AMERICAN ART SHOW IN PHILADELPHIA

Pennsylvania Academy's Annual Display Will Interest New Yorkers.

HIGH AVERAGE REACHED

Much of the Painting and Sculpture Is Representative in Character.

[illegible] arranging of eight or [illegible] paintings and pieces of [illegible] in an art exhibition may not [illegible] seem to bear any rela[illegible] the packing of commercial ap[illegible] for the market, but the essential [illegible] of the problem is suggested [illegible] one hundred and eighty annual [illegible] of the Pennsylvania Academy [illegible] Fine Arts, just opened in Phila[illegible]

[illegible] fact well known to orchardists [illegible] appearance of a box of ap[illegible] depends greatly upon the uniform[illegible] size, color, shape and general [illegible] of the fruit that greets the [illegible] purchaser's eye. Suppose you [illegible] two sizes or kinds of ap[illegible] enough to fill two boxes. If [illegible] mix them in packing, your two [illegible] will bring in the market about [illegible] as much as if you had graded [illegible] before shipment, separating the [illegible] or varieties so as to obtain [illegible] and uniformity of aspect [illegible] box. The apples will be the [illegible] but their efficiency, their at[illegible] ness, their power of impressing [illegible] quality upon the beholder will be [illegible]

Applying this principle to the prep[illegible] of an art show and admitting [illegible] sake of argument that the gen[illegible] appearance of every one of the [illegible] rooms in the Pennsylvania Acad[illegible] is favorable, you have still to con[illegible] the fact that by scattering too widely through so large a display the several works of any one contributor [illegible] fail to establish at a given spot [illegible] contributor's mood or character.

No Big Centre of Interest.

Last season, to be concrete, there was a [illegible] one dominating impression stamped upon the visitor's consciousness. It was made by the room mainly given over to twenty-odd paintings, new [illegible], by the New York artist Henry Golden Dearth. This year you walk through the galleries without finding any such cumulative outburst. There is no big centre of interest, no framework, so to say, upon which to reconstruct in memory the general influence upon you of the exhibition.

The nearest approach to one is found in a modest and rather touching little group of sculpture, not quite twenty pieces in all, before which a laurel garland lies, telling its story of an artist whose labors have been completed and who has passed on.

Emily Clayton Bishop, a gifted girl, for she had barely entered upon the maturity of womanhood, is the sculptor thus honored and mourned. She came to Philadelphia from her home in Western Maryland to study at the Pennsylvania Academy, and in due time she won a traveling scholarship, which enabled her to spend two years in Europe. Last year she died, at the early age of 28, and now the Three Arts Club of Philadelphia has presented to the academy this little collection of her earnest, personal and spirited work. She had a feeling for sculptural massiveness, but also for flexibility, and in some of the best of her little figures, especially those modelled in relief, for rhythm.

Ideas Evidently Felt.

Ideas are here not greatly original perhaps, but evidently felt. When Miss Bishop represented Classicism and the Renaissance" as a group of two nude figures in the round, with the half reluctant, half wishful yielding of a woman to the urgent embrace of a strong square shouldered man, you realize at once that for her there was a close parallel here with the eager seeking of the earlier art by the new, in the great period of Italy's creative epoch. Sincerity, straightforward seeing and thinking inform the group. Equally direct and delightful in its appreciation of the comic spirit that lives in the mountainous form of a seated market woman holding up her wares is a little figure entitled "As Pretty a Piece of Flesh as Any in Messina."

You touch the world of imagination again in "Passing of the Seasons: Winter into Spring," when you see the nude reclining mother, whose child, looking away from her into the future, stands by her, as though having absorbed the spirit from her now listless body. There was purpose, too, you feel, in the group of two brawny nude men, the cowering upon the ground and the other exulting in his strength, after what has evidently been an encounter. Miss Bishop called it "Group Representing the Present Condition of the Country," and you may read into it the conflict of labor with capital or any other interpretation you will. The main thing is that the little group is expressive of primitive passions, the frenzy of combat, the bitterness of defeat, the triumphant moment of a victory—for you feel that the fight is to be renewed.

Less Complex Emotions.

Less complex emotions also appealed to this talented young woman. Here is a nude figure in low relief, "The Maiden's Dance of Joy," full of beauty, of free and plastic movement, of a balanced yet untrammelled joy and exaltation of body and mind. In another study, "The Finish," one looks upon a runner, hands and head, as he crosses the tape in first place. The sense of compelling and breathless speed is upon you before you realize it. Next you see an allegorical figure astride a bison, decorative in spirit, it is called "The Conquest of the Northwest Through Agriculture." This was successful. As the sculptor's friend and colleague Elizabeth Sparhawk-Jones, the painter, has written in a few memorial paragraphs concerning the exhibit, "Emily Bishop's sculpture, like her life, is a fragment, a question only of what with more of strength and less of hardship, more of strength and less of pain, and above all a greater span of time, it was in her to be and to do."

