

melancholy interest attaches to it. It was there his brief days of prosperity were passed with his wife Saskia. Much of her short married life must have been spent in sitting to him for her portrait. No artist ever more lovingly and with endless pleasure painted his wife. Rembrandt's love for her is assuredly revealed in this charming series, from that delightful drawing of her in the Berlin museum, which represents her as a young girl, to that pathetic etching called "Rembrandt's Wife Dying."

After Saskia's death in 1642, he fell on evil days. He had borrowed money to pay for the house, and unable to meet his engagements, he was sold out and stripped of nearly everything he had accumulated. For the rest of his life, he was a sort of nomad, shifting his lodgings with unobtrusive frequency and carrying with him nothing but the materials of his art and some little wreckage from his collections, still preserving an undaunted cheerfulness, happy and contented, while he could still find some corner in which to paint. Saskia's place in Rembrandt's household was taken by Hendrickje Stoffels, who had previously been his servant. There is no record that he ever married her. Rembrandt was neither saint nor sinner. He painted many portraits of her and apparently they got along very well together. He was imprudent and careless, and no doubt she had a hard time of it striving to make both ends meet.

## FROM BAD TO WORSE.

Hendrickje died in 1664, and after that Rembrandt's financial affairs drifted from bad to worse. He might easily have made money enough to keep himself in decent comfort at least, had he catered to the popular taste, but it is one of the things for which we all take off our hats to the old lion, that no amount of hard luck could drive him to turn out "hot boilers." He would rather starve than prostitute his genius. And so he continued to turn out pictures and etchings that made fortune for their lucky discoverers and connoisseurs afterwards. Before his death, he was numbered by his contemporaries among the "has-beens" and a portrait which he had painted, was sold for a beggarly sixpence. Twenty years ago, his portrait of a certain Dr. Tholinx was sold for nearly \$100,000 francs, vastly more than he ever made in all his life. In his most prosperous days, his pupils paid him only 100 florins a year.

## ALL BUT PAUPER'S DEATH.

So poor was he at the time of his death that it was long believed he had been buried at the public expense, but papers among the archives of the old West-End, when every book and cranny was being ransacked for information about him, showed that he had been spared the crowning ignominy of a pauper's funeral. It is recorded among these precious documents that 15 guilders was paid for his grave. Nothing of value was found among his possessions. His creditors had seized everything that could be turned into money. But we cannot figure him as a morose, crabbed, unhappy old man. There was in him until the day of his death, a dauntless, insatiable spirit of life. In the last of that marvellous series of portraits which he painted of himself with such admirable fidelity, the toothless mouth relaxes in a genial smile, and the wrinkled eyes still twinkle with good humor. It is the face of a man who, despite sorrow and trouble, and found life well worth living and confronted the end cheerfully and fearlessly. GORDON BATES.

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## "GOING RACE" KILLED GAYEST WOMEN'S CLUB.

(Continued from page seventeen.)

It because it belonged to a dear friend. But to whomsoever finds it I shall give two pounds."

Before she left the premises, however, the "lost" article was restored to her by the servant who had waited at the table. He had "found" it, he said, under the table.

"My brooch was stolen," said the lady. "My ring to get it back has been successful, and although it is worth a hundred pounds, I have no intention of giving you the two pounds I promised for its return."

On ethical grounds, perhaps, her action was reprehensible, but she knew the Empress. The infuriated domestic threatened to prosecute for aspersions on his character, but there was no more heard of the incident.

