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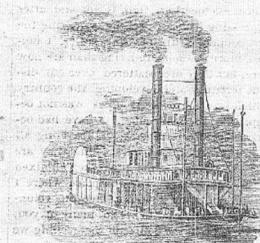
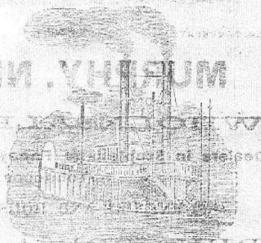
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From the Terminus Northern Pacific Railroad Through to Helena, M. T., in Connection with "Peck Line" steamers, "C. K. Peck" & "Nellie Peck."

ISSUE Through Bills of Lading TO AND FROM Eastern Cities.

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FOR THE LADIES.

"MY HEROINE."

"I'll introduce you to a girl I know. 'Pretty?' you ask. 'No easy task. Well, I'll attempt to sketch her portrait, though I fear, however, I shall pronounce her 'slow.' For two days we vote a dash of fastness all the go. (Excuse the phrase.) She's not accomplished—no, indeed, poor dear. I dare assert she does not know the latest slang—'I fear she's not a flirt. She could not name the winner of the Oaks. She does not bet; I'm pretty sure she never even smokes a cigarette. 'A beauty?' Well, she's not considered such. You girls know best. Her dearest friends do not praise her much. And that's a fact. Perhaps she has not Mrs. L.'s eyes, or rose-leaf skin. She does not shine. But, still, so sweet a face to criticize. Were I a fortune teller, I should say she would not seem when I said 'Polly' near. Not she—and, wait. 'Would you go to see the way she clears a five-barred gate. She cannot sing bravura runs and shakes—she does not sing. When seated at a 'grand'—but then her cakes are just divine. With high-heeled boots she cares not to distort. Her lilies and her roses were not bought in Regent Street. And, still, more shocking, I regret to state, her want of talent. She cannot be induced to cultivate a wasp-like waist. You would not in her hair a resolute and of golden tinge. She wears it in a simple knot behind. No trace of 'ringlets.' Such pretty hair! So lustrous and so long—'False, I dare say!' Nay, my dear, for once you're wrong. I've seen it down. 'It's easier to set an example than a speckled hen. About time to overhaul your furnace and get out your full foot. The autumn bonnet is very showy and stylish, looking better in the shop-window than on the head. Some people, anxious to start a new fashion, now have wedding cards written instead of printed. 'Horrid little thing, without a set of bangs to her name!' is the newest phrase girls use for describing a rival. A Broadway engraver recently made this mistake: 'Mr. and Mrs. request your presents at the marriage of their daughter.' The man who leaves two-thirds of a cigar in a dark nook on the front-door step, when he goes to see his girl, will make a thrifty husband. The attempt at providing shop-girls with seats in New York is not likely to amount to anything, and the same thing is true of a like movement in London. 'My darling,' said he, 'what a delicious taste your lips have!' Then she sprang up and yelled, 'Goodness, John! have you been eating my lip-salve?' A Georgia young man asked his sweet-heart whether she had ever read 'Romeo and Juliet.' She replied that she had read Romeo, but did not think she had ever read Juliet. A paragraph to the effect that Sara Bernhardt had died from eating a cabbage upon which Paris Green had been spread was painful in its effect upon the mind until it was made clear that the victim was a prize cow and not the artist. Two coquets met a gentleman in the street. 'What?' said one, 'you passed him without bowing? You certainly were in love with him yesterday?' 'Yes, for about an hour. I fancied that he resembled somebody with whom I was in love for a week last year.' Jose M. Salazar saw a young girl in an Arizona mining-camp, fell in love with her, and within three hours asked her to marry him. She declined, and he killed her on the spot. Retribution was as speedy as his courtship had been, for he was at once hanged by the miners.

WOOD, WON, AND WED.

