

## THE COMMERCIAL TRAVELER

Interesting News and Notes of the Western Tourist.

## THE NEW GENERAL MANAGER.

What J. C. Van Pelt is Doing For the Association in Missouri—The New York Drummers—At the Hotels.

**Battle of Paddock's Hill.**  
Half a mile, here a mile,  
Half a mile onward,  
Wildly up Paddock's Hill  
Rushed the six hundred.  
Of the blank cannonade  
Was there a man afraid  
In the whole brave brigade?  
Colby's six hundred.

"Charge for the guns!" he cried,  
"How much?" the men replied,  
Then the whole company sighed  
"Someone has blundered."  
Not theirs to give back talk,  
Not theirs the plank to balk,  
Theirs but to walk the talk,  
Colby's six hundred.

Blank guns at right of them,  
Blank guns at left of them,  
Blank guns in front of them,  
Volleyed and thundered.  
Stormed at with empty shell,  
Each soldier cuts a swell,  
While all the people yell  
Noble six hundred.

Lieutenant Champion's steed,  
Which was somewhat off feed,  
Wind-broken and knock-kneed,  
Then wildly stumbled,  
When the brave rider fell  
Into the jaws of—well,  
Ask him and he will tell  
Just how he tumbled.

Now from the fort there rose  
Death for approaching foes,  
Watson's men have arose  
Now to defend it.  
And as the cannons bray  
Women and children pray  
That it will last all day,  
Till night shall end it.

When all the men were tired  
And the last shot was fired,  
Then all the folks inquired:  
Which side had won it?  
Then there came marching by  
Men who were seen to die,  
Not one was left to lie,  
Where they began it.

Men for a week arrayed,  
When shall their glory fade?  
And the brave charge they made,  
All the world wondered.  
Not until next year, when  
These same militia men  
Gather to fight again—  
Noble six hundred.

## The New General Manager.

J. C. Van Pelt, general manager of the Travelers' Protective Association of the United States, is out on a tour through the west and it is expected that he will make Omaha a visit. He was in Kansas City last week looking after the Missouri division. The office of general manager was created at the last national convention, held in Atlantic City, and Mr. Van Pelt was selected as the best equipped to perform its duties and to put the machinery of the association into working order. The principal objects are to increase the membership, both active and associate, to see that the committee work of the railroad, hotel, press, legislative and employment committees is properly performed, and to look after the general welfare of the association.

At the request of George S. McGraw, president of Missouri Division T. P. A., Mr. Van Pelt agreed to begin his first work for the benefit of the state by visiting St. Louis, Kansas City and St. Joseph. He has already visited St. Louis and is now ready to begin in Kansas City. His success thus far has surpassed all expectations. Prior to the Atlantic City convention the Missouri Division had only one hundred and fifty active members in the state, but now it has over one hundred and fifty, scattered over the states of Kansas, Missouri and Iowa.

## New York Drummers.

This is about the time of year that New York drummers strike western cities with their samples of fur goods, gents' furnishings and tobacco for fall and winter orders. A. N. Foot, Ed. Roenbergs, Charles H. Schneider, R. W. Clossen, S. J. Henderson, J. E. Worthington, L. W. Horne and others, representing big houses of the metropolis, Sundayed at the Millard Hotel. Each of these gentlemen give good reports about the condition of trade everywhere, thus showing that times are easy, money plenty and people happy.

## A Response Wanted.

LINCOLN, Neb., Sept. 20.—To the Traveling Men: With the traveling men who may have received a letter from me some time since requesting a contribution of \$1 each for the purpose of putting a memorial window in Plymouth Congregational church, Lincoln, Neb., dedicated to the traveling men of Nebraska, and who may not have responded, please do so at once. I pledged myself to pay for it through you, and the cause being a good one, would ask a favorable and speedy response. Please help me out. I have collected \$65 and need \$100. Don't let me fail. The cause is a good and noble one.

ROBERT M. SIMONS,  
1721 O Street,  
Lincoln, Neb.

## At the Hotels.

The Merchants—George A. Sutton, New York; E. C. Jeffries, Cleveland; J. G. Knight, Denver; J. DeMallie, Rochester, N. Y.; H. D. Allen, St. Louis; J. S. Hall, J. S. Hanna and Fred F. Bennett, Chicago.

The Millard—Arrivals for Sunday were lighter than usual, but the following were at this house: A. N. Foot, New York; Edward Rosenberg, New York; J. K. Finney, St. Louis; J. S. Williams, St. Louis; Charles H. Schneider, New York; Fred G. Lang, Cincinnati; J. Webster and R. W. Clossen, New York; Edwin Glone, St. Louis; W. A. Vanzant, Chicago; J. W. Wallace, Augusta, Ga.; A. Le Kuntz, New York; Jacob Bloom, New Orleans; W. W. Mathias, Philadelphia; C. B. Home, Burlington, Ia.; Charles H. Ault, St. Louis; E. J. Henderson, New York; J. W. King, St. Louis; S. J. Richardson, Boston; J. E. Worthington, New York; John R. Truell, New York; I. W.

## AN HOUR WITH ALMATADEMA

The Great Artist Discusses the Painting of Pictures.

## BORN GENIUSES IN AMERICA.

To be Sure the British Don't Like Their Work But That's Natural—Religion of Music—The Angelus.