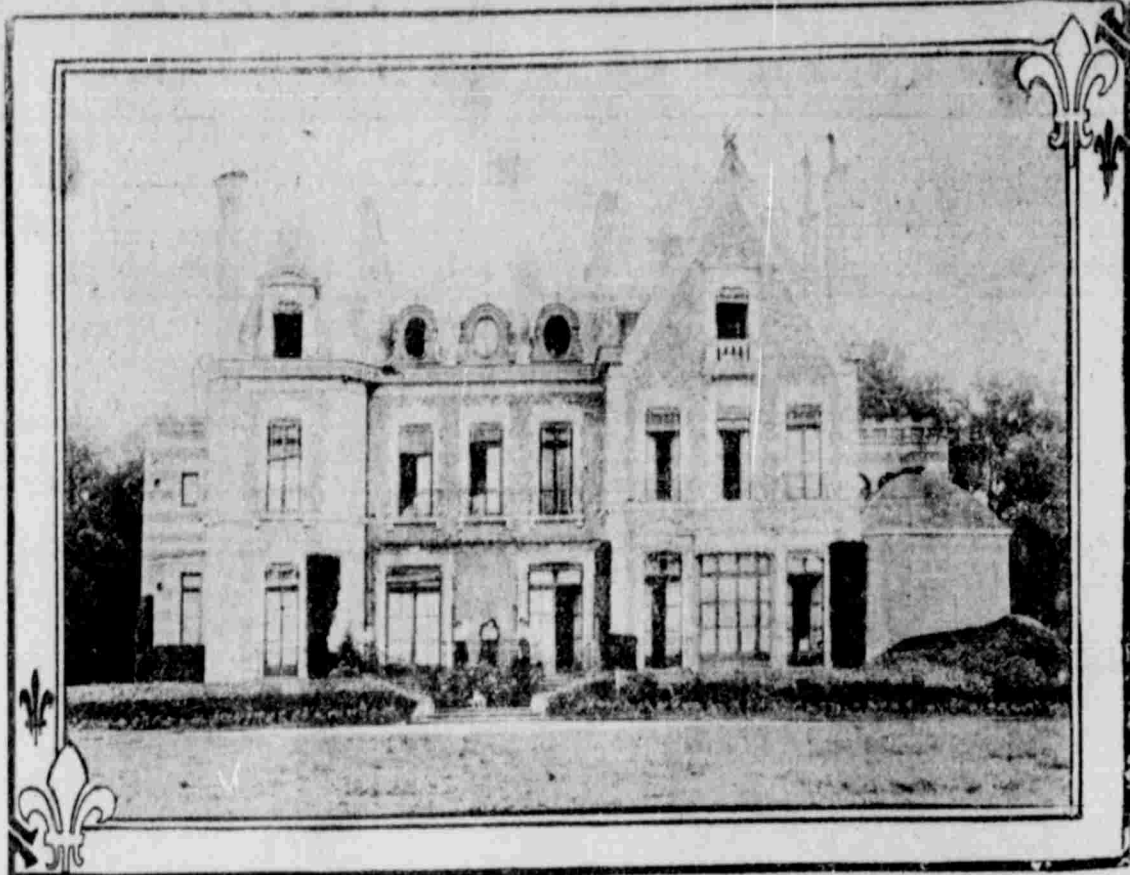
## HOW FALL CAME.

Among other things which helped bring the Empress low was woman's grand capacity for breaking rules. Now no one who knows anything of woman is the aggressor, and she is full of being generous in the matter of tips, which are, of course, rigidly forbidden in all clubs. At the same time, if it suits her purpose, she can be liberal to the point of lavishness. If a woman sits in her club in the afternoon and sips liquor or brandy and soda, what will the attendants who wait upon her think—and say—if she does not tip them freely? If she does fee them handsomely, of course they speak of her as a "perfect lady" and contrast her behavior favorably with that of the woman who gives only tea to her friends and rigorously observes the rules with respect to tips.

Under the free and easy state of affairs that obtained in the latter years of the club, the servants soon came to realize their powers and began to virtually amount to blackmail. "I am very sorry, madam, but I shall have to report you to the secretary," was an observation that frequently proved worth \$5 to the menial who uttered it. Toward the end, the servants became completely demoralized, and the management, who were by this time deeply in debt to their staff as well as to tradespeople, lost control of them completely and did not venture to question anything they did. Members who did not tip freely and frequently were snubbed and neglected.

