ARTIST HUSBAND DIVORCED FROM HER, WEDS HER DAUGHTER

MRS. CRANE.

THE DAUGHTER ANNIE BURCHARD BRAINERD CRANE

MRS. CRANE'S SORROW.

"IT IS BAD ENOUGH," SAID MRS. CRANE, "WHEN THE MAN WHO HAS SWORN TO LOVE AND CHERISH YOU PROVES FAITHLESS. BUT WHEN YOU TAKE INTO CONSIDERATION THE FACT THAT ONE'S OWN DAUGHTER, HER ONLY CHILD, IS THE ONE WHO SECRETLY BETRAYS HER, AND WORMS HERSELF INTO THE AFFECTION OF HER STEPFATHER, AND SHAMELESSLY ELOPES WITH HIM, THE SITUATION IS ALMOST BEYOND BELIEF. THE BLOW WOULD HAVE BEEN HARD ENOUGH WERE ONE OF THE TWO PERSONS WHO I LOVED BETTER THAN ALL THE REST OF THE WORLD PROVED UNTRUE, BUT WHEN THEY BOTH UNITED TO BREAK MY HEART, THE SHOCK IS ALMOST MORE THAN FLESH AND BLOOD AND HEART AND MIND CAN ENDURE."

IF woman ever had cause not to heed the sentence that closes the marriage ceremony, "and those whom God hath joined together, let no man part asunder," surely that woman is Mrs. Bruce Crane.

Betrayed by her only child, a daughter scarce 17 years old, and suffering the most irreparable wrong at the hand of the man who had vowed he would love and cherish her always, there is scarce one who will censure her for crossing the continent and seeking the separation that was granted by the Dakota courts.

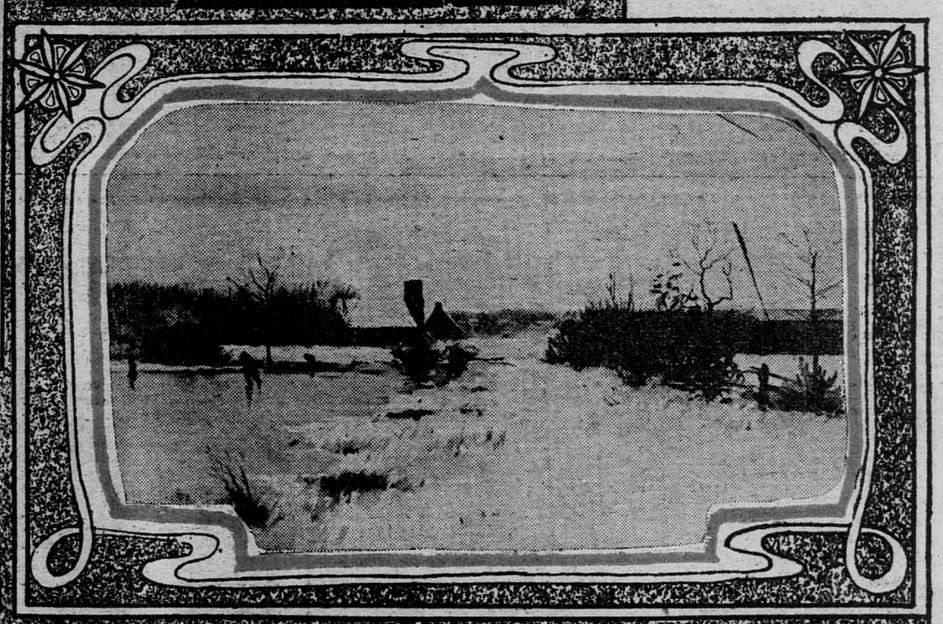
The life story of this hapless woman is made up more of tragedy than of romance. Her early life was all joy and sunshine. Man's perfidy and a daughter's unparallelled heartlessness in usurping the mother's affections in the heart of her stepfather, have driven all brightness from her life. And yet this woman is comparatively young. She is still beautiful, and were not the heart dead, with her talents and accomplishments she could easily begin life over, and take the place she once occupied.

The woman who was compelled to seek divorce and name her own daughter as the corespondent, was born in Troy, N. Y. Annie Burchard was a descendant of the family of that name famous in the Empire State. Her parents were wealthy, and none occupied a higher social position. She was an only child, and all that wealth and position could procure were laid at her feet.

