HUGHES COMPRESSES CAMPAIGN ISSUES INTO EPIGRAMS

Terse Phrases Couched in Simple Anglo-Saxon That Have Been Making a Deep Impression on His Hearers During His Western Trip

CHARLES EVANS HUGHES as a master of epigram has been revealed on his Western campaign tour in a way that has astonished his most enthusiastic supporters and has made a strong appeal to hearers. Particularly in the second part of the trip Hughes is striking home to the minds of his audiences as well as the minds of the men who get the addresses with their morning newspapers. He does it by employing the methods he used in conducting prosecutions and exposing public abuses. His speeches ring with the note of sincerity which is the most marked characteristic of the man, off the platform as well as on. His expressions are short, terse, direct and couched in the simplest Anglo-Saxon—what the Californian likes to call the "American language."

In his speech of acceptance in Madison Square Garden Mr. Hughes sounded the slogan "America first and America efficient." The thought made a deep impression on thinkers, but the appeal was deeper and wider doubtless because it was expressed in a few plain words. When in reviewing the history of the Mexican negotiations he said, "Lind lingered irritatingly," Hughes showed his ability to select expressions which would raise a smile as well as cause men to consider.

In the last few days he has given voice to many other verbal combinations which bid fair to endure. He makes his speeches more effective by fitting them to the particular communities in which he chances to be. A veteran observer of campaigns and campaign orators predicted the other day that before his round of tours ends Hughes will have shown himself as accomplished in this respect as was Benjamin Harrison.

"If a manager were to be appointed for an automobile factory would you appoint a man who had never seen an automobile?" he asked an audience in Detroit.

In Seattle he made a great hit by expressing his desire that the development of Alaska should be carried to the greatest extent possible.

In addressing the Portland Ad Club he said he believed in advertising—"truthful advertising"—and that he himself was a member of and the spokesman for the Republican Ad Club.

In appealing to women audiences in Spokane and San Francisco for efficiency in government Hughes declared himself interested in "good national housekeeping."

Mr. Hughes has expressed the necessity for action as well as promises and for training and organization in various ways. Thus:

"America will not hold her own by declamation."

"We want to realize Americanism in practice, not merely in words."

"This country won't be saved by letting it drift. It won't be saved by taking everything for granted. It will not be conserved in its prosperity simply by indulging in good wishes around a club table."

"We may have entertaining programmes, but the vitality and effectiveness of these programmes lies in the power behind them to secure impartial and effective work."

"If you go through the Democratic platforms for the last fifty years you will feel as though you were walking through a cemetery consecrated to departed constitutional theories."

He has repeatedly explained his reluctance to accept the Presidential nomination and his determination to be of the greatest possible assistance to the United States:

"I come here as the candidate for a great office, but I come not particularly desirous of filling that office save as I regard it as a great opportunity to devote oneself to the service of the American people."

"I do not covet power; power means responsibility. I do not covet honors; I have enjoyed great honors. I simply desire to serve the American people, and if you elect me to the highest office a man can hold it will be occupied by me with but one intent, to have straightforward American government and to have the American name honored throughout the world."

"I do not want office simply for the sake of holding the job."

"The mere holding of office means very little. It is what you do in office that counts."

Mr. Hughes is unsparing in his criticism of the Administration for rewarding political workers with public posts and tireless in insisting upon the selection of men of capability only:

"We've got to get over the idea that anybody is good enough for a job in this country."

"We cannot permanently run this Government in a haphazard way for the benefit of political supporters."

"I want to see our public administration an honor to American ability."

The sentiment expressed in the slogan "America first and America efficient" is very close to Mr. Hughes's heart. Here is another expression which deserves a place with that one:

"Let our watchword be, 'America trained to do her best.'"

Speaking further of efficiency he says:

"We want in this country upbuilding policies."

"When America hesitates the working man is apt to lose his job."

"It must be the old, hard lesson of economy. I believe in putting a stop to wastefulness and extravagance."

The nominee is an uncompromising enemy of "pork" legislation. On this subject he has repeatedly given the pledge:

"If I am elected President, so far as in me lies we will put a stop to this 'pork' business."

