

THE LIBRARY OF CONGRESS

Now Third Among the World's Great Libraries.

Surpassed Only by London and Paris. Books Handled by Wonderful Machinery—833,000 Persons Use It in a Year—Its Varied Public Services.

WASHINGTON, June 21. The building of the Library of Congress has the distinction of having been completely erected within its appropriation. Begun in 1855 and completed in 1897 at a cost of \$9,347,000, exclusive of the site, which cost \$355,000, it occupies three and a half acres and contains 7,000,000 cubic feet of space and more than eight acres of floor space.

Repository as it has become for stores of books, documents, prints, manuscripts, pamphlets and drawings almost countless in number and variety. Local, State, national and international, touching upon nearly every interest, historic, social, economic, governmental, artistic in the broadest application of the word, a brief chronology of the amassing of this collection, which now ranks after only those of Paris and London in world value, has much interest.

1800—Established as a library for Congress in the Capitol building. 1814—Destroyed in the burning of the Capitol by the British. 1825—Reconstructed by the purchase of the library of ex-President Jefferson, about 7,000 volumes, cost \$23,350. 1831—Partially destroyed by fire in the Capitol; 20,000 volumes were saved and the library replenished by special expenditure of \$2,500.

1848—One copy of books, etc., deposited under the copyright law sent to library. 1856—Made custodian of the library of the Smithsonian Institution, with its subsequent accessions. 1867—Purchase of Peter Force collection of Americana. 1870—Made office of copyright for the United States. 1882—Gift of the library of Joseph M. Taylor.

1882—Purchase of the papers of the Marquis de Rochambeau. 1883—Removed to new building. 1888—Gift of Gardiner Greene Hubbard collection of prints. 1901—Purchase of the Robert Morris papers. Supplying of printed catalogue cards to other libraries begun.

1908—Gift of the papers of Andrew Jackson and Martin Van Buren. Made the depository of historical manuscripts in the executive departments of the Government, resulting in the transfer of the papers of Washington, Jefferson, Madison, Monroe, Franklin, Hamilton, and of the Post Office Department of the confederate States. Kold collection of maps transferred from State Department. 1904—Purchase of the papers of James K. Polk and Andrew Johnson.

1905—Gift of a collection of original drawings, prints and books of Japanese artists by Crosby S. Hayes. 1907—Purchase of the "Peace Transcripts" made by B. F. Stevens, and the Stevens "Catalago Index" of manuscripts in European archives relating to America. 1907—Verde collection of Russian and Siberian, 25,000 volumes. 1908—Gift of the great Chinese Encyclopedia by the Imperial Chinese Government, 4,800 volumes. 1910—Deposit of the John Boyd Thatcher collection of incunabula, 900 items.

Most of the accessions, as may be easily seen, come through the copyright law, which demands two copies deposited here of each new book, pamphlet, dramatic composition, map, chart, periodical, musical composition, engraving, cut, print, chromo, lithograph, photograph and description of painting, drawing or sculpture advanced for copyright. When you consider the annual product along each of these lines and in nearly every case the attendant copyright the tremendous annual growth of the library may be imagined.

In the year just passed the various articles deposited in compliance with the copyright law, receipted, stamped, credited, indexed, and catalogued, amounted to 217,769, with permanent title index cards numbering 130,285. At this rate of growth you wonder what will eventually happen, even in the largest library building in the world. It requires several hours of good steady traveling for the visitor to see personally all the various departments and to look merely at covers and shelves and portfolios, letting the contents themselves speak for themselves. Most of the departments have their own reading rooms, which are in constant use, as well as the main reading room, large and beautiful, directly beyond the main entrance, where visitors are not allowed in the stacks without special permission, as the misplacing of a single book in so vast and minutely catalogued a concourse would create confusion.

These stacks are so extensive that the usual method of getting the required books was of no avail; it would require too many pages running back and forth, up and down, and too much time would be consumed. In 1908, so Bernard Richards Green, superintendent of the library building and grounds, devised and put into execution a system which is almost unexampled in its ingenious human-mechanical workings.