A young gentleman from New York saw a certain young lady at one of Lothian's morning concerts, and fell desperately in love with her; he sought her name, and subsequently an introduction, courted her diligently for two days, and upon the third was able to introduce her as his affianced wife. The gentleman is very fine looking, but comparatively poor, while the lady is really one of the handsomest that has been here this summer, and, besides being the child of very wealthy parents, is said to be as modest and amiable as she is beautiful. The lady also resides in New York, and has been summing with her parents at the Grand Union, but her lover's finances compelled him to take a less pretentious place, and he is a guest at one of the smaller hotels. We are in possession of the names of the parties, but are requested not to make them public.—*Sar. Sun.*

TROUBLESOME CHILDREN.

For a real all-day pleasure to "troublesome"—that is active—children there is nothing better than a tin washbasin or pan of sea sand. City children can not make mud pies—that is a joy reserved for the dregs of the country. The story told of the child who was ordered by the doctor to be allowed to play in the dirt, shows up on a high chair at the center-table, an elegant damask bit, tied round its neck, and a soup plate of earth with a silver tablespoon, given to it to play in the dirt with. Even in this way it perhaps relishes the sand. Witness the little buckets and spades that are bought all day long at the sea shore. But if the little American Marchets cannot go to the sea shore for a few cents at least be brought to them. A sand can be made for a wash-basin full of sea sand—not marble sand. With these and a few clam-shells, the child is equipped for a day's pleasure. They can be made to keep their sand pies, houses and what not on a broad bit of board, or in one corner of the yard or the room. And even if they should strew a little of it about the place, that is better than a day's fretting for something to do, or being brought in ignominiously, with spens for fishing in the gutter. Little hands must have occupation, not only to keep them out of mischief, but to make the child happy and good-humored all day long. The old rhyme used to represent "Satan" as finding plenty of business for such little folks, but the mothers, certainly, might set up a rival in that business "for little hands to do."

LITERARY.

ITALIAN OPERA.

Written for the *Record*.

(CONTINUED.)

Spartini effected considerable improvement on Gluck and approached him nearly in classic dignity. His masterpieces, "La Vestale," as well as Ferdinand, "Cortez" and "Olympic," were written for the French opera. Prof. Reize says of him: "Anfited by a sense of heroic grandeur, full of pathos and passionate expression, he necessarily gave to his forms an adequate amplitude and vigor of style. But not this quality alone characterizes his works. Tenderness of feeling, and sympathy for the softer chords of human passions, are also familiar to his pen. Amidst all the brilliancy of scenic representations he seldom becomes trivial or degenerates into mere superficial effect." His effects are always sustained by noble dramatic meaning. Some complaints have been uttered against him, but "These are the complaints of soft-hearted amateurs or superannated musicians, who are not capable of keeping step with the progress of art or of comprehending the grand, the passionate, when expressed with adequately grand means."

HEROLD'S "MARIE" AND "ZAMPA"

Herold's "Marie" and "Zampa" assured him a fine reputation among modern composers and they still keep their places in comic opera. Author is one of the most remarkable of modern French opera composers. "La Neige," "Fra Diavolo" and his masterpiece, "La muette de Portici," are works distinguished by a sparkling spirit, a "chercher" sentiment, an elegant melodious cut, lively humor and a *disguise* comic background. Amid many fortunate rivals he drew only on his own originality and inventiveness. Halsey's "La Juive" is quite a meritorious opera. An exceptional artist was Hector Berlioz. He endeavored to strike out for himself on a new road with Gluck, Weber and Beethoven for his models. In his anxiety to give his "Benvenuto Cellini" more dramatic interest and meaning he failed to provide enough "catching" airs for his score and, as a consequence, the public failed to be so well pleased. He was disappointed and did not approach the stage until 1863, when his "Le Proceus" was brought out at the Theatre Lyrique. The libretto of this work was also written by the composer. This was more successful than the former, but his style was of too serious a character to win the sympathy of the Parisian public of the frivolous reign of Napoleon III. Charles Gounod stands at the head of French composers of to-day. His fame rests chiefly on his operas, of which "Faust" is his masterpiece. Another leading French composer is Ambroise Thomas, author of "Mignon," "Hamlet" and "Francoise de Rimini." Gounod's "Faust" and Thomas' "Mignon" are performed wherever the Italian or French opera has a foothold.

THE OPERA IN ENGLAND.