Mr. Hughes was greatly impressed by the Columbia River Highway, the magnificent thirty-four mile drive out of Portland, which the people of Multnomah county, Oregon, constructed from the proceeds of a $1,600,000 bond issue. He saw in it an impressive demonstration of a Western community's ability to further an important public improvement without the use of "pork." In a rear platform address at Ashland, Ore., he said:

"I admire this highway that you have built and paid for yourselves without asking the Federal Government to help you. I like the kind of public spirit shown in an enterprise of that sort."

"Reasonable preparedness," says Mr. Hughes, "is national common sense." And again:

"Weakness breeds insult; insult breeds war. Honest, firm, consistent, determined defence of known rights establishes peace and respect throughout the world."

"Not threatening, not blustering, not looking for trouble, but ready for any emergency as a self-respecting nation."

"We can do things right in this country if we believe in ourselves."

A few observations of the Administration's Mexican policy and its effects, with a promise of better conditions, follow:

"In Mexico we said to our citizens, 'Come away, come away.' We didn't send them a copy of the Democratic platform" (which gave a pledge of protection to Americans abroad).

"The present Administration learned its own mind too late and even then it wasn't sure of it."

"We coquetted with Villa and we coquetted with Carranza. We showed a disposition to favor any bandit who could land."

"We are in no danger of having to go to war to protect our rights when the other side knows we're 'too proud to fight.'"

"I have not a particle of militaristic spirit in my system, but if I am elected President I will see to it that American rights in Mexico are respected."

The effect of the great war on conditions in America is thus considered:

"The Democratic party thinks that the European war, like charity, covers a multitude of sins."

"You cannot trust our opponents with American prosperity. They need a European war to help them out."

"I don't believe even the European war can save the Democratic party."

"If this Administration is saved from the condemnation it deserves in ignoring the necessities of American enterprise, it is saved by the European war and by a deceived electorate."

"The Republican party stands not for a prosperity produced by war, but for a prosperity produced by sound American policies."

Mr. Hughes has made his attitude toward "big business" very plain:

"We must be able to supply correction, we must be able to condemn what is wrong without lodging indiscriminate indictments and putting business achievement of an honorable character under a cloud."

"I do not believe that the American business man is a rogue. I do not believe the American business man is unworthy of confidence. I do not believe in trying to deride American success or the men in America who are successful. If that were true, God save the commonwealth."

"There have been abuses. I have done my share in exposing them and in trying to wreck them. We have had need of surgery. Whenever we have need of surgery, let the knife be skilfully applied in the true manner of the skilful surgeon. But the American people cannot live on surgery. We must take pride in American achievement and have enough confidence in the American people to go forward in correct lines in the application of sound principles."

"The man who tries to get the best of the public for his private purse is a traitor to a free country and we will go ahead and put those traitors out of business."

Mr. Hughes speaks as he writes, with a minimum of flourishes. His gestures are few, but they are distinguished by the same obvious sincerity which marks his words. He never pounds the table, but occasionally in driving home a point he leans far forward and points his finger or shakes his fist. When standing on the platform, but not speaking, as when waiting for the applause of his audiences to end so that he may begin his address, he thrusts his thumb into his waistcoat pocket.

None of his speeches is written in advance, as the newspaper men who are accompanying him on the trip have learned to their sorrow. He always touches on four or five leading issues, but he does not decide until he reaches the hall on which ones he will dwell at greatest length, depending on his own mood and the inspiration of the audience to guide him.

Everywhere he goes he is addressed as "Governor" Hughes, despite his suggestion to a reporter in New York that now that he is out of office he should be called simply "Mr." The question arose because he had been "Mr. Justice" for six years after retiring from the chief executiveship of New York. But it is apparent that it was as Governor that he was best known to the people of the country, and that it was his achievements in that office which went furthest to win him popular support.

Only one chairman of a meeting has failed to introduce him as the next President of the United States. The president of the Seattle Press Club, who is a Democrat, presented him to a company in the club's rooms merely as the Republican nominee. William H. Crocker introduced him at the Civic Auditorium last night as "the only Presidential nominee who ever visited the Pacific coast on a campaign tour." This distinction is hardly deserved, as Col. Roosevelt held meetings in this State after receiving the Progressive nomination four years ago, and Hisgen, the Independence League candidate, toured California in 1908.

