PAINTING IN THE DARK THE LATEST ART SENSATION; WORK OF THE "CELLAR ARTIST" THE TALK OF LONDON

Keyworth Raine Claims to Have Discovered the Secret of Titian and Rembrandt---Titled People Indorse His Work---Commissions Pouring in for His Dark-Painted Pictures---His Methods Puzzle the Experts---An Interview in the Dark.

By Nelson Boyd.
Special Correspondence of The Journal.

LONDON, May 3.—Painting in the dark is the latest thing in art.

H. Keyworth Raine, who has been dubbed the "cellar artist," is creating a sensation in London art circles. He is not a mere faddist. There is decided method in what his fellow artists are pleased to term his madness. While many wielders of the brush are finding the utmost difficulty in making a living, even in the strongest daylight, Keyworth Raine is getting rich in a dingy cellar opposite St. George's church, Hanover square.

The "cellar artist" has attracted the attention of some of the wealthiest and most distinguished people in England. No less a personage than Lord Iveagh, the king's great chum, has come out as Raine's bold champion and practical patron. He has more orders than he can execute, and titled people are inviting him to their country seats, and giving him commissions galore. Already thru the influence of Lord Iveagh he has painted the portraits of the Earl of Buchan, Lady Evelyn Guinness, Sir Neville Chamberlain, K.C.B., Sir John Arnott and hosts of others.

His Studio Well Hidden.

The lightless artist does not seem to court publicity. He is not even in the London directory. After some difficulty, his studio was found by the Journal correspondent. The proper address is 13A George street, Hanover square, but if you apply at the imposing building which this number represents, you will even then have some difficulty in locating your man. It is only when you go around by the side of the building, that you notice a modest little sign on a dingy-looking railing. You read the words "Cellar Studio." Descending a steep flight of very narrow and dingy steps, you come into a still narrower and more dingy passage, which leads into an even dingier beyond. This beyond is involved in a somber darkness that would have done credit to the tenth plague of Egypt. Out of the depths of the blackness, a voice calls you:

"Will you step this way into the studio."

You don't know which way "this way" is, but trusting to Providence and obeying the voice, you enter a door and have the impression of being in a very narrow room. The only visible object in this room is a chair standing on a sort of pedestal, and vaguely lighted by a streak of light, carefully shrouded off by a strip of yellowish brown paper. The voice proceeds to assure you that the sitters occupy the chair on the pedestal, and that the light entering the window is all the illumination he requires for his portraits.

KEYWORTH RAINE.
The Artist Who Paints in the Dark, with One of His Paintings, an Uncommonly Good Piece of Work Which He Finished in Less Than Five Hours.

Up to this time, you have not had an opportunity to see the cellar artist himself; and have to gather your impressions from his voice, which conveys a vague notion that its owner is slightly deaf, for he speaks in the measured monotone of one listening to his own words, and measuring their sound. Charles Lamb mourned the days before the invention of artificial light, saying how wretchedly a joke must have passed off when you had to feel your neighbor's face to learn whether he were smiling or not; and perhaps the lack of conversation while sitters are having their portraits painted has put the cellar artist at a disadvantage, so far as his voice is concerned. But, as his voice is all you have to go by at such an interview, it naturally assumes a greater importance than it would under ordinary circumstances.

"I have been closely studying this method of painting for more than seven years," said Keyworth Raine, "and have come to the conclusion that Velasquez, Rembrandt and other great artists of their school worked somewhat after my system. I do not claim that they also worked absolutely in the dark as I do, but I do maintain that they studied light values just as I am doing.

"I also claim to have rediscovered the principle of the method of coloring employed by Titian, and taught in Venice and Flanders centuries ago. By my method, any painter can do four times the amount of his present work in half the time."

His Eyes Like Other People's.

"But perhaps your eyes have the peculiar gift of seeing values in the dark?" I suggested.

"Not at all," answered the cellar painter. "My eyes have been examined by well-known specialists, and are just the same as everyone else's. Anyone could do as I am doing, but it would take three years' training. After that time, they would find how extraordinarily easy it was to paint in the dark. It saves fatigue to the eyes by allowing them to take in proportion and the difficulties of composition far more easily than when painting in daylight. I paint all my portraits in one-eighth the time usually allotted."

