GEER LETTER

FOURTH INSTALLMENT OF MASTERLY REVIEW OF CONSOLIDATED ENCYCLOPEDIC LIBRARY BY WELL KNOWN INSTRUCTOR.

Following is the fourth installment of the review of the Consolidated Encyclopedic Library by Miss Sarah Geer, extracts from which were read by the author at the newspaper publishers' banquet at the Minneapolis club the evening of Sept. 4.

Taking any tone as a key-tone, the over and under fifths spring out readily at its call, and these (do, upper so, lower so) make the three foundations of the three great chords.

Turning to color relations, we find that each color calls forth its complementary color as the key-tone called out the fifths. As the complementary colors stand out in vivid contrast with staring effect and are softened by intermediate color, so the bare fifths stand out in hardness with a sense of something wanted, when the sweet intermediate third steals in and softens and enriches it. This briefly is the scientific basis of the "color-music."

We start with red because it is the base of the spectrum, and suggests warmth, richness and life, and in symbolic language represents love, parental love and love divine; conversely hate, which is a vital passion. Likewise in a scale, the first tone produces a firm, restful effect and forms the foundation on which the other tones rest and becomes the tone of vital impression. In choosing a color to represent the key-tone children usually choose red. The key-tone calls out the clear, ringing, exultant, upper fifth, or the unconquerable lower fifth (sing Do, upper So and lower So, and you will get the effect). The color corresponding to the ringing fifth is blue, suggesting as it does distance as we find it in the sky and in distant objects. Thus far we have red for Do and blue for So. The next step is to settle the character of Me, and as Me is a tone that "speaks to the heart," possibly you are already sufficiently acquainted to know that it calls forth spiritual emotion, and is consequently soothing. So to represent this midway tone the color chosen is the color midway between the warm red and the cool blue, which is yellow—the color associated with sunlight and divinity. Now we have Do, red; Me, yellow; So, blue, which constitute the pillar tones of the scales. The intermediate tones are "leaning or expectant" in nature, and will depend, one way or another, upon the other three tones. So Ray has a double tendency, leaning gently upward to Me or more confidently downward to Do. In selecting the scale color to represent Ray there is orange, whose hue fluctuates between red and yellow like the undecided character of Ray. As its social symbol is marriage, it seems to suggest a union between the vital red and spiritual yellow, so orange will stand for Ray.

The Sixth Tone.

The sixth tone of the scale has a sad, drooping tendency, not sunny like Ray. La is despondent and half mournful. As violet is used in semimourning and affords the transition from somber to brighter colors, so violet shall express the tender sadness of La as it turns to its only source of support—So.

The seventh or leading tone of the scale tends sharply upward like a piercing cry of eager desire. As we do not see more than an interval of a sixth in the spectrum, there is no color corresponding to this tone. But the violet gives a hint of the red in upper Do, and, in keeping with the eager reach of the tone Te toward the tonic, the color should have a stronger fusion of red than the violet. This would be a delicate crimson. For want of a better color this tone is represented by a tint of violet red. Now remains but one more and our scale is complete.

Exactly opposite to the sharp, piercing seventh is the solemn, awe-inspiring fourth; it is not always gloomy, but sometimes grandly inspiring. As this is a tone somewhat conflicting in its character, sometimes suggesting awe and despair and again inspiration and hope, there is chosen for the color dress of this, the fourth tone of the scale, a color whose symbolism is quite as conflicting as the character of the tone, that color which tones down excessive brilliancy in art and on earth, green. Now you have the whole scale, and will be able to sing in all the colors of the rainbow, and your polychoic tones will charm alike the eye and the ear of all who see and hear you.

You also have the science and the theory of "color music." You may use any color symbol you choose—colored balls, birds or butterflies—you get the same rich tones and half-tones and harmonies.

