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A Becoming Solicitude for the Welfare of Directors.

Mr. VANDERBILT once deplored querulously that the affairs of his great corporation were altogether too well known to the Wall Street public. "Take 'em all in as directors," he was advised, "and then they will never know anything until you want them to know it." It was a fact that the eminent man kept all his plans and policies from his directors, but that the astute world of Wall Street habitually penetrated his secrets and to a certain extent thereby baffled his purposes.

Nowadays these things are better done. The immortal principle is preserved, and neither the directors nor Wall Street ever knows anything any sooner than they ought to. The practice has many most commendable features. In the first place it serves to keep the directors in their proper place. It restrains them from meddling in the real affairs of the corporation and presuming, as they did formerly, to have a voice in its affairs. Then again it exercises a highly beneficial tendency in reducing the temptations toward gambling, toward the perils of speculation, to which it is well known that all directors, particularly railroad directors, are exposed.

For instance: suppose you are the president of a great and powerful corporation and by the exercise of your genius you have amassed, and at infinite pains concealed, a vast and succulent surplus. You have steadily dissembled this surplus and assiduously inculcated in your directors a disbelief in its existence, or at least a stubborn incredulity in its availability for any practical purpose. How are you to do otherwise? Admit your directors to full and accurate knowledge of the real conditions of the corporation and, pray, where are you? Either or both of two results will promptly ensue: your directors will want to direct or they will go to gambling in the stock of the corporation and leading all their relatives and friends to do the same thing. A most immoral thing to do, of course; and embarrassing, too. But the time comes when it is desirable to distribute this accumulated surplus, this product of your own unfettered genius; and as the greatest responsibility that devolves upon you is to determine the correct and appropriate direction of the distribution, you must guard yourself at every point.

Above all, the directors must be kept from the hazards and dangers of the stock market. They are invariably the most worthy and respectable persons in the community, and they deserve this consideration at your hands. Besides, how otherwise can you hope to be able to secure the amount of stock which your dignity and other considerations imperatively require that you should possess before the idea of a distribution is broached? If you have done your duty by yourself, and if your reticence has been supplemented by a judicious diffusion of discouragement, you will have your proper proportion of shares and they will not have cost you too dear. It too commonly happens in corporation management that at such junctures the directors, anticipating improperly the disclosures to ensue, appear as buyers and cause an undue and untimely inflation. No really astute and symmetrical head of a great corporation ever incurs such inconveniences.

Secure within his own seclusion and incommunicableness, he calls his board of directors, or his executive committee, for executive committees have now mostly superseded boards of directors, and the meeting is appointed for the close of the business day, say half past 2. If there is a telephone in the room it should be disconnected. The statement of the condition of the corporation is produced, and the directors with difficulty check their surprise at its lucidity and its disconcerting opulence. Then the dividend is proposed and agreed to with docility, as is also the suggestion that its public announcement, to avoid any appearance of precipitancy, be deferred until, say, half an hour after the opening of the market next morning. This, besides implying a dignified and deliberate procedure, affords the directors an opportunity of rectifying their several market positions. To a director who, deeming himself exceptionally well informed, has gone short of the stock, it affords an occasion that is as grateful as it is invaluable, while to the ordinary, conservative members it furnishes the only available solatium for any sense of injustice they may be weak enough to confess. As the London market is open hours before New York is out of bed the next day, it is possible to do a good deal, always providing a discreet reticence has been observed—which is generally the case, all parties having an adequate incentive thereto.

Mr. VANDERBILT, were he still with us, would pay this system the tribute of his unaffected admiration. How much better it is than the old methods, now happily obsolete, when the declaration of a wholly unexpected and unbelievable 10 per cent. dividend caused a protracted disturbance in the market and in the public expectancy, to say nothing of the unedifying spectacle of a whole board of directors engaged for days or weeks in an unseemly scramble for their own shares.

It would be myopic in the extreme to fail to recognize that the Furnaceville school of finance was in its way a very Padua for efficiency.

Cuban Municipal Politics.

Article 103 of the Cuban Constitution declares that "municipal districts shall be governed by municipal councils composed of the number of councilmen, elected by direct vote, as may be provided for by law." A few days ago the Havana Councilmen resigned in a body, and their successors were appointed by the central Government. The resignations were submitted in anticipation of summary removal under Article 104 of the Constitution, which declares that "in each municipal district there shall be an Alcalde, elected by direct vote, as may be provided by law." On August 3 nineteen of the twenty-eight members of the newly appointed Ayuntamiento met and elected as Alcalde a gentleman selected for the position by President PALMA.

Twenty-one of the twenty-eight Councilmen appointed by the Government were of the Moderate or Government party. Apparently all who attended the meeting of August 3 were Moderates. Twelve voted for Señor CARDENAS and seven voted against him. The defeated members resigned at once. Some of the Moderate leaders disapprove the Mayor selected by the President, and a general tangle seems inevitable. The whole proceeding is an effort to obtain for the Moderate party control of a Liberal stronghold. The situation is complicated by the fact that the Governor of Havana province, EMILIO NUÑEZ, is not a member of either party and has a strong following of his own.