And now, having spoken of the one work of concentrated and cumulative appeal in the Pennsylvania exhibition, it is time to take stock of the rest of the paintings and sculpture, about [illegible] divided in number and nearly 900 in all, representing not quite 200 artists. Again you realize that while there is abundance of good work distributed through the galleries, it is only by piecing together the scattered impressions that its salient interests outline themselves in your mind.

Paul Dougherty's contribution, four canvases in all, might have counted for more had these been hung as a single group instead of the large coast subject having been isolated in a room away from the Alpine theme and the two little shore pictures; of this the current exhibition of Dougherty's recent work at the Macbeth gallery is proof. Cecilia Beaux's two excellent portraits, those of Clement B. Newbold of Philadelphia and Sereno E. Payne, are both in the principal room, Gallery F, and they testify, though not with the reechoing assertiveness that a closer proximity would have given, to the strong, clear thought and the accomplished craftsmanship of the painter. The Newbold portrait could hardly have been more completely a record, one imagines, of a type of American gentleman; it is painted solidly and well, with an honest meeting of every problem and a generally successful solution. Rather fortunately perhaps Miss Beaux's other canvas, "Portraits in Summer," which has been seen without enthusiasm in New York, is secluded in another room. There is a world of difference between its superficiality and the fine directness of the Newbold picture.

Four Paintings by Addams.

The four paintings by Clifford Addams, who lives in London and whose figure and portrait painting is not familiar in New York, would have been worth gathering together, to establish their mood in the visitor's mind, even though they are by no means remarkable. Fred Wagner, a Philadelphia painter, might contribute less to the pleasure of those who roam through the galleries had not three of his four pictures of old shipyards and wharves in winter been grouped near one another. From this judicious reiteration you perceive him to possess some gifts of color and atmosphere worth communicating; you get something from him that otherwise might have escaped you.

On the other hand J. Alden Weir's always sincere utterances have been conserved and accentuated by the placing of his three curiously dissimilar pictures within the range of a single point of vision. He shows here a canvas seen not long since in New York, "The Black Hat," with its almost preversely dun and slate colored monotony, and close by is an outdoor scene, "Moonlight," about equally sombre and scorning likewise any allure that might come from beauty of painted surface; the effect is lustreless. The third picture, "Girl in Profile," is one of the most thoughtful and gradually influential things in the exhibition. Quite unbeautiful, as obvious qualities go, this half length study of a girl in white possesses, as you look at it again and still again, a detachment from its vague background, a quiet substantiality and power, a subtle harmony that wins its way to you, and above all a touch of imagination to be enjoyed and appreciated. It will be riper, one may well believe, ten years from now, and it is perhaps to be looked upon as one of Weir's enduring pieces of work.

Factor in Current Art.

On the credit side of the hanging committee of this exhibition may also fairly be put the placement within hailing distance of each other of two handsome canvases by Richard E. Miller, one of the Americans of the Paris group, who with Karl Anderson and F. C. Frieseke has in the past five years come to be reckoned with seriously as a factor in current art. Miller shows a large and carefully painted nude, and another figure subject vibrant with light and color. Perhaps these young men, all of them approaching their best years, would gain something by a greater simplicity. There is a sense of things rather elaborately arranged, of attention focussed a little anxiously upon details that have in themselves only a subordinate interest for the observer in Miller's painting and this is felt even more insistently in Frieseke's compositions. But these are nevertheless able and accomplished pieces of work. Even the somewhat sugary "Youth" by Frieseke, a large boudoir subject that has been shown in New York and that would be conspicuous in any company with its two young women in white seated by a dressing table—even this heavily loaded composition wears an aspect of competent design and knowing brush work not to be resisted. But it is sadly wanting in fresh air; it is a little bit stifling.

As in the Fine Arts Building in Fifty-seventh street the Vanderbilt gallery is reckoned the chief room for the display of works most esteemed by the authorities, so in the long and narrow structure on North Broad street, Philadelphia, the innermost and largest room, gallery F, is deemed the place of honor. Here one finds, besides the Weirs, the two Cecilia Beaux portraits and other pictures already named, some of the chief ornaments of the show. Mr. Brash's Italianate head of a young woman, seen at the Knoedler galleries earlier in the season, is here, and near it is Arthur Davies's complex and imaginative composition of nudes in a landscape called "Overborne." Rather a difficult Davies this for those not already familiar with his haunting, persuasive art. And the title is cryptic; the picture, like all of this painter's compositions, must be looked at with eyes not too keen for literal meanings.

