfied with a strictly vegetarian menu. Mme. Lilli Lehmann began her vegetable diet seven years ago for her health and has kept it up.

The Oxford Glee club, of West Scranton, will give a concert in the Welsh Congregational church in the near future. Undoubtedly it will be one of the best ever gotten up. The talent that comprises the club is excellent.

There is a possibility that a mixed choir will be organized to compete on "Ye Nations," at the Allentown eisteddfod.

The Electric City Wheelmen will give a minstrel show in the near future.

HON. JOHN G. WOOLLEY.

World-renowned temperance orator, will deliver an address at the North Main Avenue Tabernacle, Tuesday evening, February 11. Subject, "My Own Country."

Wherever the English language is spoken, Mr. Woolley is known as the foremost worker in the great temperance reform that is being carried on throughout the world.

Theatrical.

TODAY'S ATTRACTIONS.

LYCEUM—Ward and Vokes in "The Head Waiters." Afternoon and night.

ACADEMY OF MUSIC—Savielle Dramatic company. Afternoon and night.

STAR—Little Egypt Burlesquers. Afternoon and night.

Grace George at the Lyceum.

Miss Grace George made her initial stellar appearance in Scranton, last night, as the Lyceum, in William A. Brady's production of Lottie Blair Parker's "Under Southern Skies." The house was crowded with the city's most discriminating playgoers, which coupled with the reception accorded the talented young player and her play, attested again that what pleases New York is very likely to please Scranton.

It is no surprise to Scrantonians why Miss George sprang into the forefront of New York favorites. She is artistic, in all that the term implies. Frequently, in the role she is portraying does she encounter conditions, which, to some, would be irresistible temptations to sacrifice truth for the sake of the cheaper sort of effect, but to her it seems as if even the temptation is not at any time present. Easily, gracefully, naturally, she vitalizes the character, to which she is assigned to give being, carefully avoiding the slightest exaggeration and never allowing herself to be at less than her best in the most unimportant particle of her work. Intelligent appreciation of true art, rare ability of enacting what she appreciates to be true art, and the gifts of a natural order she possesses in such bountiful miss, stamp Miss George with a seal of success.

With some managers, a pretty, soulful play like "Under Southern Skies" and a star like Miss George would be deemed all-sufficient for the exactions of the road, but with Mr. Brady everything must be in keeping with the best that combines to make up the entertainment he presents. In the matter of support, staging and all that goes to the making of an entertainment, Mr. Brady has provided lavishly. Scranton does not ask for better.

Frank B. Hatch, Albert Travenier, Carl Ehrstrom, Donald MacLaren, Cuyler Hastings, Grace Henderson, Maude Durand and Virginia Glyndon are the particularly capable members of the supporting company. Miss Glyndon does an original and refreshing bit of character work.

The climax of the third act is one that raises an audience to the highest pitch of enthusiasm. Six curtains last night, found the house still applauding vigorously.

"Angel of the Alley."

The sensational four-act drama, "The Angel of the Alley," was produced at the Academy of Music last night by the new Savielle company. It is a play of thrilling interest and held the rapt attention of the audience last night. The specialties were very enjoyable.

This afternoon the company will present "In Peril" and tonight "Queen of Chinatown."

Ward and Vokes.

In the coming production of "The Head Waiters," by Ward and Vokes this afternoon and evening at the Lyceum, theater-goers are assured of a musical treat. The production smacks of comic opera indeed, inasmuch as every one of the twenty-three musical numbers on the programme were especially written for "The Head Waiters" by Thomas Chilvers and Herbert Dillea.

In Chicago, where "The Head Waiters" was first done last April, several of the new numbers caught on at once and attained whistling popularity immediately. Notably so was this the case with "Rose Marie," "My Auto Girl," "He's a Johnnie" and "I Love You All." Herbert Dillea, who conducts the music of the organization from the director's chair, has written many successes in what may be termed popular music, but in "The Head Waiters" he considers his best work attained.