The birds may sing from a limb or they may light on the telegraph wires, by a skilful touch of imagination the birds are represented by very small colored circles and the telegraph wires become a staff and the beautiful harmonies have lost nothing. In imagination they still are birds on the wires with their heads tucked under their wings. While sleeping the snow fairies turned their feathers white and they wakened the open, whole notes. They all look alike now, but sharp eyes identify them by place association.

Another Turn.

Another time the color notes are brownies who get into mischief, tumble into an ink well, and when the children awaken there they are black as ink. This is made the transition from color to black notes. When the color symbols are no longer used, the sharp and flat signatures must be introduced to determine the place of Do. This is a brief outline of the plan and purpose of "color music" for children—a reinforcing and strengthening of the ear sense by co-operation of the eye sense.

There is provided also a fine collection of classic songs for little children which will be a great profit and pleasure to mothers, kindergartners and teachers and any one who is sweet-spirited enough to appreciate children's music.

In a very clever way the sense of rhythm is cultivated in two-pulse and three-pulse form. After this sense grows till they are able to feel the rhythm, they begin to count the waves of movement, which wave-like impulses come to mean measures of time, then comes the sense of separate throbs or beats in the measure; instead of counting they may clap hands or chant Ta-a to each pulse swing.

Then comes the necessity for a symbol to represent the length of tone. To represent pulse length, lines of different lengths are used, and comparative length of the note is represented by comparative lengths of the lines. By clever devices like this the sense of rhythm, time and cadence is developed, but you need to see the illustrated text to get any adequate idea.

There are some very valuable pages on "The Hygienic Value of Musical Study," "The Aesthetic Value of Musical Education," "Piano Technique," "Harmony," "Orchestra," "Artistic Value of Musical Culture," "The Orchestra," etc., etc.

There is provided also biographies of the great composers which are very attractively written and of themselves form a very valuable collection.

Literature, music and art, what a trinity of human expression! From the realm of literature and music how natural to drift into the great art galleries of the world as they have been preserved to us and there to be introduced to the world's great masters and to sit before their masterpieces and be taught of them. This is the privilege that almost actually comes into the life of him who is privileged to go thru the department of painting and sculpture. So inadequate to do it justice is my poor power of expression that I feel like leaving it with only this word to you—lose no time in making its acquaintance. Yet, out of pure gratitude to the kind fortune which put this in my possession, I must tell you more.

Thru Sunny Lands.

I have been so happy these days traveling again thru the sunny lands, standing again before the canvases and marbles I most love, living it all over again with the added charm of being in the company of one so well informed in art, so full of the spirit of art, that I saw not only new things and new beauties, but new beauties and new things in things familiar. It is such a privilege to travel and study with a teacher and interpreter. Well, then, to give you the facts, for I have no talent to give you the spirit and beauty of this department. The intellectual aspect of it is this—it affords an excellent course of study in the arts of painting and sculpture together with the history of the artist. It is like having your tuition paid for a term's work in some art institute.

Beginning with the history of painting, it passes on up thru the growth and development of the art up into the art of to-day. Like the work in natural science, it is classified and organized knowledge. You are introduced to an artist not as an isolated individual who distinguished himself by some great creation of art, but you go back to the beginning and come on up the centuries in the growth and development of art and you find that the artist and his art are what they are because of the place and part they take in the great evolution of a civilized world. So, in the same way we study the plant we study the artist in his relation to the growth and condition of the world in which he lives, and know his labor as the product of that which preceded and environed him—the only way to know and appreciate a workman and his work.

Work Classified.

