

# Literature Music Art

(By N. DE BERTRAND LUGRIN)

Seattle Mineral Claim, situate in the Quatsino Mining Division of Rupert District, located at West Arm of Quatsino Sound.

Lot No. 200.  
TAKE NOTICE that James A. Moore, Free Miner's Certificate No. B13876, intends, sixty days from date hereof, to apply to the Mining Recorder for a Certificate of Improvements, for the purpose of obtaining a Crown Grant of the above claim.

And further take notice that action, under section 37, must be commenced before the issuance of such Certificate of Improvements.  
Dated this 10th day of September, A.D. 1909.  
R. C. PRICE, Agent.

Lot No. 201.  
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## A BOOK OF THE WEEK REVIEWED

From Workhouse to Westminster.—By George Haw

A book like this requires no criticism. The author makes no pretense to fine writing; the subject he deals with does not require such embellishment. He tells the straight, simple story of a man's life, showing his hero in all his crudity and all his nobility, sparing us no details, however humble, that will tend to give us a fairer idea of the character he writes about. And he has produced a narrative of fascinating human interest. We read on and on through the three hundred odd pages of the book, moved first by one emotion then by another, each successive feeling tending to inspire us with a broader outlook upon mankind in general, and more especially to open our hearts towards those who suffer. As we lay down the book we are conscious of a higher opinion of our fellowmen than ever we had before, and an increased confidence in the wide possibilities of human endeavor.

### The Story

It is not difficult to understand from what source Will Crooks derived the courage of his convictions, the unwavering determination, nor the unlimited faith in his own efforts, which qualities, in the largeness of their possession, distinguish this man from the majority of mankind. We have only to read of his mother, the noble woman who supported her seven children and her crippled husband in the face of severest obstacles; and who, though meeting with setbacks that most of us would consider irretrievable failure, never lost her courage, but toiled ceaselessly on through storms of adversity, and before she died saw all of her children comfortably started in life. Dying she left behind her a record of such patience and courage that her memory must always stand as an inspiration to those who loved her.

Will Crooks was born in 1852, in a little one-roomed house down by the docks of Poplar. He was the third of seven children, and when he was a baby, his father lost his arm. From this time he dates all their troubles and privations. When he was eight years old the family were forced to enter the workhouse; the youngest children remained there, while the older ones were taken to the Poor-law School at Sutton. Such conditions prevailed in these institutions at this time that we can quite understand why the boy of eight wept to be parted from his baby brother. Owing to the mother's hard work and perseverance, the family were enabled, after some months, to leave the workhouse and to be again together under one roof.

Will very early began to earn his living, though he attended school as well. When he was eleven years of age we find him taking an active interest in elections, and when he became a cooper's apprentice at thirteen he was chosen as spokesman by his older companions whenever they had a grievance that they wished redressed. After he had mastered his trade he married, and then followed months of trouble, for good craftsmanship and trade unionism were blended in Crooks, and we find him refusing to use inferior materials and rebelling against unfair conditions. He became known as an agitator, and for months walked the streets seeking employment. His first child died and his wife was ill. He suffered unspeakably in his helplessness, and he writes as follows on the subject of the unemployed:

"There are few things more demoralizing to a man than to have a long spell of unemployment with day after day of fruitless searching for work. It turns scores of decent men into loafers. Many a confirmed loafer today is simply what he is because our present social system takes no account of a man being out of work. No one cares whether he gets a job or goes to the dogs. If he goes to the dogs the nation is a loser in the double sense. It has lost a worker and therefore a wealth-maker. Secondly, it has to spend public money in maintaining him or his family in some kind of way, whether in workhouse, infirmary, prison or asylum.

"A man who is out of work for long nearly always degenerates. For example, if a decent fellow falls out in October and fails to get a job, say, by March, he loses his anxiety to work. The exposure, the insufficient food, his half-starved condition have such a deteriorating effect on him that he becomes indifferent whether he gets work or not. He thus passes from the unemployed state to the unemployable state. It ought to be the duty of a nation to see that a man does not become degenerate."