THE EDITOR AND THE AUTHOR

An Expert on the Business of Buying Brains.

George Horace Lorimer Tells of the Search for Good Stories—Why Some Writers Fail—Little Value in a Big Name in Itself Nowadays, He Says.

The general reading public is pretty familiar with the inscription "George Horace Lorimer, Editor," at the top of the Saturday Evening Post's editorial page, and the fact that the readers comprise men and women, young and old, banker, college lad and shop girl gives substantiation to the reputation Mr. Lorimer bears as one of the best judges of fiction, especially of new fiction by unknown authors, in this country.

Mr. Lorimer is not too modest to admit that he is a pretty good editor, that is, successful in choosing material for his publication; and he attributes the condition to his being an ordinary man and to his early business training. "I like people," he says, "and I like to mingle with people, and the only way to find out what people are doing and thinking and what they want is to mingle with them, not shut yourself up in a remote office and be inaccessible.

"Before I was an editor I was a newspaper man, which teaches you to keep an ear to the ground; and I was for many years in the office of P. D. Armour in Chicago, who sat every day at his desk among his clerks and employees, using his own eyes and ears to advantage. I should say the prime qualification of an editor is being an ordinary man."

Mr. Lorimer is not afraid apparently to divulge his methods or at any rate his methods of pursuing the author, and he talks incidentally of the relations between editor and author. "Many years ago," he says, "an ingenious and sanguine author put forward the theory that for every short story written there was somewhere a waiting editor. The author's only problem was to find that editor.

"To-day, so completely have conditions changed, an editor can only hope that somewhere a short story is being written for him. His problem is to find the author. "No man who has ever written a good short story can wander into an editorial office in these times without being held up and searched for manuscript. Right here I can see twenty-five or thirty thousand writers whose manuscripts we returned last year noting an exception. So at the risk of explaining two and two let me take a moment to go over first principles.

"Publishing is the business of buying and selling brains, of having ideas and of making other men carry them out. In all its essentials a magazine is literally materialized out of the air and is always tending to resolve into its original element, leaving behind only a memory, some worthless press-cut and some battered type.

"In no other business do labor and material add so little to the value of the product. The most faultless typography, the most sumptuous paper fall dead from the press unless they mirror life. The product of every machine except the printing press is itself a concrete thing of value which the manufacturer sells and the buyer consumes.

"The printing press fixes an idea for a moment until the buyer has transferred it from the mind of the writer to his own. Then for him the magazine is simply an empty package to be thrown away or to be passed on to another. "A publisher, then, has nothing concrete to sell his subscribers, only the thoughts of other men. Where another business may live a lifetime on one idea and wax fat and prosperous selling it over and over again in neat little packages, the magazine must have new ideas for every month and each month's product must be different, yet the same, as that of the preceding month.

"When a number of a magazine is off press the publisher's warehouse is empty, his patterns are worthless. There is no comfortable stock, manufactured to meet a known standard of public taste, to give him a sense of security when he walks through his plant. His whole stock in trade is again under his hat and in the heads of a dozen men around him and a hundred more scattered through the country; and unless they can again and again make a new thing that will

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Just Published by Charles Scribner's Sons

A Motley

By JOHN GALSWORTHY

Wonderfully sharp insight into character; notable comprehension of all social classes; remarkable skill in telling what he sees—these are the chief qualities displayed in this volume of fiction by Mr. Galsworthy, one of the most prominent writers, both as dramatist and novelist, in England; the author of "Fraternity," "A Country House," and of that play so successful both in England and here—"Strife."

Charles Scribner's Sons

PICTURES OF PRETTY GIRLS

A KIND OF ILLUSTRATIONS THE PUBLIC MUST HAVE.

Chat With C. Allan Gilbert, the Pretty Girl Artist—Actresses His Best Models—Formulas of Beauty—The Artist's Part in the Making of the Picture.