"But the sitters themselves," I suggested. "How do society dames like the idea of this subterranean studio—surely they object to coming here, after the luxurious apartments of other artists?"

Society Women Like It.

"In fact, it is just the opposite," said the voice. "I have been assured time and again that they like to sit in the dark. Nothing pleases society women more. After the garish light of noonday, after the blaze of London drawing rooms and studios, they come here and say that the experience of sitting in the dark is an actual rest to their nerves. I have painted many portraits of well-known society women in the dark, and they have all been delighted with the work, as well as the sittings. I might mention the names of Lady Lilian Boyd and her daughter, Lady Magdalen Williams-Bulkley, Mrs. Fritz-Ponsonby, wife of the private secretary to the king, and others. In every case my work has resulted in other commissions, which, after all, are the best tests of approval. I have recently spent the entire winter at various country seats and castles in Ireland, painting in the dark portraits of the nobility.

"Not only has the subdued light, or the darkness, as you might call it, a good effect on the sitters, but it is also restful for the painter. I am able, by this method, to get values at once which, by ordinary daylight, would take me hours to arrive at. It is a sort of process of elimination. I begin by shutting out the lights; then I let in just what I want, and, by letting in light here and excluding it there—constantly working my window shutter back and forth as I paint—I get just what I want in one-eighth of the time of other artists. Such men as Sir Alma Tadema, Mortimer Menpes, P. W. Frith and other famous artists have examined my work, and all have admitted that it is of uncommon quality. Of course, in the world of art generally I am meeting with bitter opposition—which, however, is only manifested by the smaller men in the profession, I must say. The really great artists are interested in my work and are waiting developments.

"All my portraits are painted on black canvas, such as Rembrandt employed. I only use three colors in all my work, mixing the powder with the oils as I require the colors. My paints and way of mixing them are my own secrets, but I have found that the colors are practically indestructible, and in a month or two they improve so wonderfully, that you could not tell the colors from those employed by the famous old masters. I have learned these secrets after years of diligent research along scientific lines."

Began as an Engineer.

"Were you always interested in art?" Mr. Raine was asked.

"I began life as a civil engineer," he replied, "but on reaching the age of 21 I decided to give it up for art.

LORD IVEAGH,
Who Was One of the First to Patronize Raine, the Young Artist.

I had never learned to draw, but I began to study under Mr. Frith, and at the Elm Tree studio of E. B. Ward. By comparing modern painting with the old masters, I became convinced that the latter works were produced by methods unknown today. By scientifically studying the works of Rembrandt and Velasquez, I learned the secrets of their pigments, the basis of their principles and the methods of their application.

These famous painters studied the same laws which I took up. As soon as I discovered the principles on which the old masters worked, I found I could paint with ease. Anyone who adopted my methods would find he would make wonderful progress as compared to present methods, even in a year's time. My three colors are the three used by the old masters, for you will find that they employed no more in all their works; and this accounts for their great harmony. The colors I use give the paintings I produce the look of great antiquity. By my methods I can produce a finished portrait in five hours, and am able to turn out not less than 150 finished paintings in a year."

The paintings produced by the cellar artists have received very high praise from some very distinguished artists. Of Raine's portrait of an an old woman, P. W. Frith, painter of the famous "Derby Day" picture, recently wrote:

"The picture showed almost all the best art qualities—it is full of character, well drawn, really life-like."

While one of the foremost London art critics declared: "The pictures are full of power and character, are well drawn, and have a wonderful delicacy of texture, a strange look of old age, and are vividly striking. How they are painted is the puzzle of the studios."

An Art Pioneer.

Under such circumstances, H. Keyworth Raine may truly be called one of the art pioneers of the day. The youthfulness of the painter is also a striking feature. He is only in his thirty-second year; is very boyish in appearance; and yet has all the assurance of the pioneer who has hit on one of the discoveries of the century. Keyworth Raine does not lack confidence in himself. Undoubtedly he needs it in his business. It is a fearsome thing to oppose single-handed and alone the judgment of nearly all the artists in the world.

"I don't care much whether fellow artists approve of my methods, or not," says Raine. "That doesn't signify. If I receive orders from the best people in the country—what more could I expect?"