Thus the artist is great for his achievement and the achievement is great for its value and importance. The work is classified and ranges from the inception of modern painting in the thirteenth century to Whistler, whose life has gone out since I began the reading. In this way you are able to locate your painter friends (for this gives you such intimate acquaintance that friends they seem)—locate them as belonging to the painters of the Renaissance or the Decadence or the Venetian school, or the Spanish, German, Flemish, Italian, etc. Each painter is surrounded by his own masterpieces, not only in pen description and interpretation, but the world's choicest pieces are reproduced in these pages in excellent soft, black and white ones. To one who has never had this privilege you can fancy the value of such a work. To have in one's possession such a work on art is wealth; to possess even copies of such art treasures is immeasurable wealth. There are many sources and volumes from all of which could be gotten this same amount of art instruction, but I never before found any one that consolidated and centralized the essentials in such a many-sided completeness and in a style so attractive that to begin the study is to complete it. And to think, I am not only the happy possessor of a library, but an art gallery as well. I wander at my leisure from the Flemish section to the Italian or the Spanish to the English, comparing, enjoying, reveling in the best the world has produced and all this wealth in my own unpretentious home. I may stand in Milan before Leonardo's "Last Supper" or step into the Uffizi gallery and feast my eyes on the "Coronation of the Virgin," bordered with angels, till I feel the "beauty of holiness" as none but Fra Angelica has ever so perfectly expressed; or visit the Sistine chapel and stand before that fresco of frescoes, "The Last Judgment," and know the powers of Michael Angelo at their best—know the soul of the great Florentine; or stand dumb with delight in the dignity and power of Titian's "Assumption of the Virgin"; or bring before me an array of the world's madonnas climaxed by Raphael's "Madonna di San Sisto." In the early art, with its "endless series, Virgin, Babe and Saint," we have learned to understand the spiritual side and how much this treasure is indebted to mediaeval Christianity and that it represents the "soul of the worshiper homesick for the infinite."

By contrast I find delight in the "spiritual features of peasant life and the human dignity of labor" in Millet's "Sower," "The Angelus" or "The Gleaners"; or delight in the pure, poetic landscapes of Corot, or the pure, vivid flesh tints of a Rembrandt portrait, and so on all the way up on the "road from long ago till now" to a master decorative painting by John La Farge, and even pay a visit to our own Metropolitan Museum of Art in New York city.

Sculpture.

With some appreciation of art thru sound and color, we are ready for art "which demands the largest measure of artistic culture"—sculpture. Treated in the same fashion that characterizes every department, the section on sculpture just adds another art treasure to the collection. Beginning with the history of sculpture, "way back in the twilight of the ancient Egyptian life," we trace the art in its development thru Babylonian, Assyrian, Persian and Greek sculpture. Here, again, as in painting, the sculptor is surrounded by his work and is known in his relation to the time and place in which he lived and wrought and the conditions which made his work what it is. I am so grateful again that this intimacy with the fine arts and the great artists is not alone to the few, but that it is possible for the humble home and those deprived of college education to form acquaintance and even a sympathetic friendship with those who have crystallized beauty and left it to whomsoever will enjoy it. Here, again, with infinite joy, I turn the pages and so turn back the centuries till I stand with Pythagoras at Olympia and watch him chisel his victor of the games or his Philoctetes at Syracuse, or watch Praxiteles "permeate his works in marble with the paths of the soul," as he turns out the "Marble Faun" or a "Hermes"; or watch Michael Angelo in the full enthusiasm of his genius when he brings out of stone the "Bound Captives" or an immortal "Moses," whose stone personality "expresses a majestic calm and breathes the authority of him who has talked alone with God within the cloud of Sinai."

So on we come up the centuries, visiting the sculpture of all schools and peoples, ending with the sculpture of our own youthful nation in Gaudens' statue of Lincoln in the city of Chicago. The pages, too, form the statuary halls where he who cannot visit the originals may sit by his own fireside and do that which is always next best, know them by description and picture.

It would seem as tho this must have covered the field of fine arts. But there is just one more little touch that means so much—"European Church Architecture and Its Influences on Building in the United States." What lover of art but longs for full appreciation of Christian architecture—of dome and arch, cruciform and basilica, and here he gets it with the effect on American commercialism and American money making.

Manual Training Department.

