Dec. 28, 1907

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Effective, Monday, September 9, 1907—Pacific Time.

18	20	*26	*24	*22	Miles			Miles	*21	*23	25	29
a.m.	a.m.	p.m.	p.m.	a.m.		Lv.	Ar.		p.m.	p.m.	a.m.	a.m
Sunday Only	Daily Except Sunday										Daily Except Sunday	Sunday Only
			6.00	8.00	0.	..... PORTLAND†	.....	119.1	12.15	10.00		
			7.20	9.20	39.4	Lv ..... GOBLE†	..... Ar†	79.7	10.55	8.40		
			7.35	9.35	45.8	..... RAINIER†	.....	73.3	10.40	8.25		
			7.50	9.57	55.9	..... MAYGER	.....	63.2	10.15	7.59		
			8.05	10.05	59.2	..... QUINCY	.....	59.8	10.05	7.50		
			8.13	10.15	62.3	... CLATSKANIE JUNCTION†	..	56.8	9.52	7.40		
			8.34	10.36	71.2	..... WESTPORT	.....	47.9	9.31	7.19		
			8.52	10.51	78.7	..... CLIFTON	.....	40.4	9.15	7.04		
			9.40	11.45	99.8	Ar ..... ASTORIA†	 Lv	19.3	8.20	6.10		
8.15	9.15	5.00	....	11.45	99.8	Lv. ..... ASTORIA	..... Ar	19.3	8.15	5.50	2.45	11.00
8.35	9.35	6.10	....	12.05	105.7	Ar. ..... WARRENTON	 Lv	13.4	7.55	5.35	2.20	10.40
8.36	....	6.11	....	....	105.7	Lv. ..... WARRENTON†	..... Ar	.....	7.54	....	2.10	10.39
8.43	....	6.20	....	....	108.6	..... HAMMOND	.....	.....	7.45	....	2.03	10.32
8.46	....	6.25	....	....	109.5	Ar. ..... FT. STEVENS	 Lv	.....	7.42	....	2.00	10.27
8.46	....	6.26	....	....	.....	Lv. ..... FT. STEVENS	..... Ar	17.2	7.41	....	12.25	10.00
8.48	....	6.29	....	....	.....	..... HAMMOND	.....	16.3	7.38	....	12.20	10.2
8.55	....	6.39	....	....	.....	Ar. ..... WARRENTON	 Lv	13.4	7.28	....	12.10	10.11
8.55	9.45	6.40	....	12.05	105.7	Lv. ..... WARRENTON	..... Ar	13.4	7.27	5.35	11.25	10.
9.18	10.18	7.11	....	12.31	115.7	..... GEARHART	.....	3.4	6.57	5.08	10.53	9.
9.25	10.25	7.20	....	12.40	118.1	..... SEASIDE†	.....	1.0	6.50	5.00	10.45	.46
9.30	10.30	7.25	....	12.40	119.1	Ar. ..... HOLLADAY	 Lv	0.0	6.45	4.55	10.35	9.35
a.m.	a.m.	p.m.	....	p.m.					a.m.	p.m.	a.m.	a.m.

Nos. 26 and 28 run from Astoria to Clatsop Beach via Ft. Stevens. No. 22 runs from Portland to Astoria and Clatsop Beach direct. No. 24 runs from Portland to Astoria only. No. 30 runs from Astoria to Clatsop Beach direct.

Nos. 21, 25 and 29 run via Ft. Stevens. No. 23 runs from Clatsop Beach to Astoria and Portland direct. Additional train will be run from Astoria to Ft. Stevens and return on Sundays, leaving Astoria 11:30 a. m., arrive Ft. Stevens 12:25 p. m. Returning leaves Ft. Stevens 2:00 p. m., arrives Astoria 2:45 p. m.

Trains marked * run daily; † Telegraph stations.

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LILLIAN.

[Original.]

Lillian was the only name we knew her by except when some one called her "airy, fairy Lillian," which described her exactly. She earned far less money than other models, because she would never pose nude. Indeed, it was difficult to imagine the modest looking little girl thus exposing herself, though I do not mean to imply that a model may not in that case be modest. Lillian, however, made sufficient money to pay her room rent and keep quite enough flesh on her bones to insure employment at her calling. As to dress, she was never well dressed except in the fine clothes provided by the artists for whom she posed. Her people lived in the country. She had left them to come to the city and while looking for employment was taken up by an artist who made illustrations for magazines, and in that way she came to be a model.

Of course Lillian fell into bohemian life. Several of us, all bohemians, used to have suppers together and were usually accompanied by some of the models whom we used to employ. Lillian made no scruple to attend these suppers and never held her head above the other models who posed as required, but her demeanor was always ladylike, and at the slightest suggestion of impurity she would leave us. Therefore whenever she was present we were especially careful.

Any of us would have been glad of Lillian's preference, but it was reserved for my friend Kendall to absorb all she had to bestow. Kendall was a handsome fellow and as attractive otherwise as handsome. We all agreed that he and Lillian made a very pretty couple. Kendall had barely scraped enough together to secure his education at the art school, but soon after graduation made some success at illustrating. But he was ambitious to paint marine views and in his infatuation dropped his other work. Then he began to look shabby and hungry.