On asking permission to take a photograph of the cellar artist he informed me that I might take him just as he was—in his studio. I explained that I had not yet trained my camera into taking photos in the dark, tho I might do so in time. It was somewhat unfair to expect this of a young and inexperienced camera. After a little persuasion, the darksome artist agreed to step into the next room where, by dint of a long exposure, the accompanying photograph was obtained. It is the only one he has ever had taken by daylight. It shows also the work which has received most praise from his fellow artists—namely, the old woman, who, by the way, is a London mat seller.

SOME BOOKS EVERY CHILD SHOULD KNOW

A List and Description of Books That Will Fill Childhood with Joy and Give Pleasant Memories for Old Age---First of a Series of Three Articles.

By Mrs. A. C. Ellison.

IN this flood-time of children's literature, it is a somewhat audacious undertaking to put down in black and white, and then sign one's name to it, a list of books that every child should know. It means threading one's way thru a labyrinth of printed stuff, a large amount of which lends itself chiefly to the gentle art of skipping, and selecting only that which continues to "foist itself into fame and favor year after year by by the children themselves." Perhaps there will always be in evidence more or less of this would-be literature, with its stilted and wooden creations to encumber the earth, but there will still stand out here and there certain wayside inns where all children love to linger while trailing their clouds of glory thru the swiftly moving years.

As It Once Was.

A few generations ago there was no distinctive literature for boys and girls, the "masterpiece only" theory was in force by virtue of necessity, and the days when Charles Lamb's sister was "tumbled into a spacious closet of good old English books to browse at will upon that fair and wholesome pasturage," was in the days of the few good libraries, and only the few and the fittest were meant to survive, but in this generation when every child looms into the importance of an individual, it is desired not only that the fittest may survive, but that the many may be made fit. To this end, various and earnest have been the efforts to bring within the range of every child "this fair and wholesome pasturage." That he is entitled to a choice in his reading is both wise and just, but the responsibility of reflecting into that choice what is fair and wholesome, presupposes either a good library or a discriminating knowledge of what constitutes literature, and lacking both of these a little study of child nature, and a bit of common sense are not bad substitutes to have in the family.

Famous Mother Goose.

This takes us back to the starting point, for if left to himself a child will go with unerring instinct to Mother Goose. I have been told that there are children who have never learned to love these rhymes, but it is only fair to regret their delinquencies later in normal or else to hope they will learn to regret their delinquincies later in life. Just wherein lies the wonderful vitality of Mother Goose still remains to be settled; just why the old woman with her broom, little Miss Muffit, the dish running away with the spoon, and all the rest of it, are so facinating and dramatic, is still one of the hidden secrets of childhood. Yet after all has been said, I think it harks back to their jingle, and to a certain delicious absence of sense and reason. But whatever the source of their popularity children have continued to cling to them with a largeness of love ever since the Newberys published them in 1765. This early edition, called Melodies of Mother Goose, is out of print, but there has recently been reprinted in fac-simile the Munroe & Francis edition with an introduction by Edward Everett Hale, which includes all but three of the earlier rhymes.

Goody Two Shoes.

With the publication of the Melodies was also sent out at the same time Goldsmith's Goody Two Shoes, and these two books will outlive all the "good little books with neat cuts," that have been published since. The edition of Goody Two Shoes illustrated by Walter Crane is exceedingly attractive and will follow in the trail of Mother Goose.

It isn't in the least original to say that children are attracted by colors and pictures, because everyone who has observed them knows it to be true and the picture book enters seriously into the child's first years, as does the movement of life later on. The importance of beautiful color and design as factors in education has long been recognized, there only remains the discrimination and selection.

Gifts of Illustration.

This generation has showered many rich gifts of illustration and fancy upon the children's books, and the ugly little dummies that display themselves in the Chatterbox and kindred literature, have been replaced by the delightful sketches as shown in the Caldicott picture books, in "All the World Over," and "Rag Tag and Bob Tail" Edith Farmeloe; in "There Was an Old Woman Who Lived in a Shoe" illustrated in color by K. J. Henall, and "Cock-A-Doodle-Do" by Cecil Aldin; "Children of Our Town," illustrated by E. Mars and M. H. Squire; "Childhood" by Katherin Pyle, illustrated by Sarah Stillwell.