Portrait Is Convincing.

Joseph Decamp's serious and convincing portrait of Frank Duveneck, the Cincinnati painter and teacher, who has turned many to artistic righteousness, is a work of unusual sympathy and understanding. It looks like a picture painted for the artist's pleasure rather than a commission, though it is entered here as a loan by the Cincinnati Art Museum. Robert Henri's seated young woman, "Lillian," lately shown at the MacDowell Club, is here and so is Frank Benson's group of two girls in a garden, "Sun and Shadow," seen in this city within a year, and looking decidedly well in its present surroundings. Another canvas known in the metropolis is "The Gold Fish" of Robert Reid; this, too, has gained by finding a place amid the work of other painters. The same may be said of Putnam Brinley's "Iris Pool" and "Summer," seen at a recent MacDowell Club show.

And now you come upon a couple of small pictures by one of the exceptionally able men in the progressive group, John Sloan. They are more than a little provoking, because they mark a reversion to his days of illustrating work, while having the manner of paintings. They are capitally graphic, and if Mr. Sloan had been content to record them as drawings in black and white the disappointment arising from their lack of color charm would have been spared. They are little notes of everyday New York, a glimpse of callow young women in Union Square and of a shabby downtown theatre. But they are excellent illustrations, telling little bits of observation.

Tarbell Appears Twice.

Tarbell appears twice, once with a slightly affected but still distinguished young woman in profile and again in a forced and elaborate full length study of a girl, unhappily placed between the two Weirs. By Violet Oakley is a somewhat extraordinary performance, a portrait of Mrs. Florence Earle Coates, whose verse, romantic and serious, is widely known. Miss Oakley has represented this gray haired lady as the Tragic Muse. Her tearful eyes, upturned to heaven, do not become her modish gown; it was just a little daring, perhaps a trifle ridiculous, for two women practitioners of the arts to contrive this piece of work.

Edward Redfield and Daniel Garber are opposite neighbors, and Elmer Schofield is not far off, all with landscapes and all about equally possessed by the painter's special and malignant demon, formula. It would be hard to detect anything of fresh observation or of new thought not already worked over many times in any one of this trio. You turn back, even to the less appealing of Mr. Weir's canvases, and doff your hat to his faithful pursuit of new impressions. For better or worse he has kept to an ideal.

But one may not pause too long here, for the show calls with many voices. Still, there is a newcomer, or at least an unfamiliar personality here, Carl J. Nordell of Boston, whose three scattered canvases, figure studies, succeed in flagging you as, you pass through the rooms. Henri appears once more with his "Madre Gitana," and Jane Peterson, Elizabeth Sparhawk-Jones, Helen Turner and Paul Cornoyer are others on the walls of Gallery F.

One of the really distinguished portraits in the exhibition is that of Leopold Stokowski, the new conductor of the Philadelphia Orchestra, painted by Leopold Gould Seyffert. The subject, a young man with smooth face and wavy hair, was one to attract any painter with a spark of imagination, and Mr. Seyffert has indicated in terms of substantial but not too literal modelling and of simple color the essentials of an uncommonly interesting sitter.

Magnetism Is Missing.

For the antithesis of this consider the portrait of Provost Edgar F. Smith, the man to whom some thousands of alumni and students of the University of Pennsylvania look as the able and enthusiastic head of their alma mater. How much of Dr. Smith's personal magnetism, how much of his rugged purpose or of his eager search for the deeper secrets of his special subject the science of chemistry, are indicated in this glossy representation of the man by Hugh H. Breckenridge? Alas, this is an official portrait, lent by the university itself. It is hard to believe that the new provost could have appeared in this guise to the artist; even the hazily suggested fragments of chemical apparatus in the background seem far away and unreal.

For a good and sufficiently conventionalized study of an official personage, not lacking in respectful intimacy, you may look again at Wilton Lockwood's excellent portrait of Justice Holmes, shown not long since at the Academy of Design. Julian Story's portrait of the present Mrs. Story is not impressive or important, but it has the air of a gentlewoman, painted as by a man of her own kind. And this quality is not to be despised. Another portrait in which sympathy and competent work are united is that by Carl Melchers of Mrs. Irvine, lent by Wellesley College. This strikes one as a more human and likeable work than any in the exhibition of Melchers's pictures now at the Montross gallery. By the late Robert MacCameron are two good portraits, one, that of Mrs. William Astor Chanler, being especially personal and dignified.

In the field of figure painting some of the best canvases at the Philadelphia exhibition have already been made known in New York. George Bellows, Randall Davey, Henri Hassam, Hawthorne (whose large "Mother and Child" gains when separated from such a roomful of his paintings as lately was to be seen at the Macbeth gallery), Oscar Miller, Karl Buehr—these are some of the artists responsible for them.