To his travelling companions Mr. Hughes is the most approachable of men. The train was out of Grand Central Terminal only about an hour at the start of the trip when he walked through the two cars which are attached to his own private car. He stopped in each compartment and chatted a few minutes, saying he "wanted to get acquainted with his travelling mates." Sometimes when the newspaper men have questions to ask him he meets them in one of these cars, but more often invites them into his own. Mrs. Hughes is solicitous of the comfort of every member of the party and frequently, when receiving gifts of candy or fruit, insists on sharing it with all.

The Governor, to use the popular title, is passionately fond of oranges, which doubtless is one of the many reasons for the pleasure a visit to California gives him. He invariably eats at least two for breakfast and generally consumes six or eight in the course of the day. In meats his preference is for chops. He believes that physical and mental efficiency are strongly influenced by the character and quantity of one's food and in eating as in other matters holds to the doctrine of "reasonableness." When he finds himself on the verge of being unreasonable with his stomach he says to himself, "Tut, tut; you mustn't do that."

He frequently meets old friends unexpectedly. In an Oregon village at which the train stopped for a few minutes a young man forced his way to the side of the car platform and said:

"How are you, Governor? I am Duniway, '92."

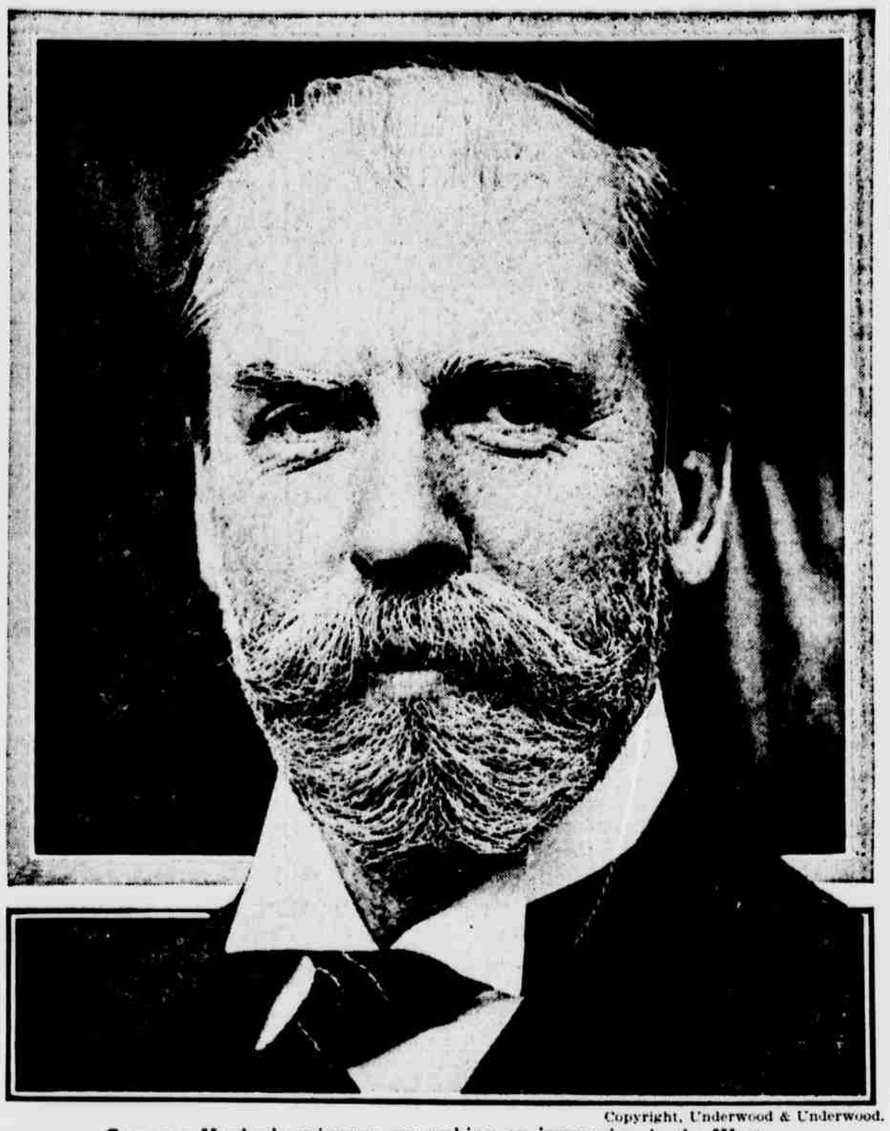
"Why, bless my soul," exclaimed Mr. Hughes, using one of his favorite expressions. "Here, mother," turning to Mrs. Hughes, "let me introduce Mr. Duniway, a student of mine at Cornell."