Among the living French musicians Massenet, Saint Saens and Le Cocq are quite prominent. Le Cocq's "Little Duke" having received much applause in this country. This we find the French opera, though originally an offshoot of the Italian, has made some lasting improvements in the latter and deserves a high place in the opinion of modern musicians.

ENGLISH MUSICIANS HAVE EXERCISED BUT LITTLE INFLUENCE UPON THE MUSICAL DRAMA.

The history of the opera in England is nothing but a narrative of feuds and calumnies between singers, foreign composers, and managers. The first English opera was "Lock's 'Ryche,' which was also the first opera presented on the English stage. Henry Purcell possessed great dramatic power. Unfortunately, however, he died too young to take an active part in the formation of an original English opera. And what was still more unfortunate he left no worthy successor among his own countrymen. The English stage then passed into the hands of the Italians and the great Handel. G. F. Handel was a German and received his musical education in Italy, but I reserve this place for him as it was he who introduced the Italian opera into England in 1711. He seemed to inherit the defect of the Italian opera and was somewhat too careless with regard to the librettos submitted to him, though he improved upon the forms of his predecessors by enriching them with the gifts of his exquisite musical imagination. Through his great genius and rich inventions, he created many an immortal aria and chorus; but with the exception of these, his operas have sunk into oblivion. His particular genius lay in the line of the Oratorio and he has produced compositions in that branch of art which will never be forgotten. The next most important characters in the English opera are Bishop, Balfe and Wallace. But none of these seemed to make any effort to create an original English national opera. There was not enough originality of form, style or expression in their works. They were too much inclined to a mixture of English ballads, Italianized arias and French romances, thus completely destroying all unity of style and coloring. Yet many of Bishop's operas are known to us by numerous songs and choruses taken from them, which are still sung everywhere. Wallace is known by "Mariana" and "Lurline," while "The Bohemian Girl" is at present the most prominent of Balfe's productions. Among the principal composers of our own day we may mention Sir Julius Benedict, composer of the "Lily of Killarney" and other operas, of whom it has lately been said, "His compositions offer every variety and style from the most florid aria in the Italian to the latest Wagnerian movement in overture;" Sir Michael Costa, who produced some good operas, but is much better known as the conductor of Her Majesty's Opera and as composer of the Oratorio; and Arthur Sullivan, who is chiefly known as the composer of "H. M. S. Pinafore," "The Sorcerer," "Trial by Jury," and "The Pirates." The success of "Pinafore" is something wonderful considering its merit. The English cannot be said to have a distinct school of their own. Their composers are too much inclined to base their conceptions upon Italian and German models, leaving too little room for the play of their own imagination.

GERMAN OPERA.

Nowhere has the musical drama reached so high a state of perfection as in Germany. No school of music has reached a higher standard of composition than the German. The great masters in every department have been Germans. They have done more to further the development of the opera than any other nation. The Italian

opera found its way to Germany soon after its invention. Rimicini's "Daphne," having been translated into German, was set to music by Henry Schütz and played before the court of the Elector of Saxony. From that time the opera became quite popular and the works of various authors were performed in the courts of the German Princes, but the operas were composed mostly by Italians or Italianized Germans, as in the case of Hasse, Graun, and Naumann, until the advent of Keiser, who composed opera after opera for the Hamburg stage, where they were well received and were afterwards played on all the principal stages of Germany and one was even produced in Paris.

(TO BE CONTINUED.)



The *Record* reports another freight blockade at the railroad terminals. It is likely that winter will set in before half the freight haul at the terminals can be forwarded to its destination.

Barrett & Warren's mining *Record* made one of its semi-occasional visits to our sanctum on Saturday. This number of the *Record* is one of the best yet issued and contains much valuable and interesting reading.

We notice from the *Benton Record* of last week that T. E. Collins has been elected to the important position of President of the Board of Trade of Benton. His many friends in Meagher will be pleased to learn of the high esteem in which he is held in his new home.—*Husbandman*

The *Husbandman* complains that the business people at the Springs do not give their handsome little paper sufficient advertising support. If there is a business house at White Sulphur that will not advertise in the *Husbandman* the people of Meagher should meet *en masse* and pass a resolution never to patronize that house. The paper has been published for over five years under disadvantages enough to discourage a publisher and has done more to improve the business interests of the county than all other causes combined. If any paper in Montana deserves encouragement, the *Husbandman* should have the patronage of every business house in the county.