The landscapes and outdoor themes include two capital Bellows pictures and work by Jonas Lie, James Preston Ettore Caser, who also has a conspicuous figure subject, of a clever sweetness comparable to some of Puccini's music, Charles Bittinger, Ernest Lawson, whose color is a little raw, despite its many good qualities, Willard Metcalf and many more.

A decorative and spontaneous piece of work is the apotheosis of clouds of rich hued smoke from giant mills, by Charles J. Taylor.

Good Outdoor Themes.

Much of the sculpture here has already been shown in New York. For example, the exceptionally tender and yet thoroughly structural full length nude figure of a young girl, "At the Threshold" by Edith Woodman Burroughs, which was at the recent Academy of Design show, is one of the best achievements in the Philadelphia galleries. Malvina Hoffman's "The Revel," a little tense and tight in the positions of the left limbs of the two hastening nudes, is welcome again, and so is her careful study of a head called "The Greek: Benarios Gremsour," this being the portrait of a young violinist who appeared the other day with the Philharmonic Society.

Stirling Calder's "History," for the Lea memorial, has grace and feminine appeal, while Edward C. Potter's animals, Edward F. Sanford, Jr.'s, headless "Adam," Bela Pratt's careful "Portrait of My Mother," Chester Beach's "Wave Horses" and Grafly's portrait of the late Thomas P. Anschutz are among the other contributions to a gathering that averages well.

For the benefit of New Yorkers who may wish to see the exhibition it may be stated that the show will remain through March 30, and is open weekdays from 9 to 5 and Sundays from 1 to 5. The Pennsylvania Academy of Fine Arts is about five minutes walk from either of the railway terminals. The exhibition is well worth the easy little journey.

NAPOLEON'S SNUFFBOX STOLEN.

Miss McCullum of Washington Robbed of $2,000 in Jewels.

WASHINGTON, Feb. 12.—Miss Ethel McCullom of Washington and Parkersburg, W. Va., to-night notified the police of the disappearance of $2,000 worth of jewelry from her home, 1822 New Hampshire avenue.

In the collection was a snuffbox used by Napoleon and presented to Dr. Meara, his private physician, in 1812. It had been in the McCullom family since 1822.

DICKENS RELICS ARE NOW ON VIEW HERE

Number and Quality of Manuscripts Is Startling Surprise.

TWO PICKWICK CHAPTERS

Not Even the British Museum Can Approach This Particular Exhibit.

Such European students of modern tendencies as may chance to drift into the current exhibition of Dickensiana at the Grolier Club will be more than ever concerned to see so extraordinary a number of precious Dickens manuscripts and memorials assembled here and under American ownership.

The protests of patriotic European societies and even stern laws of state seem powerless to stay the westward flight of the empire's proudest possessions, her curios and objects of art. Only next week the Gough set of Cruikshank of the Borden library, which excels even the British Museum's collection of Cruikshank, is to be sold, and now in the Grolier Club we are confronted with this wonderful showing of memorials of the great Dickens which the English have strangely permitted us to acquire.

The rarest manuscript of the collection without doubt is Dickens's draft of chapters 35 and 36 of the "Pickwick Papers." This is the largest section of "Pickwick" manuscripts in the world, and in fact, with the exception of two pages, one now in the British Museum and the other owned by a New York collector, this is all that is known to exist. The fundamental idea of "Pickwick" is said to have originated in the brain of the versatile illustrator Robert Seymour, who suggested to Chapman and Hall a comic series of cockney sporting plates to be published with letter press in monthly parts. Dickens at the time was not so well known as Seymour, but shortly after he became associated with the work he changed its title and became the dominant figure of the undertaking. After the fourteenth number the publication was interrupted for two months by his grief at the death in her seventeenth year of Mary Hogarth, Mrs. Dickens's young sister, to whom Dickens was deeply attached. The first number of "Pickwick Papers" contained four plates by Robert Seymour, who committed suicide before the appearance of the second number, which contained the three remaining plates he had engraved. After that the monthly numbers contained two illustrations each, Robert William Buss made two unsatisfactory drawings, when he was replaced by Hablot K. Browne (Phiz). It is said that Thackeray and Leech, among others, had applied unsuccessfully for the job. Browne became a lifelong friend of Dickens, and even won the title of "Artistic exponent in chief of Dickens's creations."

All the twenty original numbers of "Pickwick" appear in the Grolier Club exhibition, including the copy of No. 3, with the drawings of the unfortunate Buss, and No. 1 and No. 2, with the still more unfortunate Seymour's illustrations.