In San Francisco Mr. Hughes went to the Newspaper Men's Club and made a short address. On leaving he insisted upon walking back to the Palace Hotel, about three blocks distant. Many in the streets recognized him, among them a twelve-year-old newsboy who thrust a paper into his hand with the words, "Here you are, Guv'nor, all about your great speech." Mr. Hughes wanted to pay the boy, but the youngster would have none of it. Apparently he would have been glad to pay for the privilege of thus meeting the nominee face to face.

Wherever he went in Portland Mr. Hughes was reminded that it was Oregon which, through court proceedings, forced his name upon the ballot for the Presidential primaries and thus put him into the running. At the reception in the Hotel Benson a man presented himself and said:

"Governor, my name's Wallace McCamant, and I want to make a confession. I'm the man that started that mandamus proceeding."

"Well," responded Mr. Hughes, laughing and taking his hand, "you seem to have got away with it."



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Governor Hughes's epigrams are making an impression in the West.

NEWS AND COMMENT IN THE WORLD OF ART

THE prints division of the New York Public Library has placed on view in the general exhibition room (room 115) of the main library at Forty-second street and Fifth avenue a collection of chiaroscuro prints.

The interest and value of artists' drawings have ever caused makers of prints to busy themselves in their reproduction. There is hardly a process in the reproductive graphic arts that has not at some time served this purpose.

Of particular interest is the so-called "chiaroscuro method," born of the desire to reproduce wash drawings executed in a few tones, with or without outlines, with white body color for the high lights. To do this wood blocks were engraved, one for each tone, in combination or not with one for the outline. The whites were produced by simply cutting away those portions of the wood so that they would not print, the resulting white spaces so standing out by contrast to the surrounding color that they seemed whiter than the white paper margin of the print.

In the present exhibition are shown examples by various masters of this art printed in different tones of one color—brown, gray, green—and reflecting various tendencies in the technique of drawing.

There are placed on exhibition also pages of the June number of the library bulletin, containing an article on chiaroscuro prints, with illustrations, as well as a list of such prints in the Library's print room and a list of references to the literature of the subject.

This list of chiaroscuro prints in the library's print room serves to give a fairly good idea of the achievements of the art during its period of greatest success, although for some of the finest examples reproductions—excellent but still reproductions—must serve. To those particularly interested in chiaroscuro prints the list clearly indicates what the library lacks and ought to have. To some of those who have not yet paid much attention to this interesting bypath in the field of prints it may, perchance, serve as a guide post.

The first exhibition of prominent American artists who have painted at Gloucester every summer will be held September 2 to September 16 at the new "Gallery on the Moors," in East Gloucester, Mass. The gallery was built by Ralph Adams Cram for Mr. and Mrs. William Edwin Atwood, at whose invitation the artists who have made Gloucester famous will lend their canvases.

Among the painters and sculptors who will exhibit are: Cecelia Beaux, Anna Vaughn Hyatt, Martha Walters, Louise Allen, Adelaide Cole Chase, Louise Upton Brumback, John Sloan, Haley Lever, Henry Snell, Randall Davey, Guy Wiggin, A. H. Atkins, Charles Grafley, Charles Hopkinson, Arthur Wesley Dow, Louis Kronberg, J. William Fosdick, M. B. Clossen, Walter Palmer.

The Gallery on the Moors is expected to start some sort of an association among Gloucester painters such as exists among the groups at Lyme and Cos Cob.

The gallery was opened by an exhibition of moving pictures of the American ambulance field service and American aviators in France for the benefit of the American field service. The Gallery on the Moors will be open to the public free of charge daily from 10 A. M. to 5 P. M., Sundays from 2 to 5 P. M.