It would take too long to go into detail in regard to the story. Crooks' misfortune did not last, and when eventually he did find work, it was the beginning of a success that has attended him ever since. He entered public life as member of the Poplar Board of Trustees, and rose from one position of responsibility to another until he was made mayor, and finally elected as representative for Woolwich in 1896. Since then he has been ceaselessly at work, being responsible for endless charitable institutions and for improvements in those which already existed. His influence towards the amelioration of poverty cannot be over-estimated.

Crooks discourages those who give money only. "Give part of yourself, rather than part of your wealth," he tells them. As an instance of this, we quote the following:  
"A person once called at the house during a bad winter and offered him five hundred pounds.

"I am anxious about the poor people, Mr. Crooks," said the visitor, "so I've brought down this money for you to help them."

"Have you?" was the response. "But what are 'you' going to do?"

"Oh, I'm going to the south of France. I cannot bear England in the winter."

"Then I advise you to take the five hundred pounds with you."

"Do you refuse it?"

"Absolutely. It is cowardly for a man like you to offer five hundred pounds and then run away. You ought to do more than give it; you ought to spend it. Come down and see that the proper people get it. It is not so hard to raise five hundred pounds for the poor as it is to distribute it among the poor."

In the course of one of his speeches, when he was pleading with the London County Council to pass a bill voting money to feed starving school children, he cited the following instance of distress: "A woman early the other morning as soon as the shutters were down, entered a pawn-broker's shop, and took from under her shawl, in a shamefaced manner, a small bundle. The pawn-broker's assistant opened the bundle, and there, clean-washed and scarcely dry, was the woman's chemise. She had taken it off her body, washed it and partly dried it, and to the pawn-broker's assistant she said:

"For the love of God, give me sixpence on this."

"I cannot," said the assistant; "it's not worth it."

"Then give me threepence," pleaded the woman. "I must give my children a mouthful before they go to school this morning."

Again: "One day a teacher in one of our schools showed a letter from the mother of her fatherless little girls it ran:

"Dear Teacher—Will you allow my little girls to come home at half-past three? I shall have earned sixpence by then, and shall be able to give them something warm to eat. They have had nothing all day."

And yet his motion was defeated. It is gratifying to learn, however, that Crooks gave the council no rest and his measure was at last carried, he and his wife in the meantime distributing money and clothing, the gifts of countless donors to the suffering little ones.—Cassell & Co., Ltd., Toronto, Canada.

## WITH THE PHILOSOPHERS

George William Frederick Hegel

Critics of the works of Hegel tell us that the easiest method by which the student may arrive at the great thoughts of Aristotle and Plato, is to read his "History of Philosophy." He made a most exhaustive study of the old philosophers, and in his book reveals their true teaching, as he was able by his great power of discernment to look behind the mere words of Socrates and his disciples, and realize the ideas which lived in the minds of the past thinkers. Hegel was in short one of the greatest philosophical interpreters that the world has ever seen.

Hegel was born in 1770, at Stuttgart, and through his youth, though he was an industrious student, he showed little or no particular talent for the work which was afterward to make him famous. His meeting, during his college career, with Schelling, marked the turning point in his life. The two took up the study of philosophy together, the younger Schelling, invariably leading the older and slower Hegel, and with his brilliant insight explaining away difficulties to his friend and making abstruse problems clear. The two adopted different lines of thought later in life, Hegel still clinging to the teachings of the ancient Greeks, and Schelling inclining rather to Oriental philosophy. Hegel's books are many. He divided his time between writing and teaching, and made countless admirers and disciples. He died in 1831. His four treatises on Art, Religion, History and Philosophy are considered by many to be the greatest contributions to human thought of the nineteenth century.

God is recognized as Spirit only when known as the Triune. This new principle is the axis on which the history of the world turns. This is the goal and starting point of history. "When the fullness of the time was come, God sent His Son," is the statement of the Bible. This means nothing else than that Self-consciousness had reached the phases of development whose resultant constitutes the idea of Spirit, and had come to feel the necessity of comprehending those phases absolutely.