George Cruikshank's original pencil sketch of "Oliver Asking for More" is to be seen, as well as twenty-four water colors which Cruikshank made from his "Oliver Twist" etchings for his friend F. W. Cozens. These water colors are delightful, about the size of the original etchings, in fresh color and clear washes, and have all the dramatic strength of the illustrations.

The famous American tour that Dickens made in 1842 is an unending source of interest to Americans and numbers of souvenirs of that visit are to be met with in the exhibition. We have lived down long ago our rancor at the criticisms in the "American Notes" and now take an unbiassed delight in the general "high old times" that surrounded the Great Man wherever he went.

Accompanying Dickens's letter announcing his visit to America, written to Washington Irving, is a letter from R. H. Dana, Jr., to Edward Moxon describing the reception to Dickens in Boston, with a water color drawing of a scene that Dana described. It seemed that the crush of females in the hotel lobby to see the writer was so great that to give all an equal chance one ingenious lady proposed that Mr. Dickens should stand in the centre of a ring that they should form. Dickens submitted with as much grace as he could command.

Then there is the New York welcome, with posters, and an account of the famous "Boz" ball at the Park Theatre and a thrilling picture of the same and specimens of the songs that echoed the Dickens tour, such as "Little Nell," "Floating Away," "Tiny Tim," "Dora," "Agnes" and "What Are the Wild Waves Saying," now, alas! not much sung. Nor do we now hear often "The Dora Polka" or "The Nicholas Nickleby Quadrilles."

There is on view a prospectus of the Charles Dickens Mining Company, Idaho, U. S. A., and also a little frivolity that Dickens himself put forth. It is a "Broadside," evidently burlesquing some popular institution of the moment that had amused Dickens. It is the articles of agreement of "The Great International Walking Match," signed by the Man of Ross (George Dolby), the Boston Bantam (James R. Osgood), Massachusetts Jemmy (James T. Fields) and the umpire, the Gads Hill Gasper (Dickens), who writes the account of the race. A. V. S. Anthony witresses the signatures, and only five copies are supposed to have been printed, one for each signer.

There is not only the original manuscript of "Hunted Down" but a copy of the New York *Ledger*, in which this story first appeared. Bonner, who paid the author $5,000 for the manuscript, gave it to be sold at a charity fair.

Dickens had a special edition printed of the selections he used in his readings and carried them with him on tour. He was too much of a dramatist not to realize that what is effective by the fireside is not always so on the stage, so to increase his "effects" he made countless changes and excisions in these selections from his stories, and even wrote in new passages.

These "working copies," now shown, are curious affairs. Some exhibit a network of corrections, and in others half a page is occasionally obliterated with solid red or blue ink. Along the margins are memoranda in the author's handwriting to assist in securing proper expression. Opposite a critical passage of "The Bastille Prisoner" is written the word "moan." Along the edge of the "Christmas Carol" appears "Snap your fingers," "Scrooge melted," "Soften very much," &c.

It would be possible to construct a new history of Dickens from these materials. Among the early items is the first known piece of his composing, the scrap of a burlesque called "O'Thello," which has a special theatrical interest. It was written about 1832, when Dickens was seriously thinking of taking up the stage, and in fact had nearly succeeded in securing an engagement. He was already well known at that time as an amateur actor, but fortunately for literature he turned his serious attention to writing. The cases contain many memorials of the Dickens theatricals, his own plays and Wilkie Collins's, and playbills, posters and other evidences of bygone fun.

All these objects and many more are arranged in a chronological order that is helpful to the student, and an excellent catalogue of 250 pages gives historical and explanatory data at every point. The exhibition holds until March 15.

CLARKE SUCCEEDS BORGLUM.

Sculptor Chosen Vice-President of Painters and Sculptors' Society.

John Mowbray Clarke, sculptor, has been elected vice-president of the Association of American Painters and Sculptors to fill the place left vacant by the resignation of Gutzon Borglum, who quit the organization last week in a huff, because of what he called unfairness in choosing the work for the coming exhibition.

Mr. Clarke was a member of the sculpture committee with Mr. Borglum and Arthur B. Davies, president of the association, and came in for a part of Mr. Borglum's criticism when he resigned from what he called "the farcical position of the head of the sculpture department."

Mr. Clarke has had a good deal to do with choosing the sculpture to be shown at the coming exhibition of the association which will open next Monday evening at the Sixty-ninth Regiment Armory.

DOG TAX STRIKE IS MRS. SNOWDEN'S PLEA

Urges This Method of Getting Jailed for Non-Militant Suffragettes.

The non-militant suffragettes of Britain have decided to "let slip the dogs of war" to help win the cause that window smashing, red pepper distribution, mail destruction and other gentle forms of militant protest have been ineffective in promoting.