The important feature of the matter appears in the fact that the removal of provincial and municipal officials by the President and the appointment of others by that authority may be accomplished in accordance with the law and yet in violation of the provisions of the Constitution. The law is from the old Spanish code, which vested the power of appointment and removal in the Governor-General. During the American occupation General BROOKE and General WOOD exercised the power of removal under that law. The last municipal elections in Havana were held in June, 1901, under a special order issued by the Military Governor. No provision has been made for an election by the Cuban Congress. The Constitution makes Cuba's cities self-governing. The failure of the Congress to pass new electoral laws nullifies the provisions of the Constitution. The Administration has taken full advantage of this neglect and is establishing in the island a strongly centralized government, which differs from that of Spanish times chiefly in the fact that it is Cuban instead of Spanish.

In the Constitution every effort was made to protect the provinces and the cities against interference in their local affairs by the national authority. There was a well defined fear of precisely the situation that has been brought about by the failure of the Congress to provide a proper municipal law. While such a law has been considered several times, four years have passed without action.

By the exercise of the power derived from the old Spanish laws the Moderate party carried the national election last winter. By the exercise of the same power under the same laws the Moderates seek, and may obtain, the perpetuation of their control of the local affairs of the island as well as the national Administration. Until the Congress passes a municipal law which is in consonance with the provisions of the Constitution the Cuban people cannot have local self-government.

Wellman's Polar Trip.

No one will be surprised to hear that WALTER WELLMAN has given up the idea of trying to reach the North Pole in his airship this year. His faith in the practicability of his scheme is based largely upon the average equability of the atmospheric conditions in July and August as reported by observers in Spitzbergen and by the Jeannette and Nansen expeditions. If his preparations for the start were delayed until late in August, as he intimated before he left Norway that they might be, it was doubtless wise, on his own theory of his prospects, to postpone the journey.

Arctic explorers are not at all sanguine of WELLMAN'S success if he ever starts on this hazardous enterprise. They have said frankly that if his airship, with its great spread of surface, is ever hit by one of the Arctic hurricanes, that are likely to blow in any season of the year, it will be as helpless as a bubble; and they do not see how his undertaking can enrich science in any way, for he cannot stop anywhere for observations. If he might get a flitting view of new lands, that would be something, but the prospect of the discovery of land to the north of Spitzbergen is very remote, for the drift of the Fram to the north of the Archipelago was in deep water, and all Arctic lands rise out of shallow seas.

There is no accepted improvement as yet upon PEARY'S plan of plodding over the frozen ocean to the pole from the land base nearest to it.

The Negro Soldier in the South.

It is not the practice of the War Department to maintain garrisons of negro troops in Southern States. They are usually sent to posts in sparsely settled regions of the West and Northwest, where there is no antipathy to them on the part of the white people.

A negro in the army uniform is always a stalwart fellow and has a very good opinion of himself. He looks down on the plantation negro and brooks no interference by the white man with his movements and amusements when on leave. In a Southern community east of the Mississippi he would be regarded as a negro and not as a soldier, and his independence and his truculence at times would be resented. Moreover, his influence on the town and plantation negroes would be baneful to the relations existing between them and the whites. On the whole, the War Department deems it the part of wisdom to keep him out of the old South. Detailing him for duty along the Texas frontier is in the nature of a compromise: it is a half-breed as well as a white man's country, and he should fit into the environment.

But Texas does not want him sober, and it will not have him in liquor, when he is turbulent, defiant and careless with his weapons. The protest against his retention there in garrison which has been sent to Washington by members of the Texas delegation in Congress correctly and feelingly represents the sentiment of the white people. To the old abolition centres in the North it may seem outrageous that officers of the Government, such as Senators and Representatives are, should object to the presence of regular soldiers in their locality on the score of color; and theoretically it does seem all wrong. But the country is very big, and if the negro soldier is better off in a part of it where his presence does not engender race feeling, why should he be sent to a district where his behavior provokes collisions with the whites, who are better off without him? It is not a case for ramming a principle down the throats of a community, but a case for the matured judgment of experience. The negro soldier is not assigned to posts in or near Northern cities—for his own good as well as for the welfare of their mixed population. If the negro soldier is not wanted in Texas, there is no sound reason why he should be garrisoned there except in an emergency.

A Summer in White.

This summer that is quickly passing away has been pretty comfortable on the whole for those who have stayed in the city. There have been hot spells, to be sure, that have tried men's patience and led to intemperate language, but the thermometer has kept well within bounds and there have been plenty of places in town and in the near neighborhood where the heat could be tempered externally and internally.

The coolest element has been the dress of the women. Whatever color fashion may have decreed, the women disregarded it and have stuck to white. White from their pretty necks, which most of them disencumbered of the hideous stocks, to the tips of their toes. White dresses, white skirts, white gloves when they wore them, white shoes and white stockings as the frequent rain showers indiscreetly revealed. Not starched, stiff garments, but soft, fluffy, clinging textures, cool, clean and restful to the eye. The general abandonment of headgear did away with the possible intrusion of discordant color.

White has ruled universally and has shown itself to be even more democratic than man's dress suit. The girls and children from the tenements have been as attractive and elegant in it as their richer sisters, and it would need close inspection to detect the difference in the quality of the materials. White is as becoming to elderly women as to sweet young things, while small children look so angelic that we forgive their enforced abstinence from dirt. The bare heads with the white gowns may have seemed a trifle unconventional, but they gave the streets and the public conveyances a holiday appearance that was very pleasant.