A London despatch says that Charles Holmes, the landscape painter, has been apointed director of the National Gallery to succeed Sir Charles Holroyd. Mr. Holmes has been keeper and secretary of the National Portrait Gallery since 1909. He was born in 1868 and was educated at St. Edmund's School, Canterbury; Eton and Oxford. From 1903 to 1909 he was the editor of the *Burlington Magazine*. From 1904 to 1910 he held the office of Slade professor of fine arts at Oxford. There are paintings by Mr. Holmes in the art galleries of Manchester and Johannesburg, in the Ashmolean Museum at Oxford and in the British Museum. Among his books may be mentioned "Hokusai," 1898; "Constable," 1901; "Pictures and Picture Collecting," 1902; "Constable and His Influence on Landscape Painting," 1902; "Notes on the Science of Picture Making," 1909; "Notes on the Art of Rembrandt," 1911; "The Tarn and the Lake," 1913.

The fifteenth annual exhibition of pictures painted principally in Old Lyme and the surrounding country will be held in the Public Library of that town by the following artists: Lucien Abrams, Frank A. Bicknell, Charles Bittinger, Martin Borgard, Matilda Browne, George M. Bruestle, George B. Burr, William Chadwick, Will Howe Foote, Edmund Greacen, Walter Griffin, Harry L. Hoffman, William H. Howe, Wilson Irvine, Henry R. Poore, William S. Robinson, Edward G. Smith, Jules Turcas, Robert Vonnoh, Bassie Potter Vonnoh, Clark G. Voorhees, Everett L. Warner, Carleton Wiggins and Guy C. Carlton.

In the Town Hall at Provincetown a summer exhibition of pictures by the artist colony of the Cape Cod metropolis is now on. Mr. Hawthorne exhibits two oil sketches made some years ago in Sicily. One of these shows the facade of an old Hispano-Moresque church. E. Ambrose Webster contributes one of his luminous and brilliant Bermuda pictures and also a winter landscape. George Elmer Browne shows a water color of a group of small boats which took the Isidor prize at the Salmagundi Club exhibition. Harold P. Browne exhibits two oil sketches and Elizabeth Wentworth Roberts four groups of Concord women sewing. William Halsall is represented by a spirited marine piece entitled "Surf."

Others to be noted in the collection, says a report, are Kendall Saunders's "In the Sun Porch," Peggy Brown's "A Pink Hat," Gerrit A. Beneker's "By the Sunny Window," Howard E. Smith's portrait of Miss Olga Wiksell, John O. Siebert's portrait sketch of "Mrs. J." H. Crawford's Smith's "A Wharf, Provincetown," Edith Catlin's "Return from the Mass," Sarah Munroe's "Boy with Fish," Regina A. Farelly's two portrait sketches, Oscar Fehrer's portrait of a young man, David Irescon's "The Purple Parasol," Tod Lindenmuth's "A Shipyard, Provincetown," Elizabeth H. Hoyand's two street scenes, Frank M. Desch's sketch of a young woman reclining on a sandy beach, and two sketches by Henrietta Dun Mears.

There is an interesting section of etchings and wood block prints in the exhibition. George Senseney contributes an etching in color of "Chioggia" and a dryplate of the figure of a woman. Among the other prints are C. Arnold Slade's "Byway of Venice" and "Type of Biskra," three Venetian subjects by Frederick H. Marvin, three etchings in color by Marylka H. Madjeska, Oscar H. Gieberich's etching of Provincetown harbor and Adolph W. Blondheim's "Study of an Old Man."

A group of modernist paintings and sketches is attracting attention by their oddity. These works include examples of Ross E. Moffett, Mr. and Mrs. Zoract and others.

It is typical of the changed condition of things, says the Philadelphia *Public Ledger*, that the new pediment of the House wing of the Capitol in Washington, which has lacked its sculpture these sixty years, now reflects the spirit of peace and ease and achievement in the arts and industries, instead of the earliest strife and struggle. This is as it should be, and while the delay was no credit to the art ideas of Congress in the past nor to the partisanship that stood in the way of a proper allegorical treatment of current history, at the same time that such a sterling sculptor as Bartlett had the commission, is a matter of congratulation, since the result just dedicated is one in which all may take a just pride.

The *Public Ledger* thinks it is a good thing, in a way, that this work was delayed so long. One can now contrast the sculpture in the pediment of the Senate wing, the work of Thomas Crawford in the '60s (who also gave us the statue of Liberty that surmounts the great dome of the Capitol), and its spirit with the newer work and the later ideas. Crawford depicted American civilization triumphing over the aborigines—the pioneers and the Indians to the right, while to the left he placed war and commerce and the arts, with America symbolized in the centre. The group is not so old fashioned as to be bad, but, of course, Bartlett represents the greater culture of to-day, and the more facile hand, and the finer brain.