O'Neill in "Monte Cristo."

The company which will be seen in this city next Monday night with James O'Neill when Liebler & Co. will present their great revival of "Monte Cristo," is a most notable one. It includes such prominent artists as Frederic De Belleville, James O'Neill, jr., Warren Conlan, W. J. Dixon, Joseph Slavter, Claude Gilbert, Edgar Forrest, Edward Lally, Kate Fletcher and Virginia Keating.

Liebler & Co. also control the tours of Mrs. Patrick Campbell, Viola Allen, Mrs. Le Moyne, "The Christian," and other large attractions. It is said that this is the most elaborate production they have ever made. The sale of seats for this extraordinary engagement opened Friday morning.

"The Penitent."

Hall Caine, who is pronounced the successor of Charles Dickens, because of his novel characterizations in "The Christian," "The Bondsman," and his latest, "The Penitent," should feel proud of the magnificent setting that Manager Nankeville gives to his latest story. That "The Penitent" will become one of the popular plays is evinced by the success it attained during its long stay at the Park theater, Boston.

"The Penitent" unlike "The Christian," is a wonderfully picturesque play, including incidents of scintillating joyous character, with scenes of pathetic interest that effects the nobleness of the principal personages. The effects, both mechanical and electrical, are superb. In the cast Manager Nankeville submits, are such well known names as Myles McCarthy, David Hanchett, Louis Leon Hill, Maud Claire Shaw, Minnie Bowen, Bessie Marlowe, and nearly a score of other players. It will be at the Lyceum Tuesday night.

Robert Mantell.

"Hamlet" has been called the "melancholy Dane"; as such the well known James E. Murdock played Shakespeare's immortal tragedy. Robert B. Mantell adds a little of the philosophic side to his interpretation, and so pleases both critic and the public at large; and it makes the character all the more interesting. Besides, it is a picturesque production.

The wise men of the east and west, that is to say of Europe and America, have had their "guess" as to whether "Hamlet" was mad or not, and they never yet did all guess the same, any more than the weather man always guesses the weather right always. Mr. Mantell speak the lines that Shakespeare has set down for the actors, and by the artistic and skillful tone and manner of his playing, he leaves just enough to the imagination of his audiences to give them a little guessing to do on their own account. But all who wish to see fine acting, the highest type of a Hamlet, must see Mantell on Wednesday and Thursday nights at the Lyceum theater.

The May Fiske Company.

In speaking of the May Fiske company that is to open a week's engagement at the Academy Monday in "A Charity Girl," a clipping from the Woonsocket Call, says:

"Miss May Fiske playing this week at the Opera house, will surely be one of the greatest repertoire favorites ever playing to Woonsocket audiences. In the "Charity Girl" last evening, she had a part to which she was materially adapted and her natural talents had every opportunity.

"The company supporting Miss Fiske is a strong one. In every particular "The Charity Girl" was all that could be expected and if the plays the remainder of the week are anywhere near as good the company will not fail to draw crowded houses at every performance."

Mrs. General Tom Thumb, Cosmo and Baron Magri, also Boulder and Griffin will be seen at every performance. Monday will be the ladies' bonbon night.

STAGE NOTES.

Effie Fay has gone into the British music hall's owing to the recent collapse of the "Belle of New York" in London. She is doing "The Siesta Girl" sketch and is achieving success.

R. Paton Carter, who has been playing with Maude Adams, resigned last week to accept the part of Gillain in the No. 2 "Chicago" company, taking William C. Mandeville's place.

Edward Harrigan will revive all his old New York successes in a Philadelphia theater during a two weeks' engagement beginning February 3. A strong company will support the veteran.

Charles Hawtrey's New York success in "The Messenger from Mars" has been so great that extra matinees will be given the last weeks of the piece to accommodate all those who desire to see it.

The pastoral comedy-drama, "Sky Farm" has at last been allowed to get away from Boston, which has had an unusual number of plays of a like character this season, and will be in Philadelphia next week.