The Kate Greenaway books are always favorites, as also Walter Crane's illustrations, which are beautiful in color and design. Here are a few of the latter: "This Little Pig Went to Market," "Mother Hubbard," "Beauty and the Beast," "Red Riding Hood," and his "Flora's Feast." "A Masque of Flowers," a gem of beauty; Peter Newell's "Topsys and Turveys" and "Pictures and Rhymes," the latter illustrated in black and white with a preface by John Kendrick Bangs, are full of delicious humor, while "Joan of Arc" by G. M. Boutel de Monvel is so beautiful that a child is fortunate to have grown up with it. One of the modern favorites is a little book called "Nanny," illustrated in color by T. E. Butler, which is full of quaint and laughable rhymes. The old-fashioned one called "Slovenly Peter" by H. Hoffman is another favorite, altho I could never discover why, unless it is due to subconscious fellow-feeling with Peter's delinquences.

Beatrice Potter's Books.

Beatrice Potter is another modern illustrator and her "A Tale of Peter Rabbit," "The Tale of Squirrel Nutkin," and "The Tailor of Gloucester" make attractive and holdable books, and the little brothers there are drawn with life and sympathy. The picture book is the story without words, the story with the preaching left out. Association with pictures like these will unconsciously develop the child's taste for harmonious lines and color, and open up later the great book of nature, not that false aspect that depicts tadpoles as ruminating on their transmorphoses, or caterpillars reasoning on their future existences, or the inane conversations indulged in by mama this and papa that, but nature with its transcendent color scheme, its silent voices, its obedience to law, tracing with its gracious finger the handiwork of God.

The Primer's Place.

Allied to the picture books should be the primer, but unfortunately, I think the artistic is too often sacrificed to the desire to talk, which after all might as well be illustrated by something beautiful as mediocre. The "Arnold Primer," the "Art Literature Stories" and "Folk-Lore Stories" by E. O. Grover fill the need fairly well, but to my mind there is an opportunity for a beautiful and practical art primer. There are few books of a miscellaneous nature that lend a charm to every day in a child's first years. One of these is "Folk-Lore Stories and Proverbs" by E. S. Wiltse, which is a rare adaption of old legends, and its illustrations tell the story even better than the words. J. H. Haaren is another acceptable compiler, his "Rhymes and Fables" and "Ballads and Tales" are sympathetic, and have nothing of that "writing down" character that is an abomination and always to be avoided in selecting any adaptations from literature.

Dear to the Child Heart.

Andrew Lang's "Nursery Rhyme Book," Emile Poulsson's "Child Stories and Rhymes," and the "Nursery Stories and Rhymes," Edward Lear's "Nonsense Books," and Katherin Pyle's "As the Goose Flies" are all dear to the child's heart, and the latter are especially attractive in illustration. Maud Lyndsay's "Mother Stories" are good adaptations and can be read aloud to little ones. Esop's Fables walk very naturally into these first days so filled with delightful ignorance of authorships and classics, and all such embarrassing responsibilities. There is an edition of Esop's Fables with an introduction by C. T. Cary, and illustrated in color by J. M. Conde, and also "Baby's Own Esop" by Walter Crane that are suitable for a first introduction to these fables, and the illustrations very much enhance the "story hour."

Verse for Children.

The rhythm of verse always meets with quick response from a child. It is as if he were born with a natural impetus toward beauty and harmony, and all musical rythm is but an echo from his recent heaven world. The child who can listen to the cadence of a mother's voice, chanting strains from those who have caught a glimpse of the "light that never was on sea nor land," is swayed by its beauty long before the meaning is revealed. To this end all musical verse can be utilized, Tennyson, Longfellow, Browning, etc. There are some excellent compilations of verse from which selections can be made. Kate D. Shute's "Land of Song," M. W. Morrison's "Songs and Rhymes for the Little Ones," "The Posy Ring," and "Golden Numbers" compiled by K. D. Wiggin and Nora Smith are excellent. Of course a child should hear the songs from Eugene Field's "Lullaby Land" and "Love Songs of Childhood." He should never be defrauded of "The Calico Mare," "Saddled and Bridled for Bumpfield," nor from "Pittypat and Tippytoe." There is a beautiful edition of his poems of childhood illustrated in color by Maxfield Parrish, while from the true friend of every child has come the "Child's Garden of Verses," come to leave a smile and a tender memory.