In a modern institution of learning like this (for as such I am coming to look upon this work with its various well-organized departments from household and kindergarten to the post-graduate course, thru all of which excellent opportunity has been given for observation, contrast and experience, which are the stuff new ideas are made of, you would expect the corresponding emphasis upon a complete expression of these ideas. With the wisdom born of deep insight and large experience the complete-development idea of education is emphasized, and thought expression comes to be the test of power developed. The complete development cannot be confined to the realms of literature, music, oratory and sign language, but includes, as well, manual expression.

Education is no longer thought of as acquired knowledge. Psychology and physiology have taught us that it is development—unfolding of faculties, and now we begin to understand how it is that thru action plus thought the child gains more intellectual growth than in any other way—that development comes from within out. This argument for action plus thought is sustained in life itself, for is not the crying "need of the day for men of action; men and women who can do as well as think; individuals with power as well as with knowledge."

This leads, then, to the demand for manual expression as a factor in education—not a manual training, however, whose object alone is to train the hands but that is rather the cultivating and developing of all the mental powers through the hand—which last understanding has removed much of the prejudice through which it has come up to take its permanent place "alongside other recognized means of culture." Is not creative power as essential as perceptive and receptive?

To be Continued.

REAL ESTATE TRANSFERS.

Hanna Compton to Andrew P. Anderson and wife; lot 4, block 11, Thwing's addition, $600.

Alfretta V. Carlson and husband to Sarah P. Brown; part of lots 2 and 3, block 7, Sunnyside addition, $9,500.

Gertrude W. Mendenhall (treasurer) to August Getzmer; lot 6, Guilford outlots, $425.

Gertrude W. Mendenhall (treasurer) to William Friday; lot 13, Guilford outlots, $425.

William T. Feenof to Annie E. Duff; lot 20, block 2, Allan & Anderson's Second addition, $1,300.

Allen L. Graves and wife to James C. Dunn; part of lot 24, block 5, Park addition, $2,500.

William W. Milne and wife to Newell A. Crittenden and wife; lot 5, block 5, Nichols & Saeger's addition, $3,000.

Ida C. Anderson and husband to Hannah Compton; lot 4, block 21, Thwing's addition, $600.

Daniel F. Mason and wife to Charles A. Cox et al.; lot 8, block 2, Broom & Suffell's addition, $3,000.

Ora L. Latham and husband to Frank P. Hessel; lots 4 to 11, block 82, etc., Remington's Second addition, $2,000.

Ida W. Jerome to Katherine T. Hartzell; lot 8, block 10, Prospect Park First addition (revised), etc., $3,800.

Charles H. Bobb and wife to Albert S. Hanson and wife; lot 10, block 11, Motor Line addition, $500.

Duncan M. Price (administrator) to Sarah A. Martin; part lot 18, block 5, Menages subdivision to East Side, $500.

Gertrude W. Mendenhall (treasurer) to Andrew Lange; lot 5, Guilford outlots, $450.

Charlotte G. Hare to Francis A. Isaacson et al.; lot 21, block 2, Griswold's Third addition, $800.

Martha Hilstad et al. to Morris C. Hilstad; lot 6, block 8, Sags Hill addition (revised), $100.

Marie Hoyt Nelson and husband to Hattie C. Hamill; lot 6, block 6, Calhoun park, $3,200.

Michael O'Brien and wife to Thomas E. Mulligan et al, lot 11, block 10, Town of North Minneapolis, $3,500.

Franklin W. Arnold and wife to Jessie Nicholson, lot 6, block 31, Calhoun park, $3,100.

Henrietta P. Keith to Edward W. Peck, lot 16, block 7, Kenwood, $4,200.

Ida W. Campbell and husband to Hannah J. Peterson, lot 15, block 2, Wisconsin addition, $500.

Fred G. Smith and wife to Frank E. Peterson, lot 13, block 3, Nickels & Smith's addition, $850.

