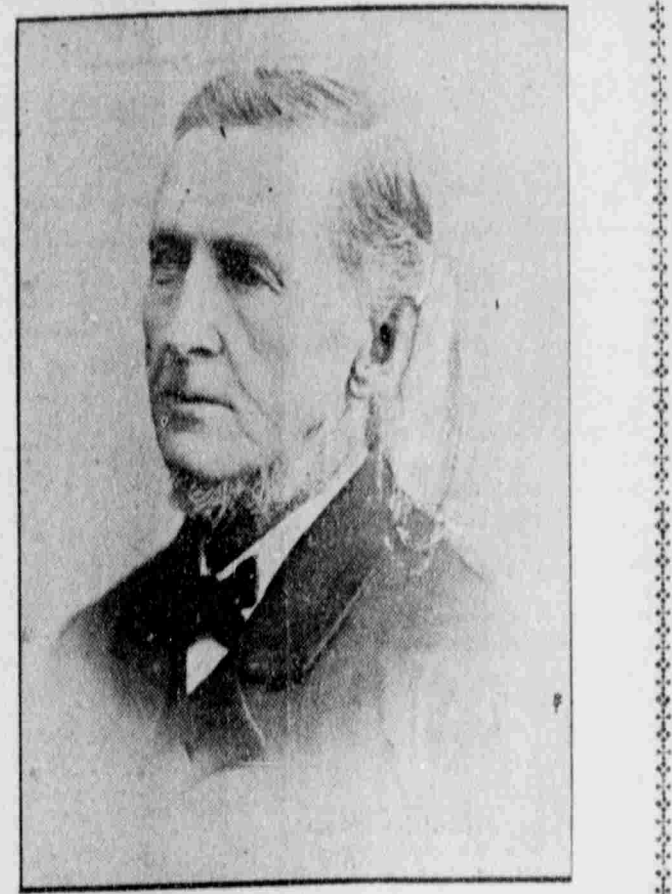


## OLD SALT LAKERS.



BRIGHAM H. YOUNG.

Brigham H. Young, one of the original band of Utah pioneers, was the oldest son of Phineas Young and Clarissa Hamilton, and thus a nephew to President Brigham Young. He was born at Hector, Tompkins county, New York, January 3rd, 1824, and came to Utah in the company of Jedediah M. Grant. Having learned the printer's trade, he was one of the four men selected to turn out the first number of The Deseret News on June 15th, 1850. He also set up the press for the printing of the script used by the pioneers in lieu of money. He always took a prominent part in industrial affairs, and is said to have planted the first fruit trees ever grown in Utah, to have dug the first irrigation ditch from City Creek, to have constructed the first house in the Thirteenth ward, and to have made the first shoes and harness manufactured in Utah. He was also one of the first to engage in stock raising here. He was one of the missionary party who made the trip across the plains with hand carts and was recalled at the time of the coming of Johnston's army in 1867. In 1859 he disposed of his interests here and made his home in Alameda, Cal., where he died June 6th, 1898. He and his wife were among the guests of the Jubilee Commission at the time of the great semi-centennial celebration here in July, 1897, and this was his last visit to his old home.

## GIFTS BY MR. CARNEGIE AT HOME AND ABROAD.

Libraries outside of New York .....	\$6,599,100
New York City libraries .....	5,200,000
Total American libraries .....	\$11,799,100
Other institutions outside of New York .....	16,836,200
In New York .....	424,752
Total other institutions .....	17,270,952
Total American gifts .....	\$29,070,052
Libraries abroad .....	1,154,000
Other institutions .....	740,500
Latest gift to Scotch universities .....	10,000,000
Total foreign gifts .....	11,894,500
Total gifts .....	\$40,964,552
Balance in favor of America .....	\$17,175,552