## MAN AND MAID.

But it was something that was found out and published that started the club on the down hill road to ruin. One

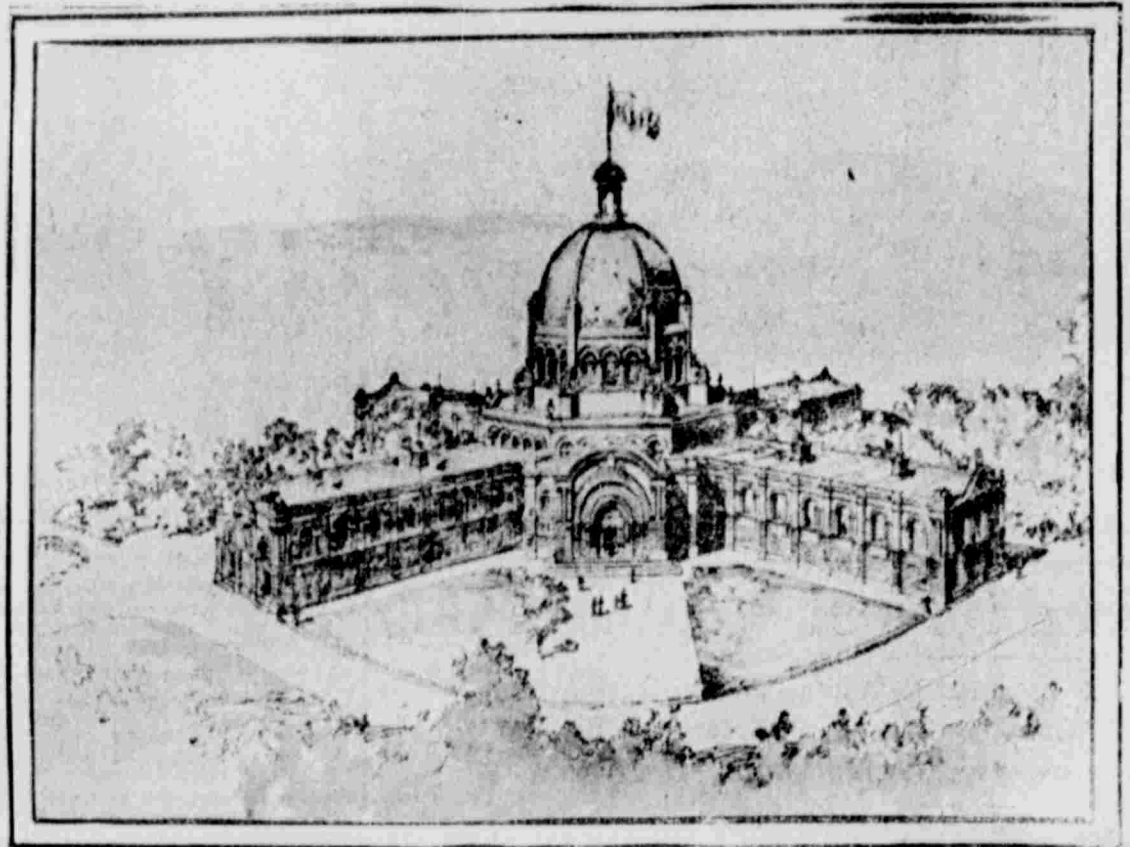


CHATEAU DES AVENUES, COMPIEGNE, FRANCE

## HISTORIC CHATEAU SHELTERS ROCKEFELLER IN FRANCE.

The Chateau des Avenues, in Compiègne, France, where John D. Rockefeller is stopping with Prof. and Mrs. Strong, his son-in-law and daughter, is a two-story brick and stone structure, of antique design, but in good condition. It has the steep roof of the old French castle, and all the modern improvements of science. Its grounds are ample. It is owned by the Countess de Y'Aigle, to whose husband Napoleon III gave the structure. Louis XIV had a hunting box on the side of the estate and it was in the old days a favorite resort of the monarch.

Compiègne, which is only one hour and a quarter from the French capital, was the scene of the wedding festivities following the marriage of Napoleon I and Archduchess Marie Louise, and it was here that "L'Aiglon" was born.



Central Building

## TWO GREAT FAIRS TO BE HELD IN IRELAND.

It's a question which of the two great fairs in Ireland is to be the world sensation of 1907—the Irish international exhibit or the great display of Irish industries to be conducted by the Gaelic league. With these two exhibitions in full blast the country will be about the busiest and merriest in all Europe next summer. The above view of a section of the Irish "World's Fair" is from an unpublished plan.

morning several papers announced to an astonished world that a certain member of the Empress club had for nearly a week resided on the premises with her "maid," and then, without a vestige of delicacy, proceeded to explain that the "maid" was a man! Now this scandal had been known in the club for some little time, and no registrations had resulted therefrom. But on the day following the appearance of the paragraph all the remaining titled ladies withdrew, and 500 members followed them, thus affording a delightful manifestation of their high regard both for the peeresses and the proprietress. Some little time later another hundred stamped because the secretary took tea in the drawing room with one of the members! They evidently considered this insult to the dignity of the club more serious than the former one.