She was a beautiful girl, with golden locks, a lissome figure, and a complexion of incomparable beauty. She had just finished school, and had not reached her 17th birthday when she was sent to Buffalo to visit with friends. She was a general favorite, and more than one man of proud position was captivated by the beauty and graciousness of the young debutante.

Among other guests at Buffalo on that summer was Dyer Brainerd, a lawyer from Gotham. He was nearly twice the age of Miss Burchard. Already he had won an enviable position among men. He had wealth and position, and completely lost his heart to the little Trojan girl. When Miss Burchard returned to her home, Dyer Brainerd asked permission to call on her. She was flattered by the attentions of a man who had won distinction among men, and she admired him very much. This admiration was not long in developing into love, and finally when Brainerd had grown more ardent in his wooing, she accepted him, and the wedding was not delayed.

BRUCE CRANE.



A WINTER SCENE REPRODUCED FROM ONE OF BRUCE CRANE'S FAMOUS PAINTINGS

She had scarce turned 17 summers when a little girl baby came to bless the beautiful home that Mr. Brainerd had prepared for his young wife. She had the same fair skin, the same blue eyes, the same golden hair of her mother. The Brainerds were very happy in their beautiful home.

It was an ideal existence. Mrs. Brainerd was interested in many charities. She possessed a rarely beautiful soprano voice and her dramatic talent was appreciated. No charity was complete without the participation of the beautiful Mrs. Brainerd. The lawyer's business prospered. He lavished his wealth on his talented wife. There were trips abroad, and in the purchases of things for her happiness expense was not counted.

Then, after ten years of unalloyed happiness, the clouds began gathering. Dyer Brainerd was stricken with illness. Before his wife could realize it death had invaded the happy home, and the happy wife was left a disconsolate widow. Her only comfort was her beautiful daughter, then a child of 9 years.

For two years Mrs. Brainerd lived a most secluded life. Then she accepted a few invitations to the homes of intimate friends. At one of these she met a young artist who was just forging to the fore.

The artist was Bruce Crane. He, like many others, was anxious to win the favor of the charming young widow. Mrs. Brainerd had no thought of a second marriage, but she was interested in the struggling artist. She thought she detected a genius that was not being properly appreciated by the public. She encouraged Crane, and became a patron. He was one of the few who was admitted to her home, and he was always accorded a cordial welcome.

Crane was diplomatic in his wooing. He saw that the wealthy young widow was interested in no one else, and he was content to wait. No lover was ever more delicate in his attentions than was Bruce Crane. His work was becoming more sought and he was taking a place high in his chosen profession.

There was not much surprise when, after a courtship of two years, it was announced that Bruce Crane, the artist, and Mrs. Brainerd, the wealthy and charming widow, were to wed. Friends of both had seen that the union was inevitable.

Once again was little Annie Burchard supremely happy. Mrs. Crane was thoroughly interested in her husband's success. Every day found her at his studio. He sought her advice and profited by it. They passed their summers at various places, always together, and no couple was reckoned happier than Artist Crane and his wife.

Meantime Annie Brainerd was fast developing. At 13 years there was not a more beautiful child in New York. The affection that had always existed between Annie Brainerd and her stepfather had ever been a source of delight to the mother. That anything evil could grow out of it was not considered for an instant—by the mother.

Others were more observant, however, and they saw what the mother did not. They saw that the love of the girl for her stepparent was not that which the mother could indorse. A friend intimated as much to Mrs. Crane one day. She had such supreme confidence in her husband and so much love for her daughter that she would not heed the warning. The love of the stepdaughter for her artist stepfather became more apparent to everybody but the mother, and again friends warned her. This time Mrs. Crane laughingly assented to separate them. She would send her daughter abroad. A few years in Europe would benefit her anyway. And, again, the fond wife and doting mother was supremely happy.

Affectionate letters passed between mother and daughter. If similar letters passed between stepfather and stepdaughter Mrs. Crane was none the wiser.

Presently Annie Brainerd returned from her European visit. She was handsomer and more attractive than ever. Mrs. Crane was very proud of her daughter.