On sweltering nights the white robed women, slender and stout alike, in the throngs that overran ferries and street cars looked cool, comfortable and ladylike. How they manage it is beyond man's comprehension. Accompanying them, their male companions, with coats and collars off, looked hot, undressed, rowdyish and vulgar. The more clothes they took off the hotter they seemed to be, while suffering fat men were an abomination to themselves and to all about them. Some paternal law should confine fat men in dungeon cells in summer weather; there they could keep cool, and they would not raise the temperature of the people who travel with them. Flesh is criminal sometimes.

The simplicity, good taste and attractiveness of woman's dress this summer give hope for the future. Perhaps city men may be induced to give up horse collars and slouchy hats, and take to white clothes in summer. There are precedents in the fashions of not so long ago for that. It would make all New York look comfortable in hot weather, and well dressed besides.

A Governor without a militia company equipped with ball cartridge is not much of a moral force in South Carolina.

The kissing of Kaiser and King on German soil is a family and not a political affair.

Singularly, the Texas Democrats want the trusts absolutely destroyed, but are not correspondingly emphatic in calling for Mr. BRYAN'S nomination. The Texans evidently do not want to shut the door too hard and fast on the aspirations of favorite son BAILEY.

Praise of the watermanship of the Harvard crew in England is so profuse that it may be suspected the experts have not entirely lost faith in the Cambridge eight.

Numerous will be the requests in 1908 for Presidential electors to vote for the candidate whose name is celebrated in the Old World.—*Paris Temps.*

Something wrong with the translation or the original. The Presidential electors will not vote until 1909. Moreover, it may be doubted whether the proud and untrammelled West will think more of Mr. BRYAN because he has hobnobbed with kings in effete Europe. In the recesses of the Ozarks, where they wear one piece suits and eat corn pone, such doings would not make votes for W. J. B.

Do Deer Drink?

TO THE EDITOR OF THE SUN—*Sir:* Do deer drink water? "Old John" Wheeler, who has been a guide and hunter in these parts ever since Mount Bald was a small hill, says emphatically that they do not drink, and furthermore, that no one ever saw a deer drink. Charley Goodrich, who "came in" in 1867, agrees with him. THIRD LAKE.

OLD FORGE, August 17.

A Keystone Singer.

From the Seneca Kicker.

At Emlenton great joy abounds,
Peter O'Brien laughs with glee;
A daughter fair his home receives;
A happy man, indeed, is he.

Another child has come to breathe
The air on Emlenton's blue hills;
A son, who'll be both good and great,
John Mortland's home with pleasure fills.

The banking business seems to thrive,
Although Roy Nichols capers free;
Little maid, just out of heaven,
Has come his joy and pride to be.

A GREAT ART GALLERY.

Recent Additions to the Collection of Mr John G. Johnson of Philadelphia.

From the Burlington Art Magazine.

Many pictures in Mr. Johnson's extraordinary collection have been published and discussed; the Italian examples have been critically reviewed by the well known connoisseur Mr. F. Mason Perkins (*Rassegna d'Arte*, August and September, 1905); but the half has not yet been told, for no other American collection has at once so wide a range and so even a level of quality. A bare record of the pictures acquired within the past twelvemonth may at least serve to suggest the revelations that are to come. In preparing the article I have had the generous assistance of Mr. Johnson. The following enumeration is only approximately complete. It takes no account of such capital modern pictures as the unique early Corot, "The Lake of Avernus," from the Staats-Forbes collection, but is confined to old masters and to a choice of those. In the matter of attributions I have been willing in the few debatable cases to cultivate philosophic doubt, leaving the affixing of labels to more competent hands. Such work is better done deliberately with photographs than in a Philadelphia interior at once adorned, transfigured and effaced by the incredible richness and profusion of its contents. Such conditions make rather for discovery and enjoyment than for criticism. I bring the souvenir of a visit; not a formal critique.

ITALIAN SCHOOL.

The earliest example of the Florentine school among the recent acquisitions is a small "Annunciation" in the style of Taddeo Gaddi. The background is gold, the figures are erect. Without being a copy of the large picture in Mrs. John L. Gardner's collection, this fine little panel resembles the Boston picture closely. It seems to me a characteristic product of Taddeo's bottega. I cannot share the confidence of those who see in it a work of his hand. Much less does Agnolo suggest himself. The sentiment is too severe for him. It would seem to belong to the class of minor work done after the designs of a master and presumably sold in his name—a class of painting often technically meritorious and historically interesting, but without strong individual accent. At the other end of the Giottesque line Mr. Johnson has been fortunate in securing three tiny predella panels by Neri di Bicci. A small scale is always kind to this feeble artist, and in the present instance these three trios of saints show an uncommon and pleasing boldness of color. With the charming "Annunciation" plausibly attributed to Michelino, we touch the beautiful decorative tradition that extends from Lorenzo Monaco to the late work of Botticelli. In all decorative ways the present panel is worthy of its lineage. One may note in it a brilliancy of pure tempera color that fairly excused the earlier attribution to Fra Angelico, and the peculiar and very effective violet tint of the buildings. Still quite in the archaistic mood is a small enthroned "Madonna with four Saints and Cherubim" in mandorla disposition. This little panel is clearly of Pesellino's school. Mr. Fry, I am told, will soon unearth this new pupil, and I trust find a name and local habitation for him, for the supply of *amici, alunni, compagni, et al.* is already straining the considerable resources of the Italian language.