"The Night of the Thirteenth" is to be the title of the new play by Langdon McCormick, in which Edwin Holt will star next season under the management of John R. Sheridan, of Buffalo. Mr. Holt will play a county sheriff intent upon discovering the guilt of persons concerned in an alleged murder thought to have been committed on the night of the thirteenth.

The usually caustic critic of Town Topics waxes enthusiastic over Frank Keenan in "Don John Grigsby" at the Manhattan theater, New York. Says he: "I would urge my readers to hasten to view what is, perhaps, the neatest thing to a really great play of American life that has yet been shown on the Metropolitan stage. The central figure, John Grigsby, was evidently suggested by the career of Abraham Lincoln while a country lawyer in Illinois. His struggles against the evil influences of politicians, who seek to bribe, cozen and bully him into favoring a measure that would have inflicted the curse of slavery on the new states of the northwestern reserve, supply abundant means of theatrical excitement; and there is fun a-plenty in the droll people, clad in the almost incredible costumes of the late '40's, among whom he developed the qualities that subsequently commanded the adulation of the world." Mr. Keenan was seen here last season in Sol Smith Russell's play, "A Poor Relation," and made a fine impression.

LITERARY NOTES.

The last number of Harper's Weekly contains W. A. Roger's seventh portrait cartoon of a famous American editor, representing Victor F. Lawson, of the Chicago Daily News. The next cartoon, published on February 8, pictures John Henry Holmes, of the Boston Herald. Around his head appears a halo in the form of a decorative hub. Meanwhile the Strand Magazine is about to publish a series of articles on famous American cartoonists, which which will be given an account of the career of Mr. Rogers, with a reproduction of some of his cartoon work in Harper's Weekly and a picture of the artist himself.

R. H. Russell has just published a large pictorial souvenir of nearly one hundred pictures of famous opera singers in character, with biographical sketches by Gustav Kobbe, the well known musical critic. The volume is handsomely printed and the reproductions of photographs are of unusual excellence.

"How to Succeed, or the Secrets of Astrology Revealed," by Dr. J. MacDonald, the Binghamton astrologer, is among the new publications of interest to those who are inclined to occult sciences. It is fully illustrated by maps and charts, and contains complete instructions for beginners.

Jonas Long's Sons

Valentine Day the Fourteenth of This Month

Our new line of Valentines is here and displayed in booth on main floor. Pictures in true artistic colorings, designs in shape of hearts, fans, square, oval and other attractive new ideas, versed in prose and poetic quotations in the regular Valentine style. Prices have a wide range, from ..... **1c to 35c**

Closing Out Sale of Women's Hats—the kind that is displayed in window. This is a rare chance to buy a Hat at less than half regular price, nicely trimmed, at **98c**

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A Spring Showing of Women's Fine Belts, the latest and neatest ideas in this most wantable article in a class by itself is the "Phœbe Belt," made of good elastic web, has a high back piece of oxydized or gilt buckle, shaped to fit the form. The front buckle is oxydized and gilt—the newest creation in beltdom, requires no pins, adjusts itself to the form.

Another new idea is called the "Bit Belt." It receives its name from the manner the belt buckle is made. The buckle comes in gilt or silver material, is made from black moire, very stylish. A choice assortment.

Our large line of Moire Plated Satin and Velvet Belts, trimmed with gilt and oxydized buckles, in all styles, are receiving a great amount of attention.

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Graustark—McCutcheon.
Man from Glengorry—Connor.
Tristam of Blent—Anthony Hope.
Circumstance—Mitchell.
Papa Bourchard—M. E. Seawell.
My Lady Peggy Goes to Town—Mathews.
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KNOXVILLE A SMOKY CITY

CIVIL WAR LANDMARKS AT EVERY HAND.

Many Buildings of Historic Interest Greet the Eye of the Tourist—The Home of Admiral Farragut's Father and of the Celebrated Parson Brownlow—Financial Institutions, Hot Springs and Other Attractions—Arrival at Asheville, the So-called Mecca of Health Seekers.