This may not be as long a list as the modern child demands, but it will fill his early life with joy, and lead to the door which opens into that fair and wholesome pasturage which is the birthright of everyone who can make it his own. It is not necessary to be buried alive in books to learn to love them. Give the child a few choice ones that will enrich his life, and teach him to love them and know them, and if in later years the poet or the storymaker should learn to speak thru him, he may trace his themes back to that first unalloyed joy in the flights of Mother Goose.

CRIMINAL RECRUITS IN FLOOD OF ALIENS

Expert Says Immigration Reinforces the Ranks of the Lawbreakers.

New York, May 12.—The distribution of the thousands of immigrants that are coming to this country was discussed at the meeting of the American Social Science association, in the United Charities building, Madison avenue and Twenty-second street. John Graham Brooks presided.

William Williams, former immigration commissioner, addressed the meeting on "The Sifting of the Immigrants." He said that many undesirable immigrants were getting into the country by hook or by crook, and that the only remedy was in the establishment of a secret-service bureau to be attached to the immigration service. He said the illiteracy test was not effective and that new laws should be framed to cover the admission of immigrants.

Prescott F. Hall of Boston, author of "Immigration and Its Effect Upon the United States," said that a long study of the question had convinced him that the country was running no end of a risk by the admission of so many thousands of foreigners under the existing laws.

"In view of certain observed evil effects of immigration in the past," said Mr. Hall, "further artificial selection is manifestly necessary to preserve our standard and institutions and, if possible, raise the average quality of our race stock. The foreign-born furnish more than twice the normal portion of inmates of the penal, insane and charitable institutions of the country, and the alien population furnishes nearly ten times its normal proportion.

"Foreign whites are once and a half as criminal as the native whites of native parents, and the children of immigrants are three times as criminal as the native element and twice as criminal as the immigrants themselves. In the juvenile offenders the whites are three times as criminal as the native whites of native parentage, and the second generation three and a half times as criminal.

"The most far-reaching evil of immigration is its effect in diminishing the native birth rate and in preventing the coming of the most desirable immigrants."

L. J. Ellis of the Norfolk & Western railway, stirred up something of a storm when he insisted that the law against bringing in foreign labor under contract should be repealed. He went even further and said that the Chinese exclusion law was manifestly unfair.

Local "News" a Quarter of a Century Old

Culled from The Journal of this Date, 1881

The Minneapolis Evening Journal.

Vol. 3. No. 136. MINNEAPOLIS AND ST. PAUL, FRIDAY, MAY 11, 1881. 50 CENTS A MONTH.

THE JOURNAL.
Official Paper of the City.
FRIDAY, MAY 11, 1881.

The sight of Stillwater's new opera-house, which is ahead of anything of the kind in St. Paul or Minneapolis, has stimulated the inquiry as to whether we cannot have something better. St. Paul is in hopes of inducing one of her capitalists to erect a new theater, but if the Messrs. Herrick in Minneapolis would carry out the oft-talked of plan of cutting the auditorium of the Academy down to the second story, making a more commodious entrance, Minneapolis might be sufficiently accommodated without the resort to a new theater.

The people of Austin are making desperate efforts to secure the location of the Chicago, Milwaukee & St. Paul railroad shops at that place. A delegation went to Milwaukee yesterday to confer with Manager Merrill. They were authorized to offer a cash bonus of $25,000 and eight acres of ground. Minneapolis is Austin's only competitor and does not appear to be doing anything in the matter.

The absorption of the Northwestern Telegraph company by the Western Union has been accomplished. The lines in Wisconsin are leased for ninety-nine years and other lines have been purchased outright. The general offices of the Northwestern will be removed from Milwaukee to St. Paul and Minneapolis, where district offices will be established.

The Standard Oil company, perhaps the most grasping and soulless corporation in existence, owes the state of Pennsylvania $3,000,000 of taxes, which it refuses to pay on the plea that it is an Ohio corporation. Ohio men and Ohio corporations seem to be a good deal alike.