Mrs. Philip Snowden, whose hubsand is an M. P. for Blackburn, announced on Tuesday in a talk before the Equal Franchise Society how the dogs were going to be utilized. Any old dog will do. Mrs. Snowden herself has a dog, the breed of which she did not mention, and Philip Snowden, M. P., is not responsible for the dog. Mrs. Snowden herself must pay the license for the dog.

Mr. Snowden, as a Member of Parliament, is responsible for the other taxes of Mrs. Snowden, which she has refused to pay, declaring that taxation without representation is unjustifiable, a sentiment that has been uttered on this continent, but they cannot put Mr. Snowden in jail for the refusal of Mrs. Snowden to pay her taxes, as he is exempted as an M. P.

The proposition of Mrs. Snowden seems to squint at the acquisition by all British maids and mattrons of dogs and the refusal of the owners to pay the dog license. Mr. Snowden, M. P., may not even know that Mrs. Snowden, N. M. S.—non-militant suffragette—has a dog, but she has.

Perhaps she may even accumulate a pack of dogs. Every dog in England not only has his day, as every cat has his night, but he has the right to tax his mistress or his master for keeping him. The law provides that folks who do not pay their dog licenses shall go to jail, and that is where the suffragettes want to go to help along the cause.

By buying up dogs of all sorts and refusing to pay the licenses the suffragettes may get into jail with facility and honor. Why place a bomb on the front porch or spread carbolic acid in a mail box, when you may get jugged just as well merely by refusing to pay your dog tax?

Mrs. Snowden commented on the "outrageous incompetence of the Liberal Government" and said she felt that her party no longer could trust its affairs with the Liberals. The physical force party, Mrs. Snowden said, might destroy the sympathy of the British public. Mrs. Pankhurst had started a crusade that she could not control. The doctrine that the end justified the means might wind up with the blowing off of Asquith's head.

The dodging of the dog tax seemed to Mrs. Snowden the lever with which the non-militants might pry themselves into prison. The possibilities were large. Every male member of the audience admitted this. Think of a lady who had accumulated a pack of hounds refusing to pay the licenses thereon and thus making herself liable to a life sentence!

If one dog sent you to prison for one month, how many months would you be forced to serve if you owned 100 or 200 dogs? Meanwhile you might put on all the dogs blankets inscribed "Votes for Women" and turn them loose in the Strand to the confusion of the bobbies and Parliament.

RELICS IN SNOWDEN ESTATE.

Hard to Estimate Their Value as Part of $1,000,000.

PHILADELPHIA, Feb. 12.—The will of Col. A. Louden Snowden, once United States Minister to Spain and Consul-General in Greece, Rumania and Servia, leaves to relatives many relics on which he refused to place an intrinsic value. The value of the estate is given as "$100,000 and over," but it is believed to be more than $1,000,000.

Col. Snowden leaves to his daughter, Mrs. Samuel, a certificate of membership in the Society of Cincinnati signed by George Washington as president of the society. To his son he gives the Grand Cordon of the Order of Isabella the Catholic, which was bestowed upon Col. Snowden by the King of Spain, and an Egyptian morgue lamp bought in Constantinople. The Grand Cordon of the Order of the Saviour, which was bestowed upon Col. Snowden by the King of Greece, is given to a daughter. The Grand Cordon of Rumania, received from the King of that country, is given to Mrs. Samuel.

The Wall Street edition of THE EVENING SUN contains all the financial news and the stock and bond quotations to the close of the market.

INDUSTRIAL BOARD FOR FACTORY EVILS

Report of Investigating Commission Is Submitted to the Legislature.

CHILDREN IN HOME WORK

Recommend Reorganized Labor Department to Make Effective Regulations.

ALBANY, Feb. 12.—The New York State Factory Investigating Commission, which has been at work since 1911, made its report to the Legislature to-day. The principal points dealt with are the reorganization of the Labor Department, the fire problem, child labor, women workers in factories, dangerous trades and the general questions of ventilation and sanitation in factories.

In dealing with the Labor Department the commission asks for the creation of an industrial board to have power under broad, general statutes to make regulations which shall have the force of law. "Dead statutes," says the report, "can thus be replaced by those framed to meet the ever changing conditions of industry."

The commission was born of the demand for an investigation growing out of the Triangle fire and it devotes one section of its report to fire protection. It recommends in addition to fire drills, automatic sprinklers and enclosed stairways that "the number of workers in any factory building be limited to the capacity of the stairways."