Written for The Tribune.

Knoxville is a smoky city, reminddful of Pittsburg, owing to the exclusive use of bituminous coal in both residence, stores and factories.

There are many Civil war landmarks, many buildings of historic interest still standing in Knoxville, which interests the visitor. Knoxville was the first capital of Tennessee, and the old landmark is still standing and is pointed to with pride by its citizens; also, the Knoxville residence of Admiral Farragut's father; the home of Parson William G. Brownlow and his printing office, where he published the Knoxville Whig, adjoining his residence, now owned and occupied by Mrs. Brownlow in her eighty-second year; the county jail where Governor Brownlow was confined when charged with treason; the headquarters of the Union general, A. E. Burnside and Confederate General Longstreet; the Temperance hall, where the first Unionist meeting was held, Andrew Johnson being one of the speakers; and the First Presbyterian church edifice, which was occupied by soldiers on both sides and damaged to the extent of $6,000. So I might enumerate. Knoxville, though divided in sentiment during the war, played a very prominent part in the history of this section, as well as of the nation. Its people were impoverished and suffered impartially, as both the Unionists and Confederates held sway. The country surrounding Knoxville had served as a chessboard, where in turn the antagonistic forces played their opposing parts. The devastation and desolation was universal. The whole land, that four years before had been one of pleasing landscape, of smiling valleys or purpling mountains, was blasted by the touch of fierce contending armies. But Phoenix-like, Knoxville has risen from her ashes, converted her misfortunes into a memory only, redeemed the waste places, rebuilded her city, and today, stands third in population and third among the cities of the state, in a commercial standpoint exceeded by four cities only in the south, taking front rank in East Tennessee (as Chattanooga falls behind Knoxville 147 in population)—and claims the title of the "Queen City of the Mountains."

FINANCIAL INSTITUTIONS.

Knoxville's financial institutions are tried and true, having ten banks, of which five carry deposits of nearly $5,000,000, a gain of fifty per cent. in five years. They claim to have more wealth to the square inch than any city of its size south, if not in the whole country.

The river at Knoxville is a third of a mile wide, crossed by two bridges, or more, 100 feet above the river, which at this freshet season, was a yellow, muddy current, with many small steamers, rafts and barges plying it. A concluding statement regarding Knoxville and its undeveloped resources, and we pass on to other interesting and romantic scenes in the Blue Ridge range of mountains. In all the earth, there is no land richer, nor more beautiful than the valley of East Tennessee. Its mighty hills hide incalculable wealth of coal, iron, copper and marbles; its numerous swift and full streams, pouring down from the mountains through the valley, could move all the vast machinery of the continent. Its timber is unsurpassed, and is almost exhaustless. For fully a hundred miles around the city, the lands are marvelously fertile and productive, producing all the cereals, garden and orchard products and is one of the best adapted sections for the raising and grazing of cattle, and the production of all dairy products.

Nature has truly been lavish in her gifts to Knoxville, affording her the natural requirements for a city many times her present population, and I predict for her a manufacturing and commercial city of no small importance. Right here, I acknowledge my indebtedness to the editor of the Knoxville Sentinel, and the chamber of commerce for reliable memoranda and polite attention.

A forty-two mile run from Knoxville and 169 miles from Chattanooga, is Morristown, one of East Tennessee's growing towns. It is located almost in the center of the great valley of East Tennessee, on the direct line from the mountain gap on the south, to the lowest gap of the mountains on the north, and most excellent railroad connections in every direction. It is built upon gently sloping hills, in the center of one of the finest agricultural and grazing countries in the country; also one of the best timbered regions in America and one of the richest mineral regions, surrounded on all sides by mineral springs whose medicinal waters are sought after every year by thousands from other states of the union. It is located in a most healthful part of the valleys, and in every point is one of the most favored spots in the mountain-shielded valley, whose salubrious climate has made it famous throughout the world.