And yet the greater contrast between the two pediments is the matter of sentiment, since in the new pediment war does not appear at all, nor does America in any kind of personification. The central figure represents Peace protecting Genius, the latter immortally young, while to the right and left are the allegorical representations of the industries and activities of the country, with the Atlantic and Pacific oceans symbolized at either end of the triangular space. It tells the story of the confident America of to-day, and tells it with a grace and real vigor that is not without inspiration. Each pediment is now a chapter of history of stone, and with the great building they ornament they form an appeal that should make each American glad that he is a citizen of a country with such a past, present and future.

A Milan despatch to the London *Daily Chronicle* announces the discovery of some of the most wonderful archæological finds of the century in the Roman baths at Cyrenaica. These include colossal statues of Alexander the Great, over fifty-five feet high, which has been recovered entire; a head of Athena, derived from a Greek original of the fifth century B. C.; a well preserved Eros, which has the merit of being a unique example, showing the exact position of the bow, and also the most perfect specimen of a sculptured Satyr on record.

Recent excavations in the tiny Temple of Isis brought to light a giant statue of Mercury, judged to be the finest find of all, besides an exquisite group of the Three Graces, the marble of which appears almost new, with all three heads intact. A later message announces that as a sequel to the fresh impetus which the new Italian Colonial Minister has given to exploration work on the part of the garrison troops there, the Temple of Jupiter is being laid bare. It has a richly colored mosaic floor. Though the digging is still in the initial phase, some important inscriptions, dating back to the periods of the Emperors Hadrian and Antoninus Pius, are among the finds, besides a very uncommon type of an image of Zeus, about eight feet in height, whose majestic head possesses a peculiar artistic value. The masterpieces will probably be transferred to Rome.

During the past year the Rhode Island School of Design, Providence, has purchased from the income of the Jesse Metcalf fund Thomas Sully's "Portrait of William Henry Fitz-Hugh" and Dodge Macknight's "Bed of the Brook." Pictures already bought from the income of this fund include examples of Winslow Homer, James MacNeil Whistler, George Inness, John H. Twachtman, John Singleton Copley, R. Swain Gifford, John W. Alexander, William M. Chase, J. Alden Weir, Childe Hassam, Mary Cassatt, Emil Carlsen, Charles H. Woodbury, T. W. Dewing, Dwight W. Tryon, Arthur B. Davies, George W. Bellows, W. Sergeant Kendall, Eugene Vail and George Hitchcock.

Gifts to the Rhode Island School of Design for the year ended May 1, 1916, include a portrait of the Duchess of Marlborough attributed to Sir Godfrey Kneller, bequeathed by Mrs. Samuel Ames; George W. Bellows's "Portrait of Walter Littlefield," an anonymous gift; a landscape by Edward M. Bannister, the gift of F. Usher DeVoll; Robert Feke's "Portrait of Pamela Andrews" and James S. Lincoln's "Portrait of Sanford Durfee," bequeathed by Miss Sarah C. Durfee; Charles Walter Stetson's "Fading Light," the gift of Miss Emma G. Harris; two landscapes by E. M. Bannister and a water color by Sydney R. Burleigh, given by Miss Ellen D. Sharpe; four paintings given by Mrs. Gustav Radeke, namely, "The Adoration of the Magi," by Bernard van Orley; a "Descent from the Cross," Flemish, sixteenth century; a "Crucifixion," Flemish, sixteenth century, and a Persian miniature by Bihzad.