A lady writes the Evening Journal: One thing which I think the ladies have a right to ask is that gentlemen in a horse car shall keep their feet on the floor, instead of rubbing the mud off them on dresses of the ladies that pass in and out.

London Truth says the street lamp of the future will be suspended across the street from an iron rod attached to the walls of opposite houses. There are several electric lights so suspended in New York.

Mr. Lowry is in Chicago and tells a reporter he intends to build a street railway between Minneapolis and St. Paul. This shows the truth of the old adage that one has to go away from home to get the news.

TALK OF THE TOWN

The Clark house is to have electric bells.

At 2:30 this afternoon the mercury registered 90 degrees in the shade.

John DeLaittre signs all indictments this year as foreman of the grand jury.

The extensions of the street railway, amounting to five and a half miles of track, will be completed by June next.

Henry C. Morse has purchased the block occupied by the express company on Hennepin avenue for $15,000.

Davison will issue 2,000 Minneapolis directories this year, one-half of which are to be distributed thru the state.

A petition is being circulated for a sidewalk along the Milwaukee railroad tracks, below Washington avenue.

Judge Young's charge to the grand jury yesterday indicates that he means war on the social evh.

Three hundred and fifty thousand bushels of wheat were ground into flour in Minneapolis last week and it wasn't a very good week for flour, either.

A great band festival will be held Sunday under the direction of George Seibert of St. Paul at Union park. Shelter will be furnished for 3,000 people.

Superintendent Atwood purchased fifty horses for the street railway while in Chicago. They are exceptionally fine animals.

One hundred and forty-six dealers have applied for licenses to sell liquor. One hundred and seven have been issued.

A new station has been established on the Milwaukee & St. Paul short line, midway between St. Paul and Minneapolis, to be called the "Minnesota Transfer."

The Union stockyards, midway between St. Paul and Minneapolis, just opened a few days ago, is doing a good business already with D. M. Roberts, superintendent of yards, station agent.

W. P. Burnett has been awarded the contract for building the Johnson Smith & Harrison block, to be erected at First avenue S, corner of Third street, and work was begun this morning.

May 17, next Tuesday, an exciting trotting race comes off at the fair grounds track between P. Sullivan's well-known bay mare and H. Seeley's Starlight. The race will be the best three in five, to harness, for $500 a side.

The Minneapolis rifle team in the Milwaukee contest, to occur on the 28th inst., are: Dr. H. T. Elliot, captain; C. Mandlin, coacher; Dr. C. M. Skinner, J. H. Hankinson, J. N. Hoblitt and Ole Quam. Mr. Gibbs of Crystal Lake was selected as reserve.

City Engineer Rinker has made his report for the year. He states that there are seventy-six miles of sidewalks and that a half a million feet of lumber will be needed this year for new sidewalks.

The Evening Journal in endeavoring to establish itself in St. Paul has been quite successful in securing the services of B. W. Clifford as solicitor of subscriptions and advertising. Mr. Clifford is well known in the city and is a successful canvasser.—Tribune's St. Paul personals.

T. D. Skiles, one of the most wealthy and public-spirited of our citizens, in company with his well-known and highly respected neighbor, Dr. Lindley, is about to procure plans for the erection of a superb business block on Nicollet avenue, corner of Seventh street. Dr. Lindley owns the 88½ feet on the corner and Mr. Skiles the next two lots. With this end in view Mr. Skiles last week purchased a lot on Seventh street, opposite W. D. Washburn's residence, paying $4,000 therefor, with the intention of making that location his future home.

The bicycle club met last evening at the Nicollet house and elected the following officers: President, C. H. Hathaway; secretary and treasurer, W. B. Carpenter; captain, E. H. Winship; subcaptain, Frederick Love. A meeting will be held Monday evening for practice on Seventh street, between Hennepin and Nicollet avenues. The club has twelve members.

ST. PAUL

The old toll house on the high bridge is being torn down.

There was nothing doing yesterday in the supreme court of special interest.

Pedestrians are beginning to seek the other side of Third street. Heretofore there has been but one side, apparently.

Royal visitors are expected in St. Paul some time in June. The Marquis of Lorne and the Princess Louise are coming by the way of Manitoba.

P. H. Kelly, the wholesale grocer, has been awarded the contract to furnish the government 1,200,000 pounds of sugar at 10¼ cents a pound.