## Musicians' Directory.

<b>C. D. SCHETTLER,</b> Instructor of Guitar, Mandolin, Banjo. Special instruction to clubs and classes. Sole agent for C. F. Martin world famous guitars and mandolins. Studio 22 Main Street.	<b>CHARLES HOFFMAN,</b> Royal Prussian Professor of Music, Pupil of Reubell & Lutz in Piano. Pupil of Wachtel & Viardot-Garcia in Vocal. Pupils accepted. Studio 17 So. State St.
<b>GEO. H. VINE,</b> Tuner and repairer of Pianos and Organs. (Graduate of Trinity College, Hartford, Conn.) Conservatory of Music, Boston, Mass.) P. Coaster Music store, 31 Main St., Salt Lake City, Utah. P. O. Box 602.	<b>GEORGE E. SKELTON,</b> Teacher of Violin. (Graduate from Trinity College, London.) Residence and Studio: D. O. Calder's Sons.
<b>ANTHONY C. LUND, B.D.,</b> Graduate of Royal Conservatory of Music, Leipzig, Germany. Studio, 127 North West Temple, Salt Lake City, Utah.	<b>ORSON PRATT,</b> Piano and Harmony. Studio, 813 E. First South.
<b>J. A. ANDERSON,</b> 119 E. Brigham St. Graduate of the Royal Conservatory of Music, Leipzig. Pupil of Leschetizky of Vienna.	<b>GEO. CARELESS,</b> Professor of Music. Lessons in Voice Training, Violin, Piano, Cabinet Organ, Harmony and Sight Reading. Students to be left at Father's Coach's Music store.
<b>JOHN J. MCLELLAN,</b> (Pupil of J. S. Schwanke, Joliet, Ill.) Piano, Theory, Pipe Organ. Prof. of music, University of Utah. Organ- ist at Tabernacle. Residence and studio, 54 E. 1st North. Telephone 941 d. Earnest students only.	<b>ARTHUR SHEPHERD,</b> Teacher of Piano Forte. Numbers 22-24 Constitution Building. <b>Mrs. EFFIE DEAN KNAPPEN</b> Voice Builder. The Italian metr. Studio over Daynes Music store.

## MUSIC AND DRAMA.

are said to be presenting some of his plays under different names.

Henry Miller was opposed in San Francisco last Monday night by the Neill company in "Barbara Frenchie." That play has made a tremendous hit; Eaythe Chapman had the title role and Julia Dean is a member of the cast.

Mrs. Fiske closed her season in Detroit on the 14th, giving seven performances in a hall not before used for the drama, the regular theaters of Detroit having been closed to Mrs. Fiske by the syndicate. Her next season opens at the Manhattan theater, New York, in the fall.

"Kit Carson," the new play by Franklin Fyles, of the New York Sun, will soon be produced in New York, two interesting features will mark the production, first the creation of the role of the famous scout; second, the dramatic mirror's review of the performance.

Ada Rehan has gone abroad, closing her season earlier than was contemplated, because of ill health. She will not return to America till next September. Martha Morton has contracted with Klaw & Erlanger to write a new modern society play for Miss Rehan, to be ready August 1.

Sadie Martinot, through her manager, Louis Netherole, is negotiating for the American rights to "Mr. and Mrs. Daventry." This is the abnormally realistic drama produced in London a few months ago by Mrs. Patrick Campbell. It is said to be even worse in a moral sense than "Sapho," in which Miss Martinot succeeded her manager's sister, Olga.

A London dispatch dated Friday last says Mr. Charles Frohman has accepted a new play from Mr. James M. Barrie for Miss Maude Adams, who will open her New York season with it. Miss Adams comes to London during the present month to meet Mr. Barrie. The play is a four act comedy of the nineteenth century, with a leading character for Miss Adams containing all the charm of Lady Babbalanza.

The condition of Maurice Barrymore, the actor, who is suffering from paresis, has improved slightly during the past few weeks, and he is taking more interest in his surroundings than when first taken to the Long Island Home, where he has a private cottage. He takes long walks almost daily with an attendant, but his attending physician has little hope that he will ever regain his mental balance.

Henry Miller's many admirers here will be glad to know that his opening in San Francisco last Monday night was one of the best of the season. He very wisely decided on making "Heartsease" his opening bill instead of "Gudgeons." The papers give him very enthusiastic mention and announce that he will follow "Heartsease" with the production of two new plays, "The Importance of Being Earnest" and "D'Arcy of the Guards."

## MUSIC NOTES.

Francis Wilson has brought his season to a close and will star at the Knickerbocker theater, New York for a summer engagement in "The Strollers."

Harold Orlok has adapted a two step from his song "I've done lost my job." It is published by the Melville Publishing company of St. Louis.

Alice Nielsen is said to have closed a contract with the Hayman, Frohman Syndicate to manage her; it will be interesting to note whether even a syndicate can do it.

Several of Jennie Hawley's Salt Lake friends have received some fine portraits of that lady in her part in "Miss Bob White." They are handsome specimens of the photographer's art, and charming pictures besides.

Mme. Nordica, at the close of the grand opera season in Boston, will go direct to Paris, where she will remain for a few weeks, and then go on a summer pleasure jaunt to Venice, Lake Como, the Black Forest and Lucerne.

A cable from London says that Pietro Mascagni, the Italian composer, has signed a contract for a tour of the United States. He will arrive October 22, and will bring with him an orchestra of eighty members.