C. Allan Gilbert, known as the "pretty girl artist," has been caught with the goods on, so to speak. From the easel before him smiles a half complete specimen of the familiar type, scarcely two hours old, while across the way, stacked against the wall, a pensive sister gazes forth. On the walls, on tables, from within the covers of closed portfolios—almost scores of Gilbert beauties bear mute witness against him. The artist pleads guilty.

"The people want them," he explains, and then quickly adds gallantly, "not that I don't like to make them; but the fact is that the people seem crazy over pretty girl pictures. "They want them in magazines, on the covers of magazines, in books, on calendars, on posters. It's even hard for the artist to work a man in. The publishers keep telling how many more copies they sell of a magazine number with a pretty girl cover than of an equally good number with a cover of another sort, and clever too.

"It seems as if people would get tired and want something else, the demand has worn so many years, but they still want pictures of girls, pretty girls of every conceivable variety; girls in evening dress, girls in canoes and girls with tennis rackets, girls standing up and girls sitting down, in automobiles, in sailboats and on horseback; brunette, blond, or neither; the only requirement being that they be pretty. "Therein lies the greatest drawback," continues the artist. "As a rule people want the faces to be too pretty, just that utter regularity of feature and form, you know. I used to like a plain face of that sort myself, but I've outgrown all that," he confesses.

"What to your mind constitutes beauty in a woman? "Good features in the first place, naturally," he answers, "and good lines and good coloring, but there's got to be something else too; character. I suppose you'd call it. It is variations in the make-up types as well as variations in the physical characteristics. The trouble with people generally is that they are satisfied with perfection on the physical counts to the exclusion of all else.

"It takes more than beauty, with all its attributes, to make a good model; half of her success lies in catching the artist's idea, getting the spirit of the thing. The good model likes posing, play acting; she dresses herself up in the costume required and becomes for the time being the person the artist is trying to represent. "For this reason most of the best models are those that have been on the actual stage, not chorus girls, for real acting generally is the last thing a chorus girl can do, but a genuinely good actress; and it is for this reason you find so many that are both actresses and model—they like the impersonation of it all.

"A desirable model, combining all these things, and eyelashes can better be spared than adaptability, for the artist's imagination can better supply the former, is a treasure. She is hard to find and hard to hold. "Usually she disappears into the void after about a season at the most, and you are left stranded, looking eagerly at all the beauties your friends keep volunteering to bring to you and at those who volunteer to bring you; and you are lucky when you get hold of another that's really desirable. "There are many ways of happening upon one that suits. I once saw a newspaper reproduction of a photograph which immediately struck my notice. I went with it to the studio from which it had come and made inquiries. I found that it was impossible to secure the services of the original, as she had left town, but the photographer recommended some one else who was of the same type. I followed up his suggestion and found one of the best models I've ever had.

"Of course in an emergency you can always get temporary help from the Models club. "Send me down a good looking hand," I telephone, and the good looking hand in due time appears. "The artist depends a lot on the intelligent model in the matter of dress too; this must be up to date in the case of the pretty girl or the public, the feminine part at least, won't consider her pretty; but it must not be extremely so, because the drawings appear sometimes a year or more after their completion. "Of course when women friends are always willing to help with suggestions on these points, but the satisfactory model is a wonder when it comes to the matter of clothes. She can take the most disreputable looking old costume, give it a twist here, a pin there and transform it, and herself in it, into the beautiful ideal you fancy had conjured but which you had not the slightest inkling of knowing how to make real. You notice that the picture girl's culture is always more or less up to date or appropriate also; the model also looks after that.

One of the Six Best Selling Novels

According to the July Bookman

THE ILLUSTRIOUS PRINCE

By E. PHILLIPS OPPENHEIM

The critics appear to agree that this new story of international intrigue is "by far the best and most important novel Mr. Oppenheim has written."

One literary editor in a personal letter to the publishers says, to quote: "Let me thank you for the personal pleasure I took in reading this well-written and swiftly moving story. It is one of the few bits of present day fiction that I have actually read with a keen sense of interest."

Illustrated by Will Foster. Cloth, \$1.50.