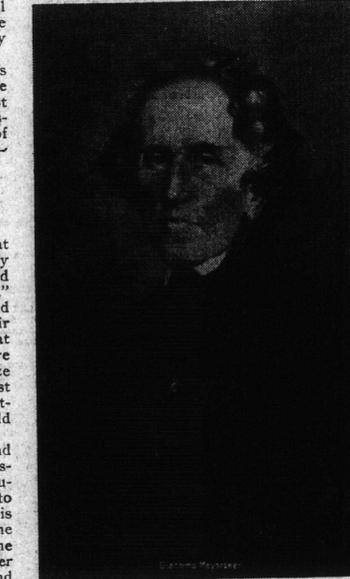
Man, created in the image of God, lost, it is said, his state of absolute contentment, by eating of the tree of knowledge of Good and Evil. Sin consists here only in knowledge; this is the sinful element, and by it man is stated to have trifled away his natural happiness. This is a deep truth that evil lies in consciousness: for the brutes are neither evil nor good; the merely natural man quite as little. Consciousness occasions the separation of the Ego, in its boundless freedom as arbitrary choice, from the pure essence of the Will, i. e., the Good. Knowledge as the annulling of the unity of mere Nature, is the "Fall"; which is of no casual conception, but the eternal history of Spirit. For the state of innocence the paradisaical condition is that of the brute. Paradise is a park, where only brutes, not men can remain. For the brute is one with God only implicitly (not consciously). Only man's Spirit has a self-cognizant existence. This existence for a self, this consciousness, is at the same time separation from the

Universal and Divine Spirit. If I hold in my abstract Freedom, in contra position to the Good, I adopt the standpoint of Evil.

The Oriental antithesis of Light and Darkness is transferred to Spirit, and the Darkness becomes Sin. For the abnegation of reality there is no compensation but Subjectivity itself—the Human Will as intrinsically universal; and thereby alone does reconciliation become possible. Sin is the discerning of Good and Evil as separation; but this discerning likewise heals the ancient hurt, and is the fountain of infinite reconciliation. The discerning in question brings with it the destruction of that which is external and alien in consciousness, and is consequently the return of subjectivity into itself. This, then, adopted into the actual self-consciousness of the world, is the Reconciliation or atonement of the world. From that unrest of infinite sorrow—in which the two sides of the antithesis stand related to each other—is developed the Unity of God with Reality—i. e., with Subjectivity which had been separated from Him. The infinite loss is counterbalanced only by its infinity, and thereby becomes infinite gain. The recognition of the identity of the Subject and God was introduced into the World, when the fullness of Time was come; the consciousness of this identity is the recognition of God in His true essence. The material of Truth is Spirit itself—inherent vital movement. The nature of God as pure Spirit is manifested to man in the Christian Religion.

## GRACOMO MEYERBEER

Jacob Meyer Beer, who is known to fame as Gracomo Meyerbeer, was born in Berlin, in 1791. His family was Jewish, wealthy and



talented. His father was a banker; two of his brothers gained distinction in astronomy and literature. He exhibited great musical talent very early in life. His first public appearance was in his seventh year, when he played Mozart's Concerto in D Minor; at nine years of age he was regarded as the best pianist in Berlin. He continued his studies, and in his nineteenth year was appointed court composer at Darmstadt. His first operas were flat failures and the young musician thought that he had mistaken his calling, but before abandoning it determined to study the Italian style. At Venice he was captivated by Rossini's work and forthwith composed seven Italian operas, which were accorded a brilliant reception. The only one of the group that has retained its position is Semeramide. He left Italy in 1826 and went to Paris in response to an invitation, resolved to abandon the invitation of the Italian school and went along original lines. The first fruit of this resolution was Robert le Diable, produced at the Paris Grand Opera House in 1831. Its thrilling romance, striking scenes, fine stage pictures and attractive ballet, caught the public imagination and all Paris was enthused. His next work appeared five years later, and was that majestic composition Les Huguenots. Meyerbeer himself regarded this as the greatest of his productions, although in the opinion of musical critics, it should have ended before the fourth act. Some years elapsed before the L'Africaine and Le Prophète were given to the world: Their merit is scarcely less than that of Robert and Les Huguenots. From Paris he returned to Berlin as Kapellmeister to the king. Three operas, two of which, Rienzi and The Flying Dutchman, have not yet lost their popularity. The last named was produced with Meyerbeer himself as conductor, with Jenny Lind as prima donna. It was a brilliant success. He died in 1863, while preparing for the production of L'Africaine. Meyerbeer's genius was not conceded by some of his contemporaries. Wagner said he was "a miserable music-maker, a Jew banker, who had taken a notion to compose operas." Mendelssohn thought his style exaggerated;

but the verdict of two generations of opera-goers is that in the field of romantic musical composition he has no superior, and that notwithstanding what to severe critics seem crudities and inequalities, he must be ranked among the greatest composers.