Two years hence Sarasate will celebrate his jubilee, namely, the fiftieth anniversary of his first appearance as a child before Queen Isabella, thanks to whom the lad became the proud possessor of a genuine Stradivarius.

Eddie Kimball, a talented young pianist, who acted as the local opera company's accompanist in its last two productions, has composed a two step and called it "The Black and White" in honor of the High school. It will be produced at Saltair tonight.

Sembrich has commenced a short season at the Royal Opera, Berlin. The eminent singer has recovered entirely from her recent vocal indisposition. Cable reports tell of her great success. Later she is to appear in "L'Etoile d'Amore," an opera in which she has been anxious to sing for a long while.

A notable addition to our professional circles will be made after June 1st in the person of Miss Cecelia Sharp. This young lady, with whose rare attainments as a pianist Salt Lakeers are so well acquainted, has at length decided to open a studio of her own and to accept pupils. She has engaged rooms in the Constitution building, where she will begin active work after the date named.

Mr. David Harold Eldredge, who has recently returned from a term under the celebrated teacher, Sauvage, will give a recital at the Congregational church on Monday evening next. Mr. Eldredge intends returning to New York to resume his studies next fall and after a further course under his teacher, he will probably settle down in Salt Lake to practice his profession. He will be assisted at the piano Monday evening by Prof. McClellan. Among other ambitious songs he will render will be the prologue from "Pacelicut."

## MRS. YOUNG'S CAREER AS AN ACTRESS.

The death of Lottie Claridge Young is the third that has occurred in the ranks of the old Home Dramatic club. Mrs. H. M. Wells and L. A. Cummings being the other two. Mrs. Wells, however, was not with the club at its organization, and Mr. Cummings had left it while it was in the height of its career, but Mrs. Young took part both in its opening performance on April 1, 1880 in "The Romance of a Poor Young Man," and was with the club almost to its last date; its final production was "Saints and Sinners," in October, 1894; the one before that was in April of the same year, when a double bill was rendered, "The Crimson Scarf," and "Tears, Idle Tears," it was in the latter

## THE SHAMROCK'S FINE CREW.



F. BANKS, CAPT. SYCAMORE, SIR THOMAS G. WATSON, C. BIFFEN, W. POOLE, CHIEF STEWARD, COMMANDER, DESIGNER, CHIEF OFFICER, CHIEF COOK.

## EVERY PICTURE FROM THIS MAN'S BRUSH BROUGHT DEATH TO HIS MODEL.

HANS KINNOW, the portrait painter of Munich, is dead. The doctor who made the autopsy said he died of a broken heart, superinduced by grief and anxiety, but Hans' friends knew all the time that it wasn't so. They maintain that his brush and palette had killed him, and a discovery made in the deceased artist's rooms seems to bear out their surmise, queer as it is.

Hidden away on the uppermost shelf of a disused closet was found a portrait of Hans Kinnow, which, according to the date on the frame, was done some time in December last. It was a self-portrait—Kinnow had painted it from the reflection of his face in a mirror.

dramas written since "Dr. Jekyll and Mr. Hyde" saw the light. "I first met Hans Kinnow some ten years ago at the Munich Painters' academy," said Herr Friedrich Seeger. "We were both poor boys then and enthusiasm cemented a hearty friendship between us that death alone could sever."

"Kinnow's decided talent for coloring was equal to his diligence. He was one of the hardest workers in his class and his progress was remarkable, but, like other poor artists, he had to take to portraiture as a means for making a living when he got through with his studies."

"But even in this makeshift vocation, Kinnow seemed to pay the way to better things. Kinnow's genius shone forth brightly. From painting his landlady to wipe out a threatening board bill, and from winning money and laurels among parvenu house-owners, bakers, butchers and brewers, the artist rose to the distinction of receiving orders from ladies of fashion and of gentlemen who had achieved high honors in the service of the state, of science and of literature."

"For a time Munich art circles were alive with the gossip of Kinnow's success. The minister of culture had pronounced his color disposition 'remarkable,' several of the older masters had spoken encouragingly of his attention to detail."

"About two years ago I began to notice in Kinnow's studio sketches and half-finished portraits of persons who, being in moderate or even poor circumstances, could afford to pay his price for painting their likenesses. There were pictures of bedridden people, beggars, and little delicate babies, all remarkable for an aspect of suffering on their countenances. I asked Kinnow what he meant by throwing away his time on such subjects. He seemed not to like the question, but finally said he painted those people because he was trying to learn some new method of color combination."