Jacopo del Sellaio, Botticini, and Pier Francesco Fiorentino make up a predestined though quite unequal "*Klee Blatt*" of imitators. By Botticini Mr. Johnson has lately got a very attractive "Madonna" with a river landscape seen through a window at the right. David with Goliath's head, a tall panel, represents Jacopo's chameleon talent at an unusual height. The boy stands with a proud swagger; his yellow tunic is a fine note against a gray blue landscape. I should guess the date to be of the late eighties, when Sellaio seems to have drawn a peculiarly fruitful inspiration from the work of Filippino. "P. F. F." is held responsible for a small picture of the Virgin enthroned before a niche over which curtains are parted. The magic letters would do well enough to identify the fourth rate Florentine picture maker, who wrought now in Fra Filippo's, now in Baldovinetti's manner, but for the fact that there is a real and, many students believe, quite different claimant to the initials who signed pictures at San Gimignano. To avoid confusion it might be well to dub the multiplier of Madonnas with rose trellises, who undoubtedly painted Mr. Johnson's picture, "Pseudo-P. F. F." Or is there still virtue in such unassuming designations as Florentine School, ca. 1450?

The forward looking movement of Florentine art is represented by a tall panel in Verrocchio's style bearing the life sized and wooden effigies of a papal and an episcopal saint. It is apparently the wing of a large altar piece and finds its chief interest in the magnificence of the ecclesiastical millinery it displays. The quality of the work is about that of the school piece in the Uffizi. The plentifulness of Verrocchiesque pictures of a quite impersonal sort gives point to the supposition that, as a painter, Verrocchio was mainly an *entrepreneur*. Another school piece, but of more engaging quality, is a "Madonna" attributed to David Ghirlandaio. We reach matter of far greater seriousness with the little "Adam and Eve With Their Sons." This unfinished panel came into Mr. Johnson's possession with the name of Albertinelli attached. It needed only a little living with this masterpiece to perceive Fra Bartolommeo in a rare and imposing phase. No one who studies the drawing of Adam and observes the monumental rhythm that is imposed upon this essentially intimate subject will be inclined to challenge the attribution. The æsthetic appreciation of this remarkable composition is an alluring topic that might lead us too far afield. I may at least remark the novelty of the conception. Art has rarely followed our first parents far beyond the portals of Eden. The Dominican painter has shown them here in homely possession of what has ceased to be a land of exile. Adam resting from his toil is able to look upon his work and with something of divine audacity declare that it too is good. The conquest of the earth is represented by the mattock he holds, and by the building his hands have reared. Eve and her infants, Cain and Abel, personify what the Scriptures nobly call "the blessings of the breasts and of the womb." The picture is thus allegory of the elemental solaces of the human lot, and one would fall short of realizing its creator's intention in noting merely the gravity of the composition and the painterlike excellence of the handling.

Bronzino is the name that naturally flies out when the vulpine portrait of Carlo Pitti is first seen. Pontormo has been suggested as an alternative by very competent authority. I confess the design has for me neither the incisiveness of the former nor the massiveness of the latter. In any case we have to do with an eclectic work of fine quality.

An entire predella by Bartolo di Fredi is an interesting addition to the few early Sienese pictures in the collection. Upon a handsome background of embossed and gilded gesso are reserved seven quatrefoils, each of which contains a figure at three-quarter length. The central subject is a Pietà; the six attendants are, from left to right, St. Antony of Egypt, St. Peter, the Virgin Mary, St. John the Evangelist, the Archangel Michael and St. Lawrence. This single plank is a veritable epitome of early Sienese painting in its austerer phase.

To the Lombard school have been added two very important items in a "Madonna and Child," by Vincenzo Foppa, and a "Madonna With Donors," by Andrea Solario. No special description of these fine pictures is necessary, since the Foppa, when in Sir Martin Conway's possession, was exhibited in the North Italian Winter Show, and the Solario was described and identified by Mr. Berenson while still in the hands of M. Charles Sedelmeyer at Paris (*Rassegna d'Arte*, March, 1906, p. 34, and footnote to p. 36). The picture is quite Venetian in feeling, which tallies with Mr. Berenson's suggestion of a date between 1493 and 1496.

A signed Giovanni Bellini of very early date is the happiest of Mr. Johnson's recent finds. It is much repainted, but the work has been reverently done and represents merely indispensable repair. One may still surmise, from the few intact passages, the beauty of the original tempera enamel. The striking similarity of this picture to the "Madonna" in Dr. Frizzoni's collection at Milan is too obvious to be insisted on. We find the same strangely emaciated hands, the same naturalistic background of drifting clouds and also that intimate study of the artless gestures of infancy which distinguishes all Bellini's early versions of the Christchild. There is also that hint of an actual model in the Virgin which has led to the hazardous but attractive supposition that the more vivacious Frizzoni picture may immortalize Giovanni's young wife, Mantegna's daughter. In the present panel the Virgin's mantle is a deep, almost black, indigo blue, which makes a very handsome accord with the olive brown of the Child's tunic. There has undoubtedly been considerable darkening of the colors. The exquisite sentiment of the few Bellinis of this character reminds us that his achievement of the ampler style, which has come to mean Venetian painting itself, was not without appreciable sacrifice.