## HAMLET REALISTICALLY STAGED

In the ancient abbey of Saint Wandrill, near Caudebec, in Normandy, Shakespeare's great drama Macbeth, was recently enacted under original conditions, with splendid effect. The famous Madame Maeterlinck took the part of Lady Macbeth, while M. Severin Mars appeared in the title role. The audience, which consisted of fifty privileged guests, who, however, paid about forty dollars apiece as the price of the privilege, were led about from scene to scene by attendants clad in eleventh century garb. The air in the old abbey was damp and chill, the corridors full of mysterious shadows, and the scenic effects were the more enhanced as candle and torch light was the only means of illumination utilized. The ancient walls ivy-grown, the dim terraces, the winding galleries, and the stately staircases, made a background eminently fitted to the action of the play. The on-lookers, breathless with awe, felt themselves transported back through the centuries to those tragic days so luridly pictured by the great tragedy, and the murders seemed bloody and real, the ghosts shadowy spirits from the world beyond our ken, and Lady Macbeth, with her death-white face and in her trailing robes, walking up and down the dim gallery and muttering to herself, the living incarnation of that long-dead woman who walked and wept that she could not cleanse her hands of "that foul blot" which incriminated her in her own eyes as the real murderer of Duncan.

The public was introduced into the refectory of the abbey, where Lady Macbeth was seen for the first time reading the letter in which Macbeth announced that he had been saluted by the King's messengers and the witches as Thane of Cawdor, and touches in the brain of his spouse the button which is to bring, as it were electrically, into the forefront of her consciousness that all-absorbing fixed idea which, looming there pre-eminently, obliterated all else and engenders splendid crime. Thence from the refectory the spectators passed out into the night to see Duncan and his cortege enter the chateau. It was but a short stay under the stars, for the great scene in which Lady Macbeth exhorts successfully her husband to murder Duncan took place in the refectory again, and Banquo's murder was perpetrated in a room close by. The spacious hall of the refectory was like a place in the refectory again, and Banquo's ghost appears. The witches danced and sang on the grassy area within the cloister while the Indian file of Banquo's ancestors passed along the ambulatories. Again for the sleep-walking scene, the guests were back in the refectory, Lady Macbeth being seen passing along a high gallery which dominates the vast hall, and finally descending a stately stairway. There, too, Macbeth fought with Macduff. And there the terrible drama ended.

## LONDON'S UNEMPLOYED

It seems barely conceivable to us in this country where labor is at a premium, where contractors are advertising continually for trained men, and building of all kinds progresses slowly because the demand for help is so greatly in excess of the supply, that in the Mother Country the Local Government Boards are completely at a loss to know what to do with the great army of unemployed willing workers through the winter that is coming, and which Boards are suggesting all manner of expedients to keep them and their families from genuine want. In the Trade Unions 23 per cent of the ship-builders and 12 per cent of the engineers have no prospect of work, and this at the close of a hard season, "so that," to quote the words of the London Morning Post, "the winter will find many excellent men reduced to seek assistance."

One of these means of assistance afforded by the government is through the medium of artificially created work, and even last year committees were at their wits' end to discover additional works of utility. Parks have been improved, ponds have been dug, playing fields have been levelled, and "The distress committee will die for lack of new worlds to conquer."

It is suggested that the Government Board should start experimental camps in various sections of the country, under the management of a central authority, in which the training would be rigorous enough to act as a test of genuine unemployment.

There is no country in the world where charitable people contribute more largely towards the amelioration of poverty than they do in England, and this year will probably find the same conditions as usual. To a certain extent this fact is a praiseworthy one, but the result of such gratuitous giving is decidedly questionable.