On this plateau, among these mountain ranges, live a people almost wholly exempt from the protean forms of tuberculosis, the dreaded malady that carries off so large a portion of the human family in all lands and all countries.

A run of forty-nine miles from Morristown, southeastward along the banks of the French Broad river, which has parted the grand old mountains in its dashing rush to its outlet into the Tennessee river we left behind, sixty miles back, are the "Hot Springs" of North Carolina. Within six miles of this famous resort is Paint Rock, which is the eastern boundary of Tennessee, and we again enter the great "North State" (Carolina). Here the mountains become bolder and hem in closer and closer this beautiful stream, having, as it were, outwitted the mighty barriers, winds its way along fertile fields, almost encircling the famous Mountain Park hotel, on its tortuous race to the sea.

Paint Rock in itself, is one of the most massive natural monuments on the globe—a landmark for past ages. It rises precipitately from the river level several hundred feet, and its rough, weather-beaten face is covered with Indian hieroglyphics, said to be the vestiges of an indelible paint with which the surface of the rock was coated by the Aborigines at some indefinite period between the creation and the Civil war.

HOT SPRINGS.

Nestled among the loftiest peaks of the Southern Appalachian chain of mountains, "where the blue hills blend with the azure heaven, where the white clouds are born" in the so-called "Land of the Sky," is one of the most popular of America's health resorts, whose fame is only second to that of Asheville. From the early part of this century, it has been known as a southern watering place, but until 1890, it was not made available as a resort throughout the year. The Mountain Park hotel and new bath houses were then built, and the resources of the property developed. The property comprises nearly 4,000 acres, and few places in this country today, offer such attractions as a health and romantic pleasure resort. We found it an ideal place for rest, or recuperation, after a tour of four thousand miles in the lowlands and prairies of "Southland." The scenery about Hot Springs is unsurpassed in beauty and rugged grandeur and picturesqueness. These mountains are famous for the beautiful pictures they afford. This region may be truly called "The Switzerland of America."

The springs are numerous and flow from the ground at temperatures ranging from 96 to 110 degrees. Over some of them bath houses have been erected and the natural thermal water flows into large marble pools, each nine feet long, by six feet wide and five feet deep, so the bather gets all the benefit of the natural heat and the mineral and gaseous qualities of the water—the usual temperature prescribed by physicians. There are sixteen separate pools, all lined and floored with polished marble. These bathing facilities are unexcelled. These waters are especially efficacious in cases of stubborn rheumatism, or gout, kidney and liver troubles; also wonderful in cases of nervous troubles and insomnia. The analysis shows the water to possess the same mineral ingredients as the waters of Hot Springs, Ga.; Hot Springs, Ark., and the baths at Ems and Wiesbaden, Germany. I should say the bath houses are thoroughly heated by steam. A dressing room, with cot is connected with each bath. Aside from the extensive bath houses, rooms have been fitted in the hotel with royal porcelain tubs, and several marble pools, into which the thermal water is conducted direct from the spring, where baths may be obtained without leaving the hotel. All appliances for giving the various treatments, with douches, packs, fomentation and electricity are provided and a resident physician who thoroughly understands the waters and their uses, is always in attendance.

CLIMATE OF HOT SPRINGS.

The climate at Hot Springs is one of the chief attractions. Here is found the piney wood region, an altitude of near 7,000 feet, freedom from fog, and perfectly pure dry air, which, all together, make the ideal climate for the debilitated. The Mountain Park hotel is modern, and in all its appointments first class, and can accommodate 500 guests. Here is an elevator, toilet rooms are on every floor and all rooms are heated by steam, while in many fireplaces and the old-fashioned backlog fireplace adorns the gents' reception room and the office. Here is nearly a quarter of a mile of broad veranda, a large portion of which is enclosed with glass in winter, for a promenade and sun bath. From this veranda the guests can feast their eyes on mountain peaks to their hearts' content—a score of them are as high, even some higher than the White mountains of New Hampshire.

—J. E. Richmond.