Mary Barnes is to have a new boiler and other internal improvements. It may be well to add, by the way of explanation, that Mary Barnes is a steamboat.

Commodore Kittson arrived at home yesterday afternoon after a prolonged absence in the east, making purchases of blooded horses, and departed again today for New York.

An electric clock has been put in at the Merchants' hotel, set in the center of the counter, whose principal motive-power comes from Northfield, forty miles away.

PERSONAL AND SOCIAL

George W. Cooley and family are located at the Dewdrop cottage, Spring Park, Minnetonka, for the season.

Collins Hamer and Ole Byorum have been appointed deputy city assessors, and P. M. Woodman is assessor's clerk.

Sam Hill and Al Krech expect to go east for an extended pleasure trip soon. Miss Lillian Tood, of the class of '80, state university, has been appointed assistant librarian of the Atheneum and enters upon her duties Monday.

Today ends the first year of John T. West's connection with the Nicollet house. The year has been a most profitable one and under Mr. West's able management the house has taken rank as one of the most popular hotels in the northwest.

An interesting event occurred at Boston, Mass., Tuesday at Trinity church when J. H. Giddings of the law firm of Lane & Giddings, Minneapolis, was united in marriage to Miss Anna S. Burleigh of Boston. The indestructible knot was tied by Rev. Phillips Brooks. Mr. and Mrs. Giddings expect to return about June 10 after a visit to the sea shore. They go to housekeeping on Third avenue, near D. Morrison's residence.

Removal.

Grove & Rowe have removed their wood office from the city hall building to The Journal building, and are on the same floor with The Journal counting room.

ABERDEEN

Promising New Town that Has Captured a Minneapolitan.

S. H. Jumper will leave Monday for Aberdeen, the junction point of the Jim River Valley road with the Hastings & Dakota division of the Chicago, Milwaukee & St. Paul railroad. Mr. Jumper is the pioneer business man of that place, and he will open the first store there, occupying a tent temporarily. He predicts that Aberdeen will boast of twenty business firms within three months.

Within ten days the Hastings & Dakota extension will reach a point thirty-six miles this side. To get his stock of goods there he will be compelled to transport them 100 miles by team.

ABOUT THE STATE

The liquor license at Hastings has been fixed at $100.

The total receipts for the opening of the new opera-house at Stillwater was $2,008.

Salaries of teachers at Rochester range from $30 to $60 per month, and the principal is offered $1,400 a year.

The Benson Times has bought the Swift county bank block and will move into it the 1st of August.

Fergus Falls had a tie in the council on the election of a city attorney, and after balloting forty-eight times the aldermen of two of the wards pulled straws to decide who was the lucky man.

DAKOTA DOTS

Richland county has voted bonds for the erection of a courthouse.

Five to nine carloads of land hunters land at Fargo daily.

The new ferry between Fargo and Moorhead is running.

At Fargo the Northern Pacific hauled over 8,000,000 pounds of freight in April, a large increase over the business of the same season last year.

An Icy Correction.

In Herman Westphal's card, which appeared in The Evening Journal of April 28, the word "cooking" was used instead of "cooling." The ice cut near Bassett's creek is used only for cooling purposes at the Nicollet house. Ice for drinking and culinary uses was cut above the Plymouth avenue bridge. Mr. Westphal's office is No. 19 Nicollet House block, Hennepin avenue.

It is expected the St. Louis express will arrive on time tomorrow.

AMUSEMENTS

ACADEMY OF MUSIC

Friday and Saturday and Saturday Matinee, May 13 and 14, the world renowned, original
SALSBURY'S TROUBADOURS
in their laughable musical extravaganza, entitled,
"THE BROOK."
Prices.....50c, 75c and $1.00.

PENCE OPERAHOUSE

Hennepin ave and Second st.
Miss Phosa McAllister, Lessee and Manager.

Tonight—Benefit of Miss Anita Harris.
"MASKS AND FACES"
and
"A ROUGH DIAMOND."
Popular Prices.....25 and 50 cents.

A PROLIFIC WRITER.
Houston Post.

"I believe that Mrs. Smith is a prolific writer, isn't she?"

"Prolific? I should say so! She's got fourteen children."

Defective Page