The final blow was dealt a few months ago, when a member took it into her head to commit suicide on the premises, perhaps by way of emphasizing her protest against the mismanagement which had brought the club into disrepute. If so, it proved most effective. For weeks afterward the club rooms were empty save for the servants. After a vain attempt to raise money enough to keep the clamorous creditors at bay, the management threw up the sponge and decided to take the benefit of the bankruptcy act.

## FEEL IMPENDING DOOM.

The feeling of impending doom in the minds of many victims of Bright's disease and diabetes has been changed to thankfulness by the benefit derived from taking Foley's Kidney Cure. It will cure incipient Bright's disease and diabetes and even in the worst cases gives comfort and relief. Bright disorders are cured in a few days. "I had diabetes in its worst form," writes Marion Lee of Dunreath, Ind. "I tried eight physicians without relief. Only three bottles of Foley's Kidney Cure made me a well man." For sale by F. J. Hill Drug Co.

## AGED FRENCH DUELIST STILL ON WARPATH.

PARIS, June.—Though M. Henri Rochefort, the freethinking veteran journalist, is more than 70 years old, he is still one of the most remarkable duelists in France. Few men dare match swords with M. Rochefort, and he is constantly challenging people who find one way or another of not meeting him.

M. Rochefort's latest antagonist is M. Bureau-Varella, son of the engineer who has figured so prominently in the Panama canal negotiations. M. Bureau-Varella is also a journalist, and M. Rochefort took exception to an article of his and sent his seconds to M. Varella's house. They told him that monsieur was "out of town" and would not return for a week. At the expiration of that time they called again, but were told that monsieur had not returned. Then they left a letter saying they would await a reply until noon the next day, but as no answer came to it the incident has been considered closed, and the redoubtable Marquis Commanard Henri Rochefort counts one more to the list of his bloodless victories.

A dramatic vengeance was taken by a deceived husband at Belleville, the industrial quarter of Paris. Disguised as an aged beggar, with long, gray beard, he took up a position outside a church and opposite the house where he thought his wife was carrying on an intrigue with another man. For two days he remained there, kneeling in a supplicatory attitude and asking for alms. One morning a man and a woman came out of the house, and the woman threw a coin to the pathetic figure in the church porch. Instantly the supposed beggar leaped to his feet and drew a revolver from his rags. He

fired and the bullet entered the woman's neck. She fell to the ground and was taken to a hospital, where her life was despaired of.

## THRILLING PRODUCTION OF NEW PASSION PLAY.

Special Correspondence.

BERLIN, June 26.—"Paulus" (St. Paul), a religious drama of extraordinary power, by Pastor Robert Falke of Frankfurt-on-Main, is profoundly impressing the theatergoing world in Germany. Competent critics predict that it will rival the great Passion Play at Oberammergau.

The great cost of putting the play on the stage at Erfurt has been borne by two petty sovereigns, the Grand Duke of Saxe-Weimar and the Duke of Saxe-Coburg and Gotha, a nephew of King Edward. The Grand Duke of Saxe-Weimar, who inherits fine artistic qualities, superintended its preparation.

The first act shows Saul of Tarsus, a fierce, fanatical Pharisee, persecuting the Christians. His only soft point is his love for a Christian maiden, and it early becomes clear that her influence will shape his future.

In the second act he is Paul. The miraculous conversion on the way to Damascus is not portrayed, but it is

made known that the Christian girl has been praying for him and that he has been smitten with blindness in answer to her intercession.

The third act, the most magnificent in the play, laid in Athens, culminates in a scene of tremendous power, with Paul on Mars Hill preaching, and afterward before the Athenian Areopagus. Two hundred persons appear in this scene—Greek priests, philosophers, worshippers of beauty, courtesans—all affected by the new teaching of the great apostle of the gentiles. The highest developments of staging art have been employed in making this scene one of the most impressive and at the same time one of the most beautiful of the modern stage.