Martha H. Gould and husband to George B. Ware, lot 11, block 6, Nicollet Park addition, $200.

Mary E. Fellows and husband to Hattie I. Wederath, N½ lot 5, block 2, Lake of the Isles addition, $1,025.

Sarah L. Ralstz and husband to Lizzie G. Wilson, part lot 6, block 14, Gale's First addition, $1,300.

Duncan M. Price (administrator) to George H. Price, lots 8 and 9, block 5, Menage's subdivision, $1,400.

Pearl F. Clampet to Frank C. Stanchfield, lot 6, block 84, Remington's Second addition, $100.

Robert W. Webb and wife to James E. Smith, lot 8, block 5, Silver Lake addition, $200.

Sophia H. Bohanon et al (treasurer) to Peter Sattervall, lot 8, block 10, Wyoming Park addition, $1,100.

Mary J. Harris to Fred E. Thompson, in section 30-116-21, $100.

Fourteen minor and unpublished deeds, $17,342.

Total 45 deeds, $67,817.

BUILDING PERMITS.

A. P. Peterson, 3029 Tenth avenue S, dwelling, $1,600.

J. H. Goude, 3000 Pleasant avenue, alterations, $6,500.

Thomas N. Edin, 404 Thirty-sixth avenue N, dwelling, $1,000.

F. Y. Smith, 722 Thirteenth avenue SE, dwelling, $3,000.

A. A. and J. H. Bell, 1602 Clinton avenue, alterations, $1,000.

Minneapolis Brewing Co., 326 Cedar avenue, alterations, $1,000.

Henry Jannie, 1611 Main street NE, dwelling, $1,200.

Seven minor permits, $1,800.

Total, $12,100.

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FIXTURES, SAFES, DESKS, COUNTERS, shelving, showcases, wall and floor cases, cash registers, refrigerators; $400 piano at $25; one at $35; organs at $18; 1,000 stoves at half price. All kinds of window fixtures, clothing tables, at 1027 Washington av S.

DESKS AND OFFICE FURNITURE. AMERIcan Desk Co., 202 Nicollet and 203 Hennepin.

SIMPSON, 622 HEN., CLEANS AND REPAIRS ladies' and gentlemen's clothes. Main 2477 J1.

AT HALF PRICE IF TAKEN AT ONCE—TWO millstones, belting, shafting, pulleys; No. 2 Gates stone crusher, as good as new. L. P. Van Norman, 416 Andrus bldg.

SAFES, SAFES, SAFES.

Have a carload of new and second-hand, all sizes and makes. Don't buy before seeing this stock. Twin City Fixture Co., 223 3d st S.

PIANO BARGAINS IN USED PIANOS FOR this week; terms cash or $5 to $7 monthly; Hale upright, $90; Stuyvesant, $135; Stone, $95; Briggs, $225; Behr Bros., $245; Marshall & Wendell, $240; Gabler, $240; Steinway square piano, $75; new pianos for rent, $3.50 and $4 a month; one year's rent allowed if purchased. Foster & Waldo, 36 5th st S, corner Nicollet.

WALL PAPER—MUST HAVE ROOM FOR FALL goods; 15c embossed gilts, 7½c; 12½c specials, 6c; 8c blank, 2c; ingrains, 8c; ordinary room papered, $3; painting and paperhanging. Baker, 124 5th st S, opposite N. Y. Life building. Both phones.

PIANO—A FINE UPRIGHT GABLER PIANO, only $85; a great bargain. S. W. Raudenbush & Co., 710 Nicollet, second floor, Dayton building.

TYPEWRITERS, ALL MAKES, RENTED, REpaired and sold. Northwestern Typewriter Co., 13 Kasota building.

STILL THERE ARE BARGAINS; CHOICE creamery, 19c; dairy, 13c, 15c, 18c; brick cheese, 10c; country flour, $1.80; best tea dust, 15c; Young Hyson tea, 25c; fresh roasted coffee, 10c. New Butter Store, 91 7th st S.

