

# THIS MAN LEARNED IMPORTANCE OF BEING IN EARNEST

## At First All That This Earnestness Got Louis Fridiger Was a Black Eye and a Laugh, but Now He Is the Acknowledged Legal Champion of the Striking Car Men

**L**OUIS FRIDIGER is a young man who learned the importance of being in earnest.

This year for the serious things in life began four years ago. All it got him at the time was a black eye and a going paragraph in the newspapers. He was then a lawyer, having been admitted to the bar seven years before, and was a graduate of City College and New York Law School.

He walked into the office of District Attorney Whitman that fair day four years ago practically unblemished and completely unknown. Within five minutes he had fame and a black eye simply because he had spoken out of his turn to a future Governor of New York. It came about in this wise:

At that time District Attorney Whitman was conducting his vice investigation, and had four Harlem inspectors under suspicion. In his combing of the gambling district he caught one Ashley Shay, who had been a gambler of parts until the police put him out of business. Then Shay had donned the livery of the victors and had become a collector for other gambling houses. When he was caught he heard from a friend of a friend of his that Louis Fridiger was a competent lawyer. And that is how Fridiger happened to go to the District Attorney's office.

His intention was to battle for the rights of his client. He got both the battle and the right—the general suspension at the time was that Al Thomas, the District Attorney's detective, owned the right. The point has never been quite cleared up.

There was no escape from the fact that Fridiger was a brave, an aggressive young man, when the next day he called upon the District Attorney again. He lasted four minutes before he was cast into the outer darkness of the courtroom.

Day after day he called, and every time he visited the office the fact would be known from cellar to garret of the Criminal Courts Building, as he and the District Attorney called things and persons by their right names. In one respect there was a sameness; Fridiger was always ejected. Finally he brought the time down to one minute flat.

Months afterward there came a time when he and Whitman ran out of language, so in sheer exhaustion they decided to be friendly. The highest compliment either could think of to hand the other was on his fighting qualities.

And this is the Fridiger who is now linked with those fighters of note the Amalgamated Association's leaders,

Fitzgerald, Vahey, P. J. O'Brien and others. But four years intervened before Fridiger, after his temporary emergence from obscurity, was to be tested with the might of the trade union world.

It might be assumed that Fridiger came to his present eminence in the labor field through his unselfish championing of the wage earners, that his place to-day is the reward of devotion to the cause of unionism. Yes, it might be assumed. No one verifies more than Fridiger that the verdicts compel the admission that his present position is due to an accident, one of the usual accidents of business.

Until six months ago Fridiger had never handled