Leandro Bassano represents the dead level of the finished Venetian school, and a sturdy and competent portrait by him, on Mr. Johnson's wall, is noteworthy chiefly for its bigness and sound workmanship. A Venetian gentleman sits at his table holding a book in his right hand, his left silhouetted before an open window through which a rural landscape is seen. On the table is a crucifix. The figure is shown at half length, and the composition is the somewhat unusual one, for a portrait, of an oblong. There is no clue to the sitter.

Several pictures of various Italian schools may fit into a single paragraph. Two delightful little panels of the Veronese school, about 1475, depict scenes from the Æneid. They probably were made for the decoration of a piece of furniture, which one may guess was a *restello* or wall rack for hats and cloaks. By Guido Reni is an oval Pietà very similar to that which occupies the top of the great Pietà in the Bologna gallery. The smaller example appears to be the earlier of the two. This brief survey of the Italian pictures must close with bare mention of a Pietà in the form of a lunette with figures nearly of life size. The picture is obviously of early sixteenth century date. The predominant influence is Bellinesque, but there are central Italian suggestions. That these are Florentine, as has been proposed, seems to me by no means certain. I feel the possibility that the work is Ferrarese, in Ercole Grandi's following. In any case this enigmatic piece is of excellent quality, and the ascertaining of its authorship is quite worth the while of neo-Morellians, who often hunt smaller game.

SPANISH SCHOOL.

A fine "Crucifixion" by El Greco, and two excellent portraits by Goya, with a sketch by him to make up full measure, constitute the accessions list for the Spanish school. Good photographs of these pictures are not as yet available, so a summary description may not be unwelcome. The "Crucifixion" has great solemnity. From a murky swirl of clouds the light breaks through here and there with sensational effect. The blue, green and rose draperies of the three Marys are vibrant against the sombre background. The figures are about half life size. Tense and somewhat melodramatic as the scene is, the picture shows only a trace of the contortions of Greco's latest manner. Marked exaggeration for effect there already is, but restrained by reference to the facts. It belongs, in short, to the saner period, and is inferior to few of that type.

Goya's portraits of Don Isodoro Maiquez and his wife Doña Lucina, after a separation by the vicissitudes of the auction room of more than forty years, are now reunited through Mr. Johnson's good offices. Maiquez, "The Spanish Talma," was born at Cartagena in 1766, and died at Granada in 1820. In 1799 he went to Paris to study the methods of Talma, returning to become the admitted head of the Madrid stage. He was an intimate of Goya's. The present portrait was painted presumably not much later than 1803. It represents the great tragedian at three-quarter length, in black coat, slate colored waistcoat and vivid blue breeches. He glowers to the right out of the canvas with an expression of proud melancholy, as befits a post-revolutionary man of feeling. Though taken in his years of triumph there is already in the portrait a hint of the hypochondria that clouded his later years and caused his untimely death. His spare figure seems isolated by a considerable void from the light Directory frame, which his wife fills on the contrary almost to repletion. This florid but most rhythmical apparition, arrayed in the cool comfort of a sheer white gown, with phenomenally crisp and lustrous blue waist ribbons, sits facing the left, and muses deliciously, perhaps on past conquests. The ampler sort of Spanish beauty—its passion under a lazy exterior, its amiable arrogance, its superb physical well being—has rarely been more seductively presented.

The sketch of a picador mounted on a rearing horse in a misty landscape is a slight affair, displaying Goya rather near his perfunctory mood, and interesting chiefly from its obvious and clever reminiscences of the equestrian portraits of Velazquez.

NORTHERN SCHOOLS.

Perhaps the best known picture in the collection is the tiny panel by Hubert Van Eyck, "St. Francis Receiving the Stigmata." A recent and most successful cleaning has brought out much exquisite detail and has also revealed the fact that the panel had been enlarged above and the picture disfigured by a meaningless expanse of sky. It is for the first time published in its original dimensions, 6 inches by 5 inches, and though aside from our subject of new accessions, no apology is necessary for presenting so important a piece in a truer reproduction than has been at hand. The earliest in date of the newer pictures is a rondel containing three of the singing angels, formerly in St. Bavon's, Ghent, now in the Berlin Museum. Mr. Johnson's picture is not an exact copy. Only the central singer wears a diadem, the vestments have been simplified, the choir book has been placed to suit the circular composition. The face at the left is quite different from its prototype, as if studied anew from a model. The workmanship is painstaking and searching. Only a certain heavy handedness, observable particularly in the hair, makes one hesitate to throw over the conservative "attributed to," and proclaim it a Jan Van Eyck.

Van der Weyden and David are the predominant influences in an ancona made by sawing the wings of an altarpiece in two and mounting the four panels in a single frame. The subjects are the Annunciation in grisaille, and St. Andrew and St. Margaret as patrons, each accompanied by a kneeling donor. The father with his two boys and the mother with her two girls confirm the geometrical symmetry of the arrangement. The panels are rich in tone and the landscape backgrounds are after David's fashion. The date cannot be far from the beginning of the sixteenth century.