FINEST LINE OF STANDING, ROLL TOP, flat and double desks at greatly reduced prices; also showcases, counters, shelves, cash registers, bank counters and fixtures, letter presses, etc. Twin City Fixture Co., 223 3d st S.

REMINGTON TYPEWRITERS ON RENTAL—$3 per month and up; good work and prompt service guaranteed by our superior facilities and natural interest in the reputation of our machine. Remington Typewriter Company, 4th st S, Minneapolis. Telephone 1882.

FINE OLD VIOLINS; PURE SILVER WOUND G and genuine Italian violin strings; expert repairing. Rose & Savlers, 41 6th st S.

INVALIDS' CHAIRS, RECLINING, FOR SALE or rent. Buchstein Co., 608 1st av S.

MUST BE SOLD AT ONCE—NICE CHIFFONnier, rockers, book case, parlor tables, mirror, etc.; cheap. 1106 1st av N; side door.

JOIN THE PERSONALLY CONDUCTED JOURnal-Lund Homeseekers' Excursion to South Dakota points next Tuesday, Sept. 15. Lund's Land Agency, 300 1st av S, Minneapolis.

FOR SALE—NEW JEWELL COOKING RANGE, wood or coal; hot water tank; 5 griddles, perfect condition, used only three months. $18 takes it. R. H. Battey, 1902 Clinton av.

NO. 6 RADIANT HOME HEATER, $20; BUCK steel range, with water front, $15; piano lamp, $1; mattress, 50c. 104 Royalston av.

GOOD SIX-HOLE RANGE, WITH WATER front, for sale cheap. Address 3317 Calhoun boulevard. Telephone S 1189 J1.

FOR SALE—OIL PAINTING, BRASS BED, springs, household furniture, etc.; reasonable prices. 622 8th av S, flat 16.

FOR SALE—A FINE LARGE SELF-FEEDER heating stove. C. B. Thorn, 11 W 34th st.

A GOOD NEW AND SECOND-HAND FURNIture store, established five years. Good reason for selling. Address 3693, Journal.

FOR SALE—VERY CHEAP IF TAKEN THIS week. Times route, No. 32. Porter, 81 Western av.

FOR SALE—STANDARD BOOKS, PARLOR tables, dining tables, hat rack, single chamber suit, refrigerator, divan, decanters and wine glasses, piano lamp, other lamps, draperies, bric-a-brac, rugs, kitchen stuff, step ladder. 1710 Nicollet av.

A NICE HARDWOOD OFFICE PARTITION fixture for sale. Inquire at S2 7th st S.

WALL PAPER—RANNEY IS CLOSING OUT many good papers at bargains. 20-cent embossed paper, 6c. Best up-to-date papers at reduced prices. 608 Hennepin.

FOR SALE—ONE WOOD AND COAL HEATER and one square Bradbury piano, cheap, by parties leaving city. 65 12th st N.

LARGEST OAK DROP-HEAD STANDARD SEWing machine, $17.50; oak New Home, $10; Singer, $5. All warranted. Elmer, 710 1st av S.

FOR SALE—CHEAP; NEW 4-HORSE POWER "Lambert" Gasoline engine; also 15-horse power "Otto" gasoline engine, almost new; cheap. 3771, Journal.

DESKS VERY CHEAP; ONE 3x4 FOOT TOP, 3½ feet high; one black oak, 3x7 foot top 3½ feet high, suitable for most any business. Call at National Biscuit Co., 3d av N and 3d st.

HORSES, CARRIAGES—SALE

LARGE STOCK SECOND-HAND HARNESSES, horses, wagons, buggies, always on hand. Call and see us for bargains. 414 3d st S. Widmayer & Prendergast.

JUST RECEIVED—CARLOAD OF MINNESOTA horses, all weights; one of work, weight from 1,200 to 1,700 lbs; some fine drivers among the offerings; sold on easy payments if desired. Frost & Co., 12 2d st N.