## TWO INCIDENTS IN MISS DUNCAN'S CAREER

Isadore Duncan, the barefoot dancer, in a recent interview, tells of incidents in her career. In part she says:

"I was laughed at, discouraged and disheartened at first by this one and that, but will cherish, also, some precious encourage-

ment which gave me confidence—two, notably, the remembrance of which will always be dear to me. In New York a great virtuoso composer, Ethebert Nevin, was, they told me, indignant to learn that I danced to some of his most beautiful pieces, written for the piano. I then decided to go and dance for him. He was moved almost to tears.

"I saw movements similar to yours," he said, "in composing the music to which you have danced, and I find in seeing you my first emotion of exaltation. Surely the same spirit descended upon us both!"

"At Bayreuth, where I danced in 'Tannhauser,' Mme. Wagner gave me extreme pleasure. Among her husband's papers, she told me, she found a sheet containing instructions for movements conforming with the inspiration of my dance. The master, who, as we know, always saw the gestures of his creations in writing, had divined the postures which the music naturally inspired me."

## THE ASTUTENESS OF THE LATE SIR AUGUSTUS HARRIS

Sir Augustus had been commanded to come to Windsor and give a performance of "Carmen" before the Queen. That Mme. Calve should play the name part was also specified. Royal command performances mean more glory and honor to managers than they do actual financial profit, and Sir Augustus Harris was naturally somewhat anxious to economize upon his big salaries. He knew quite well that it would never do to tell Mme. Calve that the court had stipulated for her appearance, because he was shrewd enough to perceive that with that piece of information in her possession Mme. Calve would not consent to reduce her terms one penny, and it was at a reduction of terms that Sir Augustus Harris was aiming.

He confided to Mme. Calve the fact that a performance of Carmen had been "commanded."

"And I wonder," said Sir Augustus, "whom I can persuade to sing 'Carmen.' I thought—Delna!"

"Why Delna?" said the prima donna. "Why not Calve?"

"Mme. Calve would be ideal," said Sir Augustus, "but she is far too expensive. Mme. Delna would sing for nothing."

"I am the person," said Mme. Calve, "to sing the role of Carmen before the Queen of England, and when two queens meet there should not be any question of money."

She sang for nothing, and Sir Augustus Harris owed it to his own cleverness that he did not lose on the performance.

## CARUSO IN AMERICA UNTIL 1914

Caruso has left the shores of England for Germany, where he will fulfil engagements in Frankfurt, Berlin, Hamburg and Bremen, prior to his departure from Hamburg for New York on October 25. His tour in the United Kingdom was a most brilliant success.

In a communication to the correspondent of the New York Herald he wishes to convey to his thousands of friends in America the assurance that he is looking forward to a long sojourn in America with the most agreeable emotions. He has thoroughly enjoyed his tour in the United Kingdom, and has been blessed with the most perfect health. Wherever he went the audiences were immense and the enthusiasm was unbounded.

The unanimous verdict of the provinces is that the tenor's voice is golden. He did not wish to talk about himself, but he instructed his amiable secretary, Mrs. Neave, to speak freely with respect to the absurd statements in some American papers regarding the alleged operation on his throat as affecting his future engagements and movements.

There is absolutely no truth in the original or revised statements that his voice is impaired by surgical operations," said Mrs. Neave. "Owing to a very slight cold he had his throat painted once with a very simple lotion, but he was singing in perfect voice up to the time of this alleged operation and immediately after it. His voice was not impaired for a single moment, and," added Mrs. Neave, "wherever he has gone he has used his voice, so as to give the lie to statements that his voice had been impaired and that the American syndicate was hesitating about signing a contract for a lengthy period.

"Signor Caruso wishes the American people to know that so confident are the American syndicate that his voice is not impaired that they had sought a four years' extension to his contract with an additional £100 a night on the old deal. This renewed confidence as displayed by the American syndicate has pleased Signor Caruso immensely. He will now remain in America until 1914. He is at liberty to sing in other countries if the time between his engagements permits, but up to the present only one arrangement has been made, and that is a short season at Monte Carlo in 1912, for which an immense salary has been offered."

Herbert Witherspoon, of the Metropolitan Opera Company, returned last week from Europe on the Kaiser Wilhelm.

Customer—"Are these shoes too far gone for repair?" Bootmaker—"No, I don't think so. A new pair of uppers, with soles and heels, will make 'em all right. The laces seem fairly good."