The transition to the seventeenth century is capitally represented by an example of Old Breughel, "The Faithless Shepherd." The frightened yokel scampers headlong toward the spectator, while the wolves harry the flock in the brown pastures. The broad and effective handling of the landscape foreshadows Van Goyen. Our incomplete Flemish list may close with a brilliant sketch by Rubens, showing a martyr with the *panaches* of a man at arms preparing to abide the torture.

An "Adoration of the Magi" amid ruins has been attributed both to Herri met de Bles and to Bernard Van Orley, neither of whom seems quite to fit the case. The picture, though of mediocre quality, has charming and quite characteristic features of a naive sort. The identification of its maker should not be difficult.

An embarrassment of riches in the later Dutch school forces me to pass with mere mention an excellent Ruysdael, "A Waterfall in a Forest of Larches," with two figures in the right foreground; a finished sketch by Hobbema, to which we shall return; two Brouwers—"A Kitchen Scene," with seven feasters and the cook stooping over the fireplace at the right, and "A Village School," painted on the round top of a butter firkin—both pictures of great refinement of execution. Nor can I dwell on such a rarity as the "Tavern Scene" of the delightful tonalist Michael Sweerts, whose works not infrequently claim the greater name of Vermeer of Delft, and are almost unknown to the public galleries. The present picture shows four youths drinking and smoking about a table; the tone is blue gray, with contrast notes of dull red. The sentiment is of great quietness and amenity.

The little river scene by Hobbema is singularly free and painterlike, with hardly a trace of the dryness of most of his finished works. In sky and water he even permits himself something like a frank blue. Dr. Bode, in a private communication to Mr. Johnson, recalls Hobbema's practice of painting sample compositions for a patron's approval, and regards this as a rare survival of such a piece.

Of the two Metsus, "Tuning the Mandolin" and "The Hay Barn," the latter is the more significant. The picture is signed on the lower cross brace of the hay cutter, "G. Metsu, 1648." Metsu was but eighteen years old when he painted this closely studied and charmingly felt bit of *genre*. One can hardly imagine a finer diploma piece. It is a striking reminder of the early age at which the Dutch painters attained technical mastery, and provokes reflection on our own tardy and wasteful methods of teaching.

Far the most curious among the pictures of the early German school is a large panel containing five scenes from the Passion and donors, with their patrons St. Peter and St. Margaret. It is of Austrian type and of early sixteenth century date. A more important piece is the "Deposition," with the three Marys, the three beloved Apostles, and Joseph of Arimathea. This remarkable panel is a smaller variant of the famous "Deposition" in the Louvre, No. 2,737, which is generally attributed to the Bartholomaeus-Meister. Mr. Johnson's picture has a peculiar loveliness in the white draperies tinged with pale blue. Unlike the Paris version, which has the upper corners inset, it is in the form of a tall rectangle. In a baffling "Crucifixion" of the lower Rhenish school, with Italian ingredients, in a not wholly successful attempt to bring the confusion of the crowded scene into a large rhythm, in such a feature as canting the cross to one side and repeating its diagonal perspective by the figures of the attendant angels, there is a curious anticipation of the principle of composition that a hundred years later was to be Rubens's. Evidently the painter was an innovator of the sophisticated sort, and the suggestion of Bartholomaeus Bruyn has much for it. The women's faces are charming, and show the influence from the Italianate-Dutch school. The alpine background may be directly or indirectly a Lombard reminiscence.

Students of Holbein will immediately recognize the fine portrait as very similar to the one in the Berlin Museum, No. 586D. The pictures are not quite duplicates, but appear to represent the same person at different ages, or at least with such variations as preclude the probability of copyism. The background of the present picture is the characteristic green of Holbein; the severity of the drawing, especially of the hair and beard, and the peculiar expressiveness of the hands, are quite worthy of his brush. Both pictures have given rise to numerous conjectures of a sceptical sort. The most natural supposition is surely that we have to do with a pair of fine Holbeins, painted in the '40s in his English manner.

FRANK J. MATHER, JR.

By the editor's request I add a note on the "Madonna" by Giovanni Bellini, recently added to Mr. Johnson's collection. It was entirely unknown before coming to light at a provincial auction in England. It was then almost unrecognizable from repaints in oil, even the contour of the Virgin's robe having been altered to a rounded emptiness more pleasing to later owners than the sculptural angularity of the original. It is interesting as being one of the earliest known "Madonnas" by the master. Coming after Mr. Davis's still earlier example, it may be grouped with the Trivulzio and Frizzoni pictures in the latter half of the sixth decade. The present example lacks the full accomplishment of Signor Frizzoni's Virgin; it is more like one of Donatello's bas reliefs in the massive contour and large rhythm, while the Child is as near to Mantegna as anything in Bellini's *œuvre*. While Signor Frizzoni's picture is light and almost gay in color scheme, this resembles the Trivulzio example in the sombre and tragic intensity of the local colors, an effect which is heightened by the ivory pallor of the flesh. I cannot agree with Mr. Mather in supposing that any considerable alteration has taken place in the color. Bellini's pale tints have survived perfectly, but here he was beginning to use color with that sure dramatic instinct which distinguishes him as a colorist, and the tragic mood of gesture and expression is borne out here by the sombre secondary hues of the drapery and the dull tints of the sky. A curious proof of this is found in the fact that Bellini himself altered the sky from a pure blue to a dull indigo and orange gray. This had flaked off in places, displaying the original gay color, which he suppressed in response to the demands of dramatic propriety.