"Meeting him a few days later he told me excitedly that one of his models, a mendicant of 30 or 40, had died that morning, and when I refused to see him, he said he had died in his bed. 'But Marie is dead also.'"

"Who is Marie?"

"The baby with the waxen face and soulful blue eyes, whose portrait you admired so much the other day."

"I believe you told me that her mother was a consumptive."

"Maybe I did, but she died only two months after I finished her likeness. The same happened to Father Martin, the poor beggar man with the remarkable head of gray locks, that hangs over my writing desk."

"He conceived that in some way he was responsible for their death and

## Committed Suicide by Painting His Own Portrait.

nothing would do but to start in and investigate the records of other persons who had given him sittings. And, unfortunately, the further he got in his examinations the more convinced did he become that his brush was fatal to all whom it commemorated. The landlady, for instance, a young woman in excellent health, with several children, who allowed him to pay off his debt in canvas and colors, had died suddenly from pneumonia after he had mottored from the house.

"Kinnow's head was swimming. The beggar, the baby, the landlady, the boss butcher—all died within a short time after sitting for him. His brush had been to them like an executioner's ax."

"As he was going home one afternoon to rest and think he passed the small racoon palace where Fraulein Dina S., the ballet dancer, lived. Kinnow had sent her portrait from his studio to the annual picture show only a few days before. When he came within a hundred paces of the house he tried to look

away, but his eyes involuntarily turned upon the gate. On it was an enormous crepe boy and in the house all curtains were drawn."

## SEQUENCE OF DEATHS.

"Kinnow was half crazed with conscientious scruples and remorse when he rushed into my studio to tell the story. His heart was beating like a sledgehammer, he cursed his 'death-breeding' art, and I myself was so surprised by the array of undeniable facts that I had no words to dispel his melancholy conclusions."

"Well, he went to work the same night and found everything as reported. Kinnow's assurances that the five persons were apparently in good health when they sat for him were corroborated by the family and friends of the deceased, and all had died rather suddenly some time after their portraits had been finished. There was no gaining that, but where the causative connection between the act of painting and death came in was a mystery."

"Though I still continued to hold up to ridicule the idea of the thing, a feeling of horror crept over me when a few days later I read in the Nachrichten that Lieutenant Count De-who had broken his neck on the racetrack, for the count was one of Kinnow's latest customers. Being out of town for a couple of days the young artist was spared this piece of startling news. I was rejoicing over the fact when Munich so-

ciet received a severe shock by the announcement that Dr. L., a well-known art connoisseur and collector, had been run over and killed by an electric car."

"I am the painter of death," he said; "the death-bringing painter. On his wanderings through the world the king of terrors stops at Munich every little while, and by mysterious stratagem compels his victims, marked for early demise, to go to my studio and arrange to have their portrait taken. There must be some cabalistic connection between death and myself, but I won't act as my messenger any more. It would be criminal in me to accept further orders for portraits or to hire models for my studios. They must all die, and I cannot go on painting at murder."

"He was downcast, somber, despairing of himself and the world, tortured by fears of hearing of another victim. His morbid apprehension was so overpowering as to actually keep him from opening a newspaper. It might contain an item about the sudden death of one of his customers or models."

## DEATH TO SWEETHEART.

"When next I saw Kinnow he was dead over heels in love with a young seamstress who lived in the rear of the apartment house where his studio was located. This girl was always sitting at a window that looked out upon his own. Thus their acquaintance commenced. Soon they became more inti-

mate. One day when I went to his rooms she was sitting for her portrait."

"Last November she died, and Kinnow was convinced that he, not any disease or complication of disease, was responsible for her death."

"Here is the letter he left about the sad affair:

"Gretchen was lying on the battlefield of life when I pointed upon her—I the raven, who had already tasted so much blood, I sat on the breast of the dying girl, my neck stretched, beak pointed toward her beautiful eyes—those eyes that were her joy, her pride, her life. Give me one more hour, only one hour," begged Gretchen.

"I will not," I croaked, I raising my beak."

"Then a nameless pain shot through Gretchen's poor head—a pain much more intense than that which her wasting lungs had caused her. Blood ran from the hollows of her eyes, darkness enveloped her—the obscurity of death."

"Kinnow was little seen after the death of his intended. Connoisseurs and art dealers who had given him orders for work waited in vain for his pictures. The last months of his life he seems to have spent in painting his own portrait."

"After it was done he daubed it over. Then lay down and died."

Herr Seeger will restore Hans Kinnow's portrait. He says it's a masterpiece—the best he ever painted.—Chicago Sunday Tribune.