Much attention is given in the report to child labor in the canning industry as carried on in rural districts. The canners, says the commission, have never obeyed the child labor law, but have taken refuge in a decision of the Attorney-General that under certain conditions the employment of children less than 14 years old in the sheds in which beans are snipped and corn husked is not illegal. Investigators for the commission reported that out of 1,259 children found at work in thrity-three sheds 942 were between 10 and 14 years old and 141 were under 10. The ages of 55 ranged from 4 to 7 years, and one three-year-old child was found at work. They worked from six to seven hours a day and sometimes longer. Says the report:

"Many of the canners are opposed to such employment and half of them do not resort to it to-day. In any event the State of New York cannot afford to have the health of any of its children impaired, their education neglected and their lives blighted."

Of child labor in "home work" in tenement houses where the factory law is evaded the report says:

"Children from 4 to 14 are employed in making toys and flowers, extracting meat from nuts, basting clothes and taking out basting stitches, willowing plumes, running ribbon through underwear and the like. They work early in the morning before going to school, at noon and often until late at night."

One of the little girls questioned said that she never played in the daytime because she had to work then, but that sometimes she was allowed to go out at night "to save the gas."

The commission recommends increasing the number of inspectors of this class of work and says that if after a fair trial it is found that such work "is a menace to the workers and to the public at large" manufacturing in tenement houses should be prohibited altogether.

Nearly 14,000 children between 14 and 16 years old are employed in the factories of the State according to the report, which adds that many of them are not physically fit for the work and recommends frequent examinations and the cancellation of the working certificates of the physically unfit.

Working conditions for women in the upstate canneries, in binderies and other factories and in the shops during the six weeks Christmas rush are reported to be very bad. It was found that the women were working from sixteen to twenty-one and a half hours a day for weeks at a time. Of the women workers on the night shift in a twine factory the report says that most of them were married and did their cooking, washing and general housework during the day, sometimes getting no more than four hours sleep.

"Their life of unceasing toil," says the report, "not only injures their own health but is a heritage of weakness and disease to their children."

Of work in the large canneries the report says: "It keeps up pretty regularly during a season of four or five months. A week of $5.91 in one case 119¼ working hours is not followed by a week of comparative rest, but another almost as bad. And the pay averages 10 cents an hour."

The remedy suggested is "a legal opening and closing hour before and after which work is prohibited." It is also recommended that the canneries be included in the definition of factories and made subject to the law forbidding work for women between 10 P. M. and 6 A. M.

Conditions in the "dangerous trades" the commission found to be "very encouraging, especially in the foundries, where the owners generally were working to safeguard their employees." But the report says that conditions in the bakeries "are discouraging to a degree." The report says:

"Many of the bakeries, especially in New York city, are in cellars. They are hot, dimly lighted, and some of them are fearfully and awfully unclean. The bakers have no separate clothing for their work, but bake in their underclothes, with bare feet, and often they are not only dirty but diseased."

The report adds that the common belief that "the heat of the oven is sufficient to kill germs" is unfounded and that "a dirty bakery is a menace to the entire trade and to the public as well."

The commission makes a number of recommendations for the cure of these evils, the most important of which are the prohibition of all new cellar bakeries, the medical examination of bakers and rigid supervision of all bakeries.

A survey of the factories of the State, says the report, shows that one half are "fairly beyond criticism" as to general sanitary conditions. The other half are found to be in need of "thorough reform, especially in the matter of clean workrooms, light and ventilation, washing facilities, dressing rooms for women and sanitary toilet places."

Concerning accident prevention the report says that much has already been done and that what is most needed is a campaign of education. The report says that if the recommendations for an industrial board are carried out it will be possible to frame rules to fit each industry and that a division of industrial hygiene will be able to conduct constant investigations with the object of preventing diseases and accidents and bringing about a more friendly relation between employer and employed.

In conclusion the report says:

"The tendency of the age is toward specialization. A further tendency is that of concentration. Both of these tendencies are followed in the proposed industrial board which will concentrate the specialists in one group, using such with a view to his special knowledge and capacity. Then there will be fought out a hopeful and effective war against ignorance, disease and death, for the conservation of wealth, for the education of the people and hence for the uplifting of humanity."

The commission which was created by the Legislature of 1911 and continued by that of 1912 consists of Senator Robert F. Wagner, chairman; Speaker Alfred E. Smith of the Assembly, vice-chairman, Senator Charles M. Hamilton of Ripley, Assemblyman Edward D. Jackson of Buffalo, Assemblyman Cyrus W. Phillips of Rochester, Samuel Gompers, Miss Mary E. Dreier, president of the Woman's Trade Union League; Simon Brentano, Robert E. Dowling, a builder and realty expert, Frank A. Tierney, of Albany, secretary; Abram I. Elkus, chief counsel; Bernard L. Shientag, associate counsel.