LEAP YEAR PARTY.

The following from the *New Northwest* furnishes an interesting description of a Leap Year party in Deer Lodge. It must have been a gorgeous affair:

The Leap Year party took place as announced on Friday evening last, and there was gathered together one of the largest assemblies that has graced the floor of a ball room in our town for years. As each successive dance was announced the floor of the hall was filled with dancers. All credit is due the ladies for their creditable management of affairs in the hall and the supper was excellent and abundant. Our reporter in attendance devoted considerable time to getting a description of the toilets of the "beauties of the ball," with the following result:

Judge Knowles, a handsome blonde, was tastefully attired in a civil suit of blue flannel, cut like and trimmed sideways.

P. Talbot, Esq., of Butte, wore a straw-colored costume, hair dressed in a Bismarck and an ornament to the profession.

Messrs. Thompson and Young, of the military line, wore lightning colored suits, trimmed with dispatches, and beautiful necklaces of glass insulators strung on galvanized wire.

George Miller was dressed in a handsome suit composed of gummy socks, trimmed with sugar-cured ham covers, and cut en (freight) trains.

J. H. Buxton looked superb in his novel toilet consisting of a combination of leather or mail pouches, four-sew pockets; ornaments, cancelled postage stamps.

E. L. Bonner wore a gracefully fitting suit of tapestry Brussels, trimmed with thrifty ingrain and ornamented by the weaver.

T. T. Gordon and Henry Weisman wore beautiful silk-dressed costumes, ornamented with side-whiskers and mustaches.

Messrs. Cochran and Schroeder were gorgeous in their new suits of polonaise mullin and their appearance created quite a furore.

John O'Neill's costume was composed of a suit of chamois cloth, trimmed with sheet iron and labeled "404."

J. E. Dickey looked charming in his impersonation of a blonde of the sixteenth century. His costume was made of doctormentary saved from destruction during his term of office.

Geo. W. Irvin was neatly attired in a dress suit ordered by telegraph, but it got considerably chafed by a "break in the line south of Helena."

R. L. Davis wore his suit brought from Paris (Ky.) for leap year festivities. It was ornamented by the grace with which it was worn.

Dr. Mitchell was an object of admiration. His costume was made of polka-dotted handkerchiefs trimmed with Turkish toweling.

Lois E. Danjen looked magnificent in his flowing robes of chinchilla silk, trimmed with velvet pockets and ornamented with lead pencils.

Ed and John McMahon were in demand. Their costumes of towels, trimmed with care and worn with grace, were superb.

Our reporter was very much attracted to a suit made of the best things to be found in exchanges, and wore ornaments of wall flowers during the evening.

Owing to the ridiculousness of some of the belles we were unable to secure a description of their costumes, but the foregoing will show that the display of elegant toilets is seldom surpassed.

WALLA WALLA.

Letter From a Prominent Montana Stock Owner.

A private letter from a prominent stock owner of this Territory, dated at Walla Walla, W. T., Sept. 10, 1880, contains the following items of interest:

"I arrived here a few days ago. Got my wagon through all right. Met Mr. Brooks of Whitehall, driving sheep and cattle. I fear he will have the coming winter should prove as severe as last. I called on Mr. Austin, Mr. Lepley's former partner, but he was away on the round-up. Mrs. Austin says the family will remove to Montana in the spring. This is the finest farming valley I have seen outside of Montana, but wheat rates low at 20 cents. There has been a large lot of cattle driven from here this season to Montana and eastern markets, which have had a tendency to improve prices. Every foot of arid land on this side of the mountains is being taken up by settlers. The N. P. R. Co. are building their road near Spokane Falls, and possibly another year or two will see the track in Deer Lodge valley, in which event land in that section will be worth something. Stock rates here as follows: Three-year-old steers, \$15; two-year-olds, \$10; cows and calves, \$10; yearling steers, \$7 to \$8; dry cows, \$12; four-year-old steers, \$20; sheep, \$1.25 to \$2.00; good American napes, \$100 to \$150; good Oregon mares, \$80."