ROGER E. FRY.

Climbing Chipmunks.

TO THE EDITOR OF THE SUN—*Sir:* I have tramped the woods for forty years, never saw a chipmunk climb a tree and have been much interested in the recent letters in THE SUN on this subject. I am now able to say positively that these little animals can climb a tree!

A week ago it became necessary to dig a deep pit at our country home. It was 20 feet deep and 10 feet square at the top. The other day the children were pained to see that two chipmunks had fallen in. How to get them out was a puzzle. Finally one of the boys dragged from the forest a large and long limb of a tree and this was lowered into the hole. The next time the children went around to look the chipmunks were gone. Doesn't this settle the question? These little animals may not often climb a tree, but they certainly can when they want to. OBSERVER.

IRONDEQUOIT, August 16.

The Flea Plagued Harlemites.

TO THE EDITOR OF THE SUN—*Sir:* We, too, have had them, the wicked, biting, evasive flea.

In sympathy with the sufferers, let me suggest benzine.

Take down your hangings, spread them out, then fill a watering pot with benzine, gasolene or naphtha, as you please, it all comes out of the same barrel. Then sprinkle, not as the "gentle rain from heaven," but in a thorough downpour.

Be sure your fire is out and that there shall be no fire of any kind until the stuff has thoroughly aired out. A daily trundling of the sweeper over the carpet will help.

Act well your part, there all the virtue lies. Last, but not least, if you have either dog or cat, get rid of them or keep them clean.

A SYMPATHETIC SUFFERER.

UTICA, August 18.

The Buncombe Bird.

TO THE EDITOR OF THE SUN—*Sir:* Is there no way of suppressing Bird Coler and his rowdies on the cars to Coney? If they put in one-half as much energy in demanding decent treatment for their women as they do over a nickel it would be of some benefit. Go to Coney on a Sunday, see the way women are treated in getting in and out of cars. Tobacco hogs smoke all over the cars regardless of a woman's right for pure air. If B. C. will compel the railroad to enforce rules of decency he will get some respect. E. SHERMAN.

NEW YORK, August 18.

Nutmeg Pomp for Colonel Bryan.

TO THE EDITOR OF THE SUN—*Sir:* I noticed in THE SUN a day or two ago that Colonel William Jennings Bryan is to be met in New Haven, Conn., on August 31 by Governor Roberts and his staff.

Does the ordering out of the staff officers cost the people of Connecticut anything? If it does, is it a proper use of public money? I thought Colonel Bryan didn't believe in pomp and humbug. What else are a Governor's staff officers? QUIDNUNC.

ATLANTIC CITY, N. J., August 17.

Latest Style in Transfer Checks.

TO THE EDITOR OF THE SUN—*Sir:* Why not make up the B. R. T. rebate checks in the shape of a lemon? ROBERT MAJOR.

BROOKLYN, August 18.

The Way to His Heart.

Sylvia runs her motor car, while Clarice goes canoeing;
Amelia wields a racket in the hope of getting thinner;
Phyllis warbles; Rosalie fine metal work is doing;
But Jane,
Plain Jane,
Gets dinner.

Comes a man upon the scene. The other girls in rapture
(While Jane, plain Jane, for the man gets dinner),
With music, tennis, art, canoeing, motoring, seek his capture;
But Jane
Gets the man
With the dinner!

CAMILLA J. KNIGHT.

THE AMERICAN LANGUAGE.

It Is Meet That Eighty Millions of People Should Coin Their Own Words.

TO THE EDITOR OF THE SUN—*Sir:* As a member of an English university, I should like to say that there seems to me no reason whatever why the American language should not have its own peculiarities, as distinct from the "King's English" on the other side of the water. I have come to this conclusion after residing in this country for very nearly a quarter of a century.

In Disraeli's letters to his sister he sneers at Daniel Webster because he spoke of having attended her Majesty's "La-vee," but why should not the great American scholar and orator be at perfect liberty to pronounce the word "levee" as he thought fit, just as Mr. Disraeli pronounced Paris and other such words in his own English fashion? The same with the word "lieutenant." Englishmen pronounce the word "leftenant," which has the authority of all the great dictionaries, but the American retains the French pronunciation.

The American is criticised for his provincial pronunciation of the letter "a," but he has surely a right to give it the uniform pronunciation of the "a" in "gas" and "salmon." Some time ago my attention was drawn to the American pronunciation of the "a" in "man," and a sarcastic reference was made to a highly educated New England clergyman because it was said he affected the English pronunciation of the broad "a" in the word "man." Now it is a matter of philological history that the Pilgrims and the Puritans pronounced the word "man" with the broad "a." Besides this, there are evidences in New England of the old English pronunciation being retained just as it was brought over by the Puritan settlers. And we must remember that these early settlers were for the most part educated Englishmen, and that their clergy, like Eliot, Thatcher, Harvard and Mather, were graduates of either Oxford or Cambridge.