Now, the story of Kendall and Lillian I cannot tell. I am sure there is a great deal to tell if I only knew it. All I do know is certain incidents that were as well known to every one of us artists as to me. The first of these is that Kendall fell ill. I saw as much of him as possible and would have kept him in my quarters, but he preferred to remain in his own room, and I frequently met Lillian there nursing him. I was poor as a church mouse and could do but little for him in providing means, and the rest of our set were in the same fix. Not one of us but had a hard time to live. I noticed that the longer Kendall's illness lasted the more worried he seemed to be about his necessities and where they were to come from. I was with him one morning when the subject was mentioned—Lillian was there, too—and when he spoke with infinite depression as to his condition she said cheerfully: "He's blue today. Come and see him tomorrow. He'll have a windfall."

I called the next day and found a lot of delicacies on the table, new and clean linen on his bed—indeed, a number of comforts he so much needed. Nevertheless he looked more dismal than ever. I asked him where his luck had come from, but he only shook his head.

The next incident I refer to is this: In N.'s picture of that year, which was sold for $3,500, was a nude figure of a nymph. We all agreed that it resembled Lillian. We asked N. if she had been his model, but he turned away and evaded a direct answer, saying:

"I supposed Lillian never posed in that fashion."

Meanwhile Kendall recovered his health and set about practical work. He was excellent at outline drawing and gradually worked into some of the best paying newspapers and magazines. B., a figure painter of repute, but a blunderer (as artistic people often are), needed a model for his "Venus of the Springtime." Knowing that Kendall was intimate with Lillian, B. was stupid enough to go to him and ask him to use his influence with her to induce her to pose for it. Kendall replied by knocking him down.

We heard the story of the affair from B., but Kendall never mentioned it. Indeed, after his illness he avoided us all and seemed very moody. Nevertheless he was working hard, running an original feature in a newspaper that must have been paying him largely. As for Lillian, we missed her from our studios, and she dropped completely out of our lives.

The next pointer to the story is that Kendall came to me one day and astonished me by asking me to be with him at his wedding, which was to be private. Indeed, I was to be the only witness. I asked him to name the bride, but he said that I should see her on the day of the wedding. On that day I went to a suit of rooms of which he gave me the address and was received by Lillian.

I never saw a happier smile or a more beautiful expression of unconscious purity on any bride's face.

I wish I could tell the story that lies behind these incidents. I wondered if Kendall would ever tell it to me, but he never referred to it. Nevertheless the woman who had entered a field for love which she could not endure to enter for her own gain has always been to me an object of curious interest. As for the feelings of the man, I can only imagine them, though I don't know even if he was aware of how she got the money with which she supplied his comforts. After all, the best stories are never told. There are some in the telling of which only an angelic touch would avail.

WINSLOW MERIAM.

MADAME NAZIMOVA

The Remarkable Leap of the Great Actress from Failure to Success.

"Madame Nazimova came to America in the spring of 1905 with a company of Russian players, who met with such scant appreciation here that they almost starved before they were sent back to Russia by public subscription," says Anne Peacock in the Woman's Home Companion. "A New York manager offered to place the leading woman on Broadway 'if she could learn English in a year.' She learned it in six months well enough to appear in Ibsen's 'Hedda Gabler' at a series of matinee performances in November, 1906, and literally took the town by storm. During the winter she produced another Ibsen play, "A Doll's House," and a comedy from the Italian, "Comtess Coquette", both of which she stage-managed herself. She has been interviewed and photographed and praised more than any other actress of the day; but her great success has left her as unspoiled as when she and her company were struggling in a dingy little theater on the Bowery, scarcely knowing where their next meal was coming from if it came at all. The contrast between those days and her present position must strike her when she puts on the simple little sailor suit, which as Hilda Wangel she wears in 'The Master Building;' for it is the same costume she wore when she gave the play here in Russian, and she proudly told me that she had made every stitch of it herself. I am so full of ambition and the longing for great new things," she said in a letter written the day after her first success in "The Master Builder," and it is this ambition and longing which made her worth seeing in any play she undertakes."

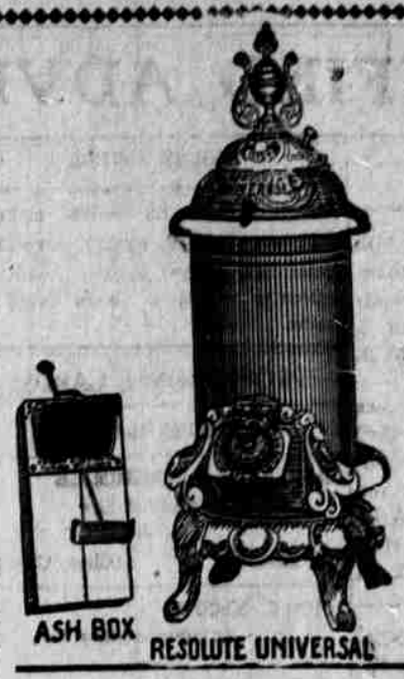
A teacher in a down-town school has for her pupils the children of Russian parents. The other day she was explaining a sum in subtraction which the little ones found difficult to understand.

"Now," said she to exemplify the proposition, "suppose I had ten dollars and went into a store to spend it. Say I bought a hat for five dollars. Then I spent two dollars for gloves, and a dollar and fifty cents for some other things How much did I have left?"

For a moment there was dead silence. Then a boy's hand went up.

"Well, Isaac, how much did I have left?"

"Vy didn't you count your change?" said Isaac in a disgusted tone.



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