WANT GOOD CITY BROKE DRIVING HORSE, 202 Oneida block.

FOR SALE—CONSTANTLY ON HAND, FROM 30 to 50 draft and general purpose horses, fresh milch cows, wagons, buggies and harnesses; cash or easy payments. Everything guaranteed as represented. E. L. House, No. 6 E Grant st.

CHOICE DRAFTERS—FARM STOCK AND general purpose horses, always on hand. The best and cheapest place to buy. Iowa Sale barn. Dan Egan, proprietor, 223 2d av N.

FOR SALE—A 5-YEAR-OLD STYLISH DRIVing horse, sired by Volunteer Jr. Also fine rubber tired jump seat buggy, and new harness. This is a fine family or gentleman's driving outfit. If you are looking for a cheap outfit, don't call. 727 E 16th st.

TEAM OF HEAVY HORSES, 8 AND 9 YEARS old, for sale. Call 3928 Portland av.

BEFORE BUYING BE SURE TO GET OUR prices on new and second-hand harnesses, collars, fly nets, etc.; repairing. Central Market Harness Co., 625 2d av N.

THE LARGEST ASSORTMENT OF HORSES constantly on hand; time given on your purchases if so desired. Barrett & Zimmerman, Midway Horse Market, St. Paul, Minn.

LARGE, HANDSOME BAY TROTTER. CAN style with any horse in city; standard bred and speedy. Will sell cheap (horse considered) as I am going away soon. 1822 Portland.

FOR SALE—FOUR-YEAR-OLD, CITY BROKE, driving horse; perfectly sound; 900 pounds; safe for ladies to drive. 3517 9th av S.

BEFORE BUYING BE SURE TO GET OUR prices on new and second-hand harnesses, collars, fly nets, etc.; repairing. Central Market Harness Co., 265 2d av N.

A THREE-YEAR-OLD HORSE; A BEAUTY FOR sale or trade for runabout. 52 Royalston av.

8-YEAR-OLD 1,200-LB FARM MARE, $30; 1,100-lb family horse, $40; $1,450-lb 8-year-old horse, $75. Work harness, single harness, top buggy, cheap; must sell this week. 4010 Chicago av.

FOR SALE—HANDSOME BLACK COACH team, half brothers, 7 years, 16½ hands; weight, 2,500; safe, sound, not afraid of automobiles. Kentucky saddle horse; 16 hands all gaits; spirited driver. Dr. Dunsmoor, 100 Andrus Bldg.

FOR SALE—PACER, 7 YEARS OLD, WEIGHT 1,050 lbs; a first-class driver, speedy. 3878, Journal.

FOR SALE—BLACK DRIVING OR DELIVERY horse, weight 1,100; not a blemish; top buggy, good as new; less than half price. Call in the morning, 425 1st av N.

FINE PAIR BLACK CARRIAGE HORSES, 16 hands, 2,500 pounds, half brothers, 7 years old; safe and sound. Three Kentucky saddlers and driving horses; all the gaits. Family going away. Sell very cheap. Inquire F. A. Dunsmoor, 100 Andrus building.

HORSES, CARRIAGES—WANTED

CASH PAID FOR HORSES, HARNESSES, BUGgies and wagons. Frost & Co., 12 2d st N.

I WANT ONE BIG HORSE OR TWO MEDIUM, for their keeping; will buy if they suit. Address 3813, Journal.

CUTLERY GRINDING

SHEARS, RAZORS AND KNIVES SHARPENED —We grind everything that requires an edge. Verbeck, practical grinder, 211 4th st S, Mpls.

FOR RENT

Unfurnished Houses.

112 WILLOW ST, ON LORING PARK; NINE rooms, hardwood floors, open plumbing, laundry, artesian water, janitor service, steam heat furnished; $40 in summer, $55 in winter.