Annie went to visit her grandparents in Troy. One day a letter from the girl intended for the artist fell into Mrs. Crane's hands. It confirmed the reports that had been brought to her by friends, but which she had steadfastly refused to believe. It showed that even then a plan to elope was being arranged between her husband and her daughter. The shock was maddening. She sought Crane and accused him of his perfidy. He denied it. He did not know that she had the proof in her daughter's letter. When confronted with this he ceased his denials. Mrs. Crane left her home. She instituted suit for divorce in New York.

Even then her pride would not permit her to set forth in her petition all of the horrible details. So little was stated that the court refused her petition on the ground that there was "collusion." Meantime Crane had gone to Dakota and filed suit for divorce. Mrs. Crane followed and filed a cross bill. The decree was granted her and she was awarded alimony.

Bruce Crane won the prize of distinction at the Louisiana Purchase Exposition. On the day that the award was made public, and he was officially designated as the leading American artist, he and his step-daughter were married in New York.

At that time Mrs. Crane was in St. Louis. During the years that she had been married to Crane her wealth had been dissipated, and she was thrown on her own resources. She accepted a commission from a New York publication to write a series of articles on the World's Fair, and had not left St. Louis when the two announcements were printed in the same edition of the newspapers.

Mrs. Crane left a few days ago for her old home in Troy, where she now is.

SEVEN YEARS OF HARD WORK TO MASTER VIOLIN

MISS LOUISE MEYERS, the young St. Louis violiniste, who is shortly to give a concert in the Union Club, is a living exponent of the benefits which athletics confer on musicians. To her careful attention to physical perfection the young artiste attributes much of her success in the music world. Correct breathing is the secret of successful strength for the ordeal of preparation which, coupled with proper and systematic exercise, will enable young women to meet the strain on the constitution which mastery of musical instruments calls for. Miss Meyers is the daughter of John C. Meyers, the athlete and physical culture exponent, and has inherited the perfect physique as well as the theories of her father.

Discussing for The Star her methods as pupil, Miss Meyers said:

"In the musical profession women stand on a par with men, yet they do not in all cases reach the high artistic plane of men, because they are physically unfit to undergo the years of hard practice required to reach the top. They fail to shine as instrumentalists, because of the inattention to physical demands on the part of both instructors and instructed. Lacking in strength for the monotonous requirements of music, the body becomes jaded and the mind wearied because of the demands on both.

"Comparing the singers and vocalists, robustness and vitality are invariably on the side of the singers. That is because singing is a natural breathing exercise. The woman who sings practices constantly. She unconsciously exercises her lungs. Not one in a thousand pianistes and violinistes considers breathing as part of her daily exercises. She overlooks the fact that a sound body as well as a sound mind and talent are the principal requirements of the successful player, and thus cheats herself of the opportunity of being at her best in her chosen sphere.

"Breathing, as well as systematic bodily exercises are as essential for continued success at the instrument as mere practice of the notes. They enlarge the capacity for work, make the playing more enjoyable and conduce to the better enjoyment of music in every sense. Good health assists in the acquirement of technique.

"To have talent means simply to have ability to work hard and to be able to receive hard knocks. It is far more important to have talent than genius. The proportion of exercise should be nearly one-quarter of the time spent in musical exercises proper. The physical and the purely musical shoul alternate. Walks and athletics serve their purpose best when used to relieve the monotony—if one may call it that—of continued application to the instrument. Six hours of practice daily is absolutely necessary. Seven and eight are better. Out of this two hours can well be invested in making the body sounder, the muscles more pliable, the lungs more expansive and the circulation of blood at a healthful rate. This will make any woman mistress of music.

"Since my 8th year, when I began the study of the violin and music. I have practiced home and outdoor gymnastics. My father has devoted his life to the cause of athletics and health, and I was an apt pupil. He taught me the simplest rules of exercise and they have benefited me wonderfully. They will benefit any woman. I found that the practice of gymnastics and calisthenics leads to easy, graceful mastery of the body. It brings life to the eyes, suppleness to the arms and limbs, grace to the body. It inspires confidence in yourself and invites confidence in you on the part of others.

"In every music room I would have the motto, 'Take care of yourself and you will take care of your music.' I would impress it on girls and women to begin early, for few will discard exercises if once they begin them. It becomes part of their daily life to take walks that inspire appetite, that make the world look rosier, that add to the fires of ambition."