The fourth act shows Paul in the barracks of the Pretorian cohort at Rome, while Nero is Caesar. It also has a magnificent, realistic setting, and in the speeches of the apostle and the two centurions the language is eminently classic in its dignity and elevation.

Nero is the center of interest in the fifth and last act, in which the fall of Rome is reproduced with thrilling realism.

## EXCURSION TO OGDEN.

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## Extensive Traffic Abroad in Imitation of Valuable Paintings.

THE opinion of the majority of artists and art critics coincides in the theory that the demand for antiques is affecting the decline of the subject picture.

The market at present is flooded with "old masters," both genuine and "faked."

A well known art dealer propounds a curious theory to account for the large supply of "old masters."

"Many ancient families, whose aim in life is to raise money and yet present to the world an exterior of prosperity, have borrowed a leaf from the book of the society lady," he said to an Express representative yesterday. "The society lady has her jewels copied in paste with such skill that the five-guinea necklace is still supposed to represent many thousands of pounds."

In many historic houses the priceless Rubens or Velasquez is only a clever imitation. The original has found its way into the hands of the dealers, and then becomes the property of a rich American who can afford to pay a long price.

"There is more of this traffic at the present time than is realized by the general public."

Artists add their testimony to the prevalence of the system of faking "old masters."

"There are endless 'old-master' factories on the continent," said one yesterday. "Three or four artists are employed at a weekly wage. Their work is to turn out pictures for unscrupulous dealers."

"A number of artists who are clever workmen, but find it impossible to command a sale for their pictures, develop into copyists."

"They go to the Louvre, or the famous collections at Antwerp, Berlin, Florence, and Munich, and by availing themselves of the advantages for stu-

dents they rapidly acquire the brush technique and peculiarities of color and draftsmanship of the artists they wish to imitate."

"These copies are then taken back to their studios, and entirely new pictures are invented, with all the feeling and style of the 'old masters.' These copyists demand prices from \$50 to \$200 for their work, according to the size of the copy and the reputation of the artist."

"There are men on the continent who make a specialty of different 'masters.' Even in England, I believe, there are many surreptitious Turners now being painted."

"The methods of inducing an appearance of age to deceive the unsuspecting purchaser are very ingenious."

"The pictures are painted in low colors, and a peculiar varnish is used to produce the net work of cracks which appeals to the novice."

"The pictures are then fixed in recesses, built in the fues of a wide chimney, and are left until they are begrimed and discolored."

"The real experts know. They will not tell their secrets, but in the same way as the expert can tell genuine Chippendale furniture by passing his hand over the woodwork, so the picture expert can detect a fraudulent 'old master.'—London Express.

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## SMALL FARMS IN JAPAN.

Japan and not France or Belgium would appear to be the land of petite culture. According to a recent American bulletin a couple of acres is considered a large tract for farming purposes. Most of the farms are smaller, and on a little plot a surprising variety of crops is cultivated—a few square feet of wheat, barley, maize and millet; a plot of beans perhaps 10 feet wide by 20 feet long, a similar area of potatoes and peas, and a patch of onions "about as big as a grave;" beet root, lettuce, turnips, sweet potato and other crops occupy the rest of the area. The farmer examines his growing crops every morning, just as an engineer inspects his machinery, and if anything is wrong he puts it right. If a weed appears in the bean patch he pulls it up; if a hill of potatoes or anything else fails it is at once replanted. When he cuts down a tree he always plants another. As soon as one crop is harvested the soil is worked over, manured and forthwith resown to another crop. It is estimated that nine-tenths of the agricultural land of Japan is devoted to rice, and as this is a crop requiring much water the paddies are banked up into terraces, one above the other, and divided off into small plots 25 feet square, with ridges of earth between them to prevent the water from flowing away when they are flooded. All farming lands are irrigated by a system that is

a thousand years old. Some of the ditches are walled up with bamboo wicker-work and some with tiles and stone.

For "that tired feeling" there's nothing better than a trip to Calder's.

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