LITTLE, BROWN & CO., Publishers, BOSTON



THE GILDED CHAIR

A Romance of Love and Adventure

By MELVILLE DAVISSON POST

"An unusually good story is 'The Gilded Chair.' There is a certain easy swing to the style that makes it readable, and the plot is extraordinarily attractive. Roughly, the story tells of an English nobleman who falls in love with the daughter of an American plutocrat who is possessed with the desire for power, and the show of power, that makes him construct a castle on the Oregon coast, in the depths of the mountains. The climax comes when the Japanese laborers on the estate rebel as a part of a general campaign against the white race on the coast."—Chronicle, Spokane, Wash.

Illustrated with a frontispiece in colors by A. B. Wenzell, and other full-page pictures by Arthur E. Becker.

D. APPLETON AND COMPANY, Publishers, NEW YORK

"IN CLOSED TERRITORY"

By Edgar Beecher Bronson

"With all due respect to Mr. Roosevelt's literary capabilities, his daring and skill as a hunter of big game, and his manifold experiences during the last year, it is quite unlikely he could write a more entertaining account than this. Mr. Bronson's experiences and his impressions were decidedly varied and he has set them down in such fashion as to charm all readers."—Pittsburg Post.

Illustrated with photographs taken by the author. \$1.75 net.

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A. C. McCLURG & CO., Publishers Chicago, New York, San Francisco

NEW BOOKS JUST PUBLISHED

When Love Calls Men to Arms

By STEPHEN CHALMERS Illustrated by Howard Chandler Christy



The Gossamer Thread

By VENTURA NEIBERT Illustrated by W. T. Benda

From Irish Castles to French Chateaux

The Coming Religion

By CHARLES F. DOLE

Small, Leonard & Company, Publishers, Boston

FORTNIGHTLY MAGAZINES.

A Coming Change This Fall Which Fore-shadows Others. Beginning in September the Ladies Home Journal will appear as a fortnightly instead of a monthly. The first number of each month will be occupied with a number of variously interesting woman-kind, and containing in fact of the present magazine policy, with the exclusion of the fashion department. It is to emphasize this last that the change has been made and the second number of each month will be devoted to fashions entirely, American and French styles alternating. Mr. Boyd, the editor, has begun his fight for American made fashions in earnest. The fortnightly magazine is declared to be imminent. Publishers say that people can no longer wait a full month for a continuation of what interests them, and the managers of several other magazines are already contemplating this increase in frequency of editions.

THE News and Reviews

of Books will be printed in THE SUN on Friday, July 1, and thereafter on Fridays until further notice.

got the idea, and of course that shines through to the completion, regardless of all aids. It is his own characteristics that makes each artist. "Flage and Christy might draw the same woman in the same position and under the same conditions, but the results would be entirely different and perhaps more dominantly portraying the characteristics of the individual artist than the sitter herself. "Artistic creation consists of two parts, seeing the thing in the mind and then applying the formula of how to make the characteristics of the individual artist make for a good looking woman. There is a formula for making a good looking man is much easier; the process of representing a woman's face is so much more delicate. There are innumerable and almost infinitesimal fine lines which make for its beauty and the omission of one of which has almost unbelievable results in total change of expression. Sometimes the effect is ghastly. Men models are nearly always actors, and they make good models, too. "How did you happen to realize the advantages of drawing these pictures of pretty women? "I'd been making illustrations for years and I sent in a bunch of girl heads of all kinds. I hadn't thought of using them all together, but the editors did and fixed up some verses about 'What would you choose?' and published them that way; that made a hit, and I've got right on drawing pretty women. "I regard it as a means to an end, though. Not that I haven't enjoyed this work and still enjoy it," he hastens to add, "but every artist has ambitions just as every actor, down in his heart, has aspirations to play Hamlet. There is pecuniary advantage in pleasing people and I'm pleased if I satisfy people, but I'm hoping next year to begin carrying out some ideas I have for mural decorations. "Not this summer," he adds with a smile. "I'm going to have a studio set up in New Hampshire, where I've been invited by some friends that I may make a four-hand at bridge; and summer girls are mighty pretty girls."