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The American visitor to the continent cannot help noticing the large number of young men and women engaged in the study of art. In the great cathedral in Antwerp I saw at least a score of women and nearly as many young men copying Rubens' "Descent from the Cross," writes Frederic Sandburn from London. In the Louvre in Paris, and in the great art galleries of London, thousands of young men and women spend their annual vacation in copying the great masterpieces. Those who have been to the Paris exposition, and studied the wonderful collection of pictures there, need not be told that art is making great strides even in the art-loving centers of the Old World. Of all the English artists who have made fame and money, none ranks higher than Lawrence Alma Tadema. I call him English because he has been so long a naturalized citizen of Great Britain. As a matter of fact he is a Dutchman. But Englishmen proudly look upon him as their own. In the social, literary, and art life of London he is a familiar figure. He goes everywhere, is a great first-class, and never fails to be present at any exhibition of paintings. It requires a thoroughly good introduction and some diplomacy to gain entrance to his studio. I have had the honor to be introduced to him by a friend of mine, a well-known London literary man, and he has introduced me, and in a few days received a card stating that the great artist would be at home on such and such a date, and would be pleased to see me at 4, Cockspur Street. A trivial anecdote, but it paid answered my ring at the doorbell and in a few minutes conducted me to the artist's workshop. He was busily engaged.

WITH PALETTE AND BRUSH as I entered. He produces more wonders in marble than many first-rate sculptors, and his flowerings and ornaments are always the talk of a London exhibition. From all quarters of the earth honors have been bestowed upon him, and his classic groups of perfect round figures which he has been painting for years, and which he is now painting, are being poured upon him so incessantly, and in such numbers, that he finds it absolutely impossible to execute all of them. Naturally there is a temptation to hurry his work, but even Alma Tadema admits that anything bearing his signature is remarkable for its careful detail and conscientious work. As I enter he drops his brush, pushes his leghorn hat back on his head, blows a big blue cloud of smoke into the air, and greets me heartily. He speaks deliberately, weighing well his words, and of course as he speaks he looks at me, and I am sure that he is looking at me with a little over a foot of his head, and most energetic in his movements. He is probably the most imposing object in his studio. He looks at you through a pair of large, round spectacles, and his leghorn hat with a wide brim is now and then pushed backward and forward on his head in a careless way. His studio is so magnificent that the figure of any human being could of necessity appear unimposing. He exchanges a few commonplace remarks with me, picks up his palette and brush, puffs vigorously at his cigar for a moment, and says: "I must sit down to work, I pray you will do so, too. With a motion of his hand he indicates the very chair I would sit in, and then, as if he were a man of the world, he says: "I am sure that from that place I can look over the great master's shoulder and admire the deft touches which were reproducing the great picture."

## LITERARY NOTES.

The September number of the *Minerva* Series made public the novel "Her Sacrifice," by W. W. Pearson.

"Jacques Bonhomme," a novel by the latest, is published by Cassell & Co., New York. It consists of a series of sketches upon French life and abounds in the author's inimitable humor.

"A Crooked Path," by Mrs. Alexander, has been published in Rand, McNally & Co.'s Library.

Mr. J. Fitzgerald has translated from the French the interesting monograph of Th. Ribot upon "The Physiology of Attention." The work is published in the Humboldt Library.

Belford, Clarke & Co., Chicago, have issued two more volumes in the Household Library. "The Face That Kills," by Edgar Saltus, has reached its second edition, while the last number contains "A Blind Bargain," by Robert Howe Fletcher.

Albert Ross, the now famous author of "The Shadow of the Cross," has produced another entrancing piece of fiction, under the title, "His Private Character," which has just been issued from the press of G. W. Dillingham. Though told with less boldness than the former story, it is quite as equal in absorbing interest. The characters are distinctly individualized, the incidents adroitly connected, and the whole written in a pleasing manner.

A novel in the illustrated book form has been issued by Henry R. Knapp of San Francisco. It is a series of pictures reproduced from photographs taken in Chinatown, neatly bound together. They illustrate the various phases of Chinese life in that quarter of the city. White & Allen, of New York, such as London, have just issued their catalogue of new publications for 1889. The illustrating of their books in a worthy manner has been a subject of special attention to them. They have employed only artists of ability and repute, and that the productions might be mechanically perfect, they have examined every known process and new invention, both in the United States and in Europe, for a reproducing water-colors and black and white drawings.

Abi S. Jackson has set out to imitate Amelie Rivers, "Fatima," published by J. S. Ogilvie, New York, gushes forth a "dream of passion" in exceedingly poetic and glowing language. It seems to have been written for love-sick maidens, and if read extensively, will surely create a new supply.

"Colorado's Green Forge System" is a work which will prove valuable to the agriculturist in the use of the silo governor. The construction of the silo is made plain by simple illustrations. The book is printed in excellent style by the Howard & Wilson Publishing company, Chicago.

Notwithstanding the fact that every village and hamlet in the world contains a blacksmith, and has ever since mankind learned the various uses of iron and steel, nobody has ever written a book on the art of blacksmithing. A chapter has now been then appeared in works on mechanics, but these comprise the extent of the world's printed knowledge of an art without which mankind would relapse into barbarism. "Practical Blacksmithing" is a compilation of articles which have appeared during the last ten years in the columns of *The Blacksmith and Wheelwright*. The illustrations are numerous, and the book would appear to be of great value to all workers of iron. It is published by M. T. Richardson, New York.

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## THE OMAHA DAILY BEE: MONDAY, SEPTEMBER 23, 1889.

The Great Artist Discusses the Painting of Pictures.

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