Atlantic City
Week-End Outings
From NEW YORK, JERSEY CITY, NEWARK and ELIZABETH
EVERY SATURDAY
Until March 15, inclusive
$10 to $13
According to hotel accommodations
Tickets cover round-trip transportation, good for six months, and hotel expenses, beginning with dinner on Saturday night and ending after luncheon on following Monday.
Full information of Ticket Agents, or C. Studds, D. P. A., Wm. Pedrick, Jr., A. G. P. A., 263 Fifth Avenue, New York.
Pennsylvania R.R.

BIG TIM SULLIVAN GIVES SHOES TO 5,000

Stricken Politician's Belated Christmas Gifts Passed Out on Bowery.

If you had to stand on the sidewalk for several hours in your summer duds waiting for somebody to hand you a pair of $3 shoes and a pair of socks while the thermometer registered 17 degrees and was gradually going down in the teeth of a biting wind, you would imagine that you had something to kick about, but the overcoatless hundreds who went through this experience yesterday at Big Tim Sullivan's annual shoe and sock distribution considered they were in luck and blessed their absent benefactor.

The hour for the beginning of the distribution had been set for 4 o'clock, but long before 12 o'clock the men of the Bowery whose only home is a cheap lodging house when they can raise the price began to gather in front of the headquarters of the Timothy D. Sullivan Association at No. 207. Inside of two hours the line extended along the Bowery from Delancey street two blocks to Rivington street, and then far around that wind blown corner. Until late at night the shivering derelicts of the East Side took their places along the curb, back close against stomach to save all human warmth, and patiently waited for their turn to enter the heated hall and get the stricken Big Tim's belated Christmas presents to his constituents. Over 5,000 got what they went after.

Tickets for the shoes and socks were given away at Big Tim's last Christmas dinner. It had been originally planned that the tickets would be redeemed on February 5, but the shoe manufacturer was unable to get his big contract filled until Tuesday last.

As the successive sections of chattering overcoatless ones and their more fortunate, but almost as chilled through brothers, entered the Sullivan headquarters their tickets were taken by Alderman Johnnie White, who called out the size of the shoes each wanted. Then somebody would hand Deputy Sheriff Joe Cullen a box containing a pair of well made heavy shoes with a solid leather insole, Larry Mulligan would drop a pair of woollen socks into the box and the applicant would pass out with the box under his arm. At times as many as ten men were sent away happy in sixty seconds. Among those who helped in the "hand out" were Harry Appelbaum, Baker Calvert Henry Zang and others.

Senator John C. Fitzgerald, Sheriff Julius Harburger and many other Tammany politicians dropped in to see the distribution in honor of the absent of Big Tim.

VICE PROBLEM UPPERMOST.

Ex-Congressman Bennet Talks to Woman's Republican Club.

Lincoln, patriotism, Republican principles, vice and the next Mayoralty campaign in New York were topics on which a dozen speakers, men and women, spoke at the annual celebration and Lincoln's Birthday luncheon of the Woman's Republican Club at Delmonico's yesterday afternoon.

"If we nominate the present District Attorney," said ex-Congressman William S. Bennet, speaking of the local campaign of 1914, "and the Progressives indorse him they'll be untrue to every tenet in their faith and if they don't indorse him and nominate somebody else you will be able to count their vote on your hatpins.

"That brings up one phase of a clean city. You've all heard of the police exposures. We and the others of the committee of fourteen were not surprised at George Sipp and the Baltic, but we were surprised that George Sipp paid only $100 a month. There are only seven worse places than his in New York city.

"The campaign of 1914 is not a national political contest. Invite all to join in turning out of office those officials who have disgraced it. You can help to clean up the city in the municipal campaign of 1914.

"You have also heard how Mr. Roosevelt went down to the garment workers' strike and saw girls who earned only $5 a week. But you can't remedy these conditions by sympathy. There is a general recognition that traffic in the souls and bodies of women is the lowest. There are 3,500 women in that traffic in New York and not 35,000, as a man who came up here from El Paso with a card index said. A city can be clean only when economic conditions are right."

Others who addressed the seventy-five women present were Thurlow Weed Barnes, Charles O. Maas, Edward K. Baird, Col. Louis Stotesbury, Miss Helen Varick Boswell, Mrs. James G. Wentz, who presided; Mrs. Elmer Black, Mrs. Charles A. Bryan, Miss Florence Guernsey, Mrs. John Francis Yawger and Miss Mary Garrett Hay.

Public Morals Bill Introduced.

ALBANY, Feb. 12.—The bill creating a public morals department for New York city, which has the approval of Mayor Gaynor, was introduced in the Assembly to-day by Assemblyman Meyer Greenberg.