As regards colloquialisms, the American is much freer from them than the Englishman. The American never misplaces the letter "h"; a very notable circumstance when you bear in mind that the early settlers of Louisiana and Missouri never pronounced it. In America, with the exception of some very remote villages, you never meet with such perversions of English as you find among the cockneys of old Kent Road and the villagers of Yorkshire and Cornwall. The American speaks English on the whole more correctly than the average Britisher.

Americans have coined certain expressions which have become part of the American language. It is no longer a sign of vulgarity to say, "I guess," or "I calculate," or to "locate" a man instead of placing him. Considering the tremendous influx of the foreign population, it is really marvellous how correctly the English language is spoken by the average American. It is a known fact that Queen Victoria frequently injected a German idiom into her English conversation; and even King Edward finds a little difficulty with the "th" in the word "the," but he is an educated Englishman and speaks the "King's English." If the Englishmen on the other side of the water can send us, uninvited, such words as "boycott" and "fiscalitis," surely the American can retaliate with something new and terse in words which do good service in the wild and woolly West.

A great country with a growing population of eighty millions of people must coin its own words, and it cannot afford to wait until these words are indorsed by the authoritative sanction of the British House of Commons, where new words are coined almost every day.

BROOKLYN, August 17. B. D. OXON.

Why Not an American Language as Well as an American Flag?

TO THE EDITOR OF THE SUN—*Sir:* The splendid letter of "Americanus" in favor of the American language in THE SUN of August 15 is one of the best of the many letters on the subject that have been published.

A national language is as necessary to feed the soul of national life as is a flag to identify independence or a national anthem to stimulate patriotism.

The very fact that little England has evolved a language from the mother Saxon with such success indicates that Greater America, with at least equal resources, national spirit and acumen, will give her hundred million children a national language. The American language is marching on. Let us get together to make our language as American as our form of government and our national flag. Long live the American language!

NEW YORK, August 17. JOHN ANDREWS.

Some Expressive Americanisms.

TO THE EDITOR OF THE SUN—*Sir:* "E. L. L.," who criticises "Americanus's" proposed change of name for the English language in America might also have mentioned as instances of our national tongue the following examples: The feature of to-day's card; to-day we feature (from an advertisement); he climbed down; dirt road. All of these are indefensible but expressive.

BROOKLYN, August 17. C. H. D.

Mere Man Jabbed Again.

TO THE EDITOR OF THE SUN—*Sir:* The writer is delighted to learn that "Mere Man" has for even a short space of time shaken the dust of the city from off his feet and hied to rural scenes and bucolic enjoyments, to invite his soul, and rest. Though why "rest" when, by his own confession, he has had nothing to do since the girls have been stealing his occupation from him, passeth understanding. And why this remark about "wasting time" in enlightening the general public through the columns of THE SUN with his profound views on economic questions? It would seem to the writer that "Mere Man" has been having a *dolce far niente* time of it, and in his moments of leisure it ought to be a work of love to try to educate the ignorant public.

And what are these occupations which the women are stealing? Have they invaded the field of brain and brawn to any extent? This country, with its immense resources, is crying for masculine labor. The mines, the fields, the machine shops, the sea, great mercantile enterprises, the law, the ministry, medicine: are women invading these fields to any noticeable extent? Women are taking the clerkships, the soft work, for which they are eminently better fitted than men; and only the men who desire the soft work complain of the competition of women.

NEW YORK, August 18. MERE WOMAN.

A Horse in Warren Street.

TO THE EDITOR OF THE SUN—*Sir:* I desire some information and would ask your consideration on the following:

While walking east on Warren street with a companion this morning an American Ice Company wagon, No. 1799, going west, passed us. The near horse was running on three legs, the hind leg being swollen to probably eighteen inches from the hoof. When the animal did place this foot on the ground it lurched over on its off side to avoid placing any weight on the sore leg.

We appealed to policeman No. 7248 at Church and Warren streets to interfere. Our only satisfaction was a belligerent attitude on his part and an insulting "I'm no judge of horseflesh," repeated several times. We stated that the case needed no judge, as the facts were too evident and painful to require expert opinion, and received the reply that if we were members of the S. P. C. A. he would entertain a complaint.

Now what I desire to know is, What is the answer? Was officer No. 7248 in the right, or did we, to use a common phrase, "get handed a lemon"?

NEW YORK, August 17. A READER.

Mozart's Fiddle.

From the Pall Mall Gazette.

Musical circles in Salzburg, Mozart's birthplace, are much excited over the discovery of the famous musician's concert violin. It was always supposed that the instrument had been sold in England, but it has now been discovered in the possession of a country schoolmaster, Franz Josef Lenk, at Schoerfling, Upper Austria.

There appears to be no doubt as to the genuineness of the violin. From letters and other documentary evidence it appears that Mozart's sister, Maria Sonnenburg, received it from her brother. She sold it to a Government official named Tressel, whose daughter was a talented musician. She died, however, and her father sold the violin and other musical effects to Adalbert Lenk, the father of the present owner. This was in 1829. The instrument is not made after the pattern of the celebrated Steiner violin, but like the Amati violin. On the inside is inscribed "Jakobus Steiner in Absam prope Venipontum, 1650."

How They Passed the Summer.

Knicker—How did they pass the summer?

Booker—His wife went away and tried to be a gay young kitten, while he stayed at home and tried to be a sad old dog.