Miss Meyers studied abroad for some time and is enabled thus to give suggestions to her sisters in music. Summing up the reasons why Europe is the center of culture for musicians she says it is because of the musical atmosphere that exists there that so many American dollars go abroad. Teachers there are in plenty in the United States who can turn out masters and mistresses of the art, but the advantages of continuous concerts, recitals, discussions and so on are lacking in this country. Admission to these can be obtained at far less cost than to musical affairs here, hence in the end it costs no more to get a musical education abroad than in the land of the free.

Miss Meyers said of the European schools:

"Unless girls have good health and cash they ought to wait before undertaking a course abroad. It takes plenty of cash—for they will take your money abroad whether you are a promising pupil or not—and a robust constitution. Talent and genius are mighty good things to have, but a capacity for continuous practice and a well filled purse are just as necessary. The professors across the ocean expect a great deal of hard work from pupils.

"It is a serious work with them to learn music, and devotion to the art is insisted on when once a course is begun. There the necessity of health is indeed apparent. Foreign pupils are usually endowed with good bodies and good health. The government conservatories all see to it that attention is paid to fitness along physical lines in the classes. With the ability to carry on the exacting work instruction becomes a positive delight.

"As to the musical atmosphere Leipsic furnishes a good example. Music can be had there at a trifling expense to please the ear and to charm the senses. There are enough first-class musical attractions there in one week to equal those of an entire season in St. Louis. The course includes repeated visits to these little centers of culture where practical examples of art are to be heard—and the expense seems trifling as compared to admission charges here.

"In Berlin the standard is high. The directorium or board of directors, for instance, has these masters

Dr. Joachim, president and director of the division for orchestral instruments and director of performances and concerts; Prof. Max Bruch, director of the department for composition and theory; Prof. Ernst Rudorff, director of the department for piano and organ, and Prof. Adolf Schulze, director of the vocal department. Among the other thirty-five teachers and assistant teachers in the "high school" are Humperdinck, master class; Kuhn, theory; Krebs, history; Carl Hahr, violin; Hausman, violin cello; Borth, piano, and Radecke, organ. The faculty is not quite as large as in some other of the German music schools, but it must be remembered that no attempt is made to teach a great number of pupils."

GOOD STORIES

It is related of a Calhoun County farmer who was at one time in the State Senate, that during a session one winter he was invited to a swell banquet, given by a member of the Governor's staff. The smell of the feast being very appetizing and the serving a little late, the former Senator, by the time he stretched his legs under the table, had an appetite like a husking machine. The soup course he devoured almost before the waiter's back was turned. "Will you have some more soup, Senatah?" inquired the dusky server. The "senatah" quickly passed up the soup plate. The second installment fully satisfied the demand. Then came the salad course, but the Calhoun Senator made a sorry effort at it. Next came piled-up plates of roast turkey and other good things to match; but, coach his stomach as he would, it refused to come to time. "You don't seem to be enjoying the dinner, Senator," remarked the host, on observing the halting appetite of his guest. "How can I," was the distressed reply, "when I sit here like a fool, full of soup?"—Detroit Tribune.

Gen. W. W. Blackmar, the new commander-in-chief of the G. A. R., was talking to a group of soldiers in Boston when a faker came up and held out for inspection a rusty old sword.

"Look at it, gents," he said; "examine it close. It is the sword that Lee surrendered to Grant. You can have it for $5.

"Go along with you," said one of the soldiers sternly. "Go along with you. You can't fool us."

The faker hurried away, and General Blackmar said:

"That was indeed an impudent fraud, wasn't it? It reminds me of the frauds that were practiced in the old relic shows that used to be a feature of country fairs.

"At a country show in my youth there was a show devoted almost wholly to biblical relics. I wish you could have seen the faded cloth, the rusty nails and the brass jewels that did duty severally for a piece of Solomon's robe, an earring of the Queen of Sheba, Absalom's hairpin, David's sling and so on. In the place of honor hung a sword, and the showman said:

"'This is the sword that Balaam was going to kill his ass with.'

"'But,' I interposed, 'I thought that Balaam had no sword. I thought he only wished for one.'

"'You're right,' said the showman; 'this is the sword he wished for.'"—San Antonio Express.

The tourist with an inquiring mind—Pardon me, sir, but why do you prefer living here in Kansas to any other region?

The Square-Headed Man—Because my wife's relatives all live in New England and mine in California.