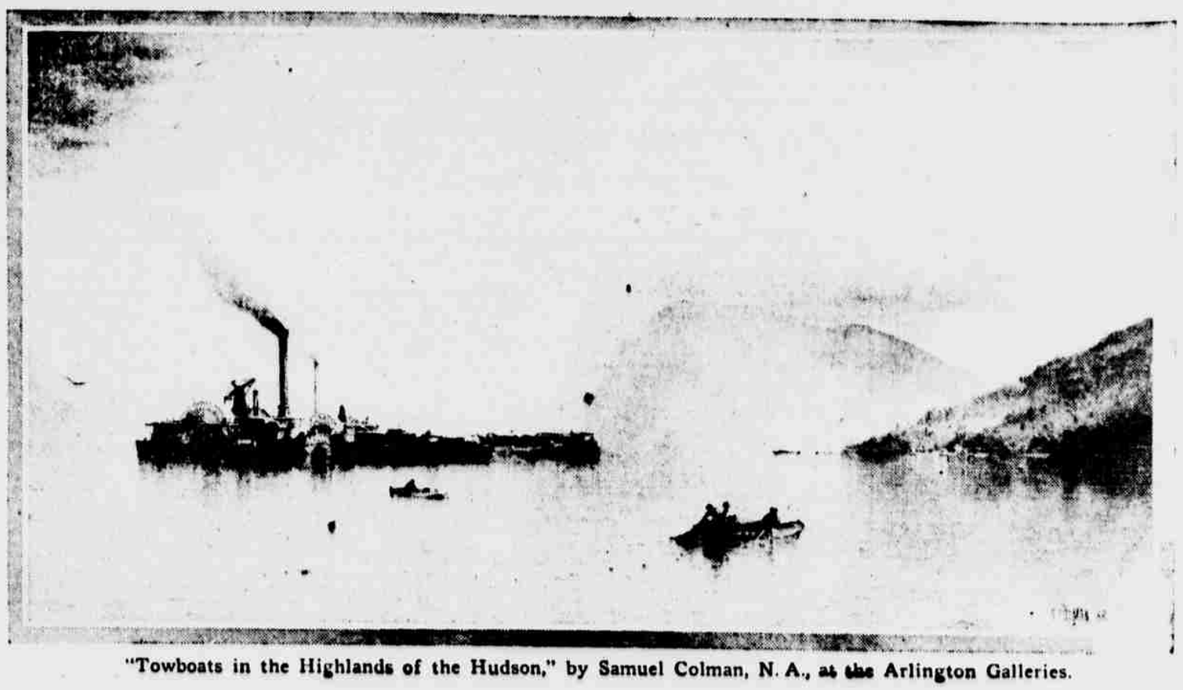
An article on the "Recent Etchings by Zorn" in the *International Studio* has nine very satisfactory reproductions of his plates. These are the self portrait made in 1916, the portrait of President Taft made in 1911, the portrait of the Crown Princess Margaret of Sweden made in 1914, "Valkulla," "Dagma," "Guilli," "The Letter," "At Prayer" and "Demoiselle d'Honneur." It is more than thirty years since Zorn made his first experiments as an etcher, and there is no abatement of those intrinsic qualities which have made the artist's proofs so eagerly sought after by collectors. The portraits, in common with the interesting and sympathetic studies of Swedish peasant types, are remarkable for the power of characterization which they disclose, while in those open air studies in which the nude model is the principal motive the artist's rare gift of rendering the human form is proclaimed.

Other features of the August number of the *Studio* are articles on George Henry's drawings, the miniatures of the Morgan collection, Charles R. Brock's drawings, figure studies by Herbert Draper, &c. Color plates are given of two of Mr. Henry's water colors, "At the Window" and "The Promenade, Tokio," and of works by Charles Shannon, J. St. Heller Lander, C. E. Brock and William Foy.

One of the art journals is warning owners of old silver plate of the way in which its beauty may be retained. It seems that the value of old plate is seriously diminished by methods of cleaning at present in common use. The removal of the surface by the process known as "buffing" not only destroys the beautiful blue color which alone comes from age and hard cleaning, but in great measure also the maker's marks and owner's initials which signify its provenance and guarantee its commercial value. A certain lot of old family silver in good condition was by ill luck given lately to be cleaned. It is now unrecognizable, and although the perfection of "shine," the maker's marks of the seventeenth century are almost undecipherable. Were these pieces exhibited beside some of the beautiful old silver now shown at the museum the extent of the havoc wrought in them would be a surprise. Both for the looks of old plate and out of regard for its worth in money, owners should be ware of modern "buffing."

If silver is badly tarnished one or two applications of a metal polish used for brass and copper will, with a little patience, remove the worst of the tarnish, when silver polish should be used. Camphor placed with silver when packed will prevent tarnish.

"Now We Are Off," by J. G. Brown, in summer exhibition at the Arlington Galleries.



"Towboats in the Highlands of the Hudson," by Samuel Colman, N. A., at the Arlington Galleries.