

Highest of all in Leavening Power.—Latest U. S. Gov't Report

Royal Baking Powder

ABSOLUTELY PURE

the biggest adventurers that ever traded upon the credulity of Lincoln people. He is a mountebank of the most pronounced type. Croan works the educational system racket just as other mountebanks worked lottery schemes. He doesn't care anything about the educational part of it. All he is after is the money. It is easier to fool the people with a scheme of that kind than with some others because, until very recently, the charlatans and fakirs kept out of the school field. Croan left Shenandoah, Iowa, under a cloud of smoke that arose from the ashes of his "college." It seems that his five years contract with the people of Shenandoah had just expired when the building burned down. Consequently the insurance money was his. In this city he succeeded in getting a number of prominent business men interested in his project, and today several of these gentlemen are in a condition of serious financial embarrassment as the result of their connection with the college enterprise. The newspapers assisted the "professor" in fooling the public about the attendance. There never was, at any time, 1,700 students in attendance, or half that number. The school year at the Normal college is divided into short terms. Croan would begin in the fall with one term's attendance and keep on adding new arrivals without subtracting departures, until a respectable total was reached. Everything about Croan is deceptive. He lives in an atmosphere of chicanery.

ON THE OTHER SIDE.

(Written for THE COURIER by C. Y. Smith.)
No 6

I presume that there is no one more competent to write on art than myself. Before I went "abroad" I knew absolutely nothing about it, but a two months tour, visiting most of the art galleries, has so familiarized me with all the old masters that it appears doubtful whether anyone has the right to seriously question my ability as an art critic.

I know a good thing when I see it now and with my vast experience and long hours of study in art centers. I ought to be considered an authority. Why, actually, when in Paris I put in a whole afternoon in serious study of the paintings in the Louvre, and there are only seven miles of galleries to see. Yes, indeed, I am posted.

The Royal Museum of the Hague, Holland, contains several paintings which have been said to be pretty good and which have given the artist more or less fame. The name of Rembrandt van Ryn is a household word among painters. He is considered, by those who pretend to know, one of the masters.

For your enlightenment I will add that the masters are twelve in number and all men, but now dead. They are a class by themselves, with some doubt expressed as to who stands at the head. But we won't argue that question.

Rembrandt van Ryn was born, which is the first we know of him, in 1607 at Leyden, Holland. Like all great men he was reared in humble surroundings, and like our own Garfield, worked on a canal boat. I take this for granted as Holland is full of canals. It's a natural conclusion to draw. At the age of twenty-two, showing he had capacity to do something better, he took his mother's advice and established himself at

Amsterdam, and there built up his reputation as an artist by painting portraits of distinguished personages.

He discarded all themes of a mythological and religious character and dove into the question of actual life. Consequently we see in all his paintings little of "poetry". He was strictly materialistic. His works number over 600 and command a very high price, which you can easily find out by attempting to buy one.

I will quote what Mr. Lubke says of his works:

"His pictures carry one completely away with their weird charm and mysterious poetic force. There is, however, no trace of the ideal sense of form that marks the Italians, but rather an art full of intrinsic truth; masterful strength and skill, compensating one for the lack of beauty by sharply defined characterization, life-like individuality, warmth of sentiment and picturesque charm."

You are free to believe this or not just as you like. My only criticism here would be that he neglected to state the means by which Rembrandt produced the "sharply defined characterization" viz: a very strong contrast between his yellow and black paint. He had a very forcible way of combining these two colors so that his figures stood out decidedly on the canvass. And another feature which Mr. Lubke omits to mention is the amount of paint, especially a very black black and a strong subdued yellow, which is found in all his pictures.

These points to which I have called your attention are prominent features in all the Dutch artists. Take the portraits painted by Anthony van Dyck for instance. Is there not a strong resemblance in them to the paintings of Rembrandt? Also compare with the clever and unequalled candle and lantern scenes by Gerard Dow, whose works show a most remarkable management of light and shadows. Dow's paintings are little gems. And as some one has said, "Poetry and imagination were sacrificed to his marvellous technical skill."

Rembrandt's *chef-d'oeuvre* (I am pretty good at French myself, and its application to art) is the Anatomical Lecture or School of Anatomy as it is sometimes called. Dr. Spahr, of our city, has a copy of it in his office, if your curiosity is aroused to see what it is like. The original by Rembrandt is rather the best of the two, but the Dr.'s picture will give you a good idea as to outline, composition and the subject. For those who have never even seen a copy of this celebrated picture, I will say it is of a man on a table in a recumbent position, dead I presume, while around him are eight doctors, one of whom is telling the others all about it. He holds in his hand a scalpel or knife with which he is about to cut the tissues of the cadaver before him. The background is the interior of a room.

Such a subject as this is not, in the abstract, a beautiful one, but rather materialistic, which as I have said, is one of Rembrandt's characteristics.

Another remarkable painting in the Hague Museum, well known in fashionable art circles is Paul Potter's Bull. It is not to be understood that the bull is the entire picture. He stands under the spreading branches of a tree, beneath which lies a cow and two lambs. A farmer, the probable owner of the bull stands behind the tree with his face

aglow in admiration of his noble animal. The usual clouds and four or five cattle feeding in the distance form the background. It is said to be valued at \$25,000. I give you its money value, for I find that a great many art critics are better able to judge of the merits of a picture if they know its dollar value. For what is a thing worth, anyhow, but so much money as it will bring? It's awfully amusing, when standing before the inspiring work of a master's hand to hear some one ask, "What is it worth?" On being told a fabulous price, the more fabulous the better, they remark, "Well I declare, isn't it beautiful?" and they are real critics, too. But I am digressing.

On the afternoon of July 6 we took the train for Amsterdam, crossing the level fields of Holland dotted with hay cocks, cows and windmills. Amsterdam is built on ninety islands connected with two hundred and fifty bridges and has a population of about 322,000. The city is in general more modern than Rotterdam, but is brim full of interest. The objective point here is the Rijks museum. This is a magnificent building and contains a collection of upward of a thousand pictures, with many masterpieces. The principal painting of note is the Night Watch, by Rembrandt, which is regarded as one of the finest specimens of bold and effective chiaroscuro ever painted. It has always been an object of enthusiastic admiration. We see also the Banquet of the Guard, by Van der Helst, several small paintings full of love and humor by Jan Steen, Ducks and Pelicans by Hondecoeter. "No one

ever painted cocks and hens, ducks and drakes, and particularly chickens, so admirably as Hondecoeter." Then there is the Night School, one of Dow's best. Mill, by Hobbema, and Waterfalls by Kinsdael.

We leave behind quaint Amsterdam and arrive in Antwerp, Belgium, situated on the Scheldt, sixty miles from the sea. It was the leading commercial city of Europe, having a thousand business firms, and the Scheldt floating at one time not less than two thousand ships. But civil and religious wars have since broken its line of progress. In art Antwerp is second only to Florence; claiming many of the distinguished masters.

The cathedral, a gothic structure of immense proportion, tightly hemmed in with surrounding buildings of quaint design, is a most joyous edifice. The great interior presents a marvel in wood work and exquisite carving. The choir stalls are rich in such handiwork, embellished with hundreds of figures about a foot high, representing the life of Christ and the virgin. The great pulpit in the center of the cathedral beneath the dome is a wonderful piece of work, with a canopy of boughs of trees carved from dark woods and arranged in a most artistic manner. Above on the topmost twig sits a dove bearing an olive branch; a perfect picture of grace and beauty. Ruben's Descent from the Cross hangs in the south transept, and near by his Resurrection. Rubens could paint. He was born at Siegen, Westphalia, in 1577 and died at Antwerp in



TRY A MONARCH GAS STOVE.

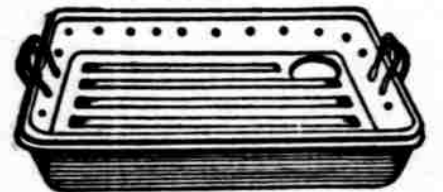
You should ask for the Monarch Gasoline Stove

HIGH-CLASS, ECONOMICAL AND DURABLE.

THE STROUD ROASTER

(First Premium at World's Fair.)

Prices lower than ever known
. Special for May—55, 65 and 75c.



HALL BROS., 1308 O Street.

RIGGS' PHARMACY

(North-west corner Twelfth and O Streets.)

SOCIETY'S MOST POPULAR PERFUMES.

Prescriptions Carefully Compounded.

TOILET ARTICLES.

BEST SODA IN THE CITY.

Browning King & Co.

LEADING CLOTHIERS

MEN'S AND BOY'S FURNISHERS.

"THE LATEST" IS OUR MOTTO.

AMERICAN EXCHANGE NATIONAL BANK

LINCOLN, NEB.

I. M. RAYMOND,
President.
S. H. BURNHAM,
Cashier.

E. THOMPSON,
Vice President.
D. G. WING,
Assistant Cashier.

CAPITAL, \$250,000

SURPLUS, \$15,000

Directors—I. M. Raymond, S. H. Burnham,
D. E. Thompson, C. G. Dawes, A. J. Sawyer,
Lewis Gregory, N. Z. Snell, G. M. Lambertson,
D. G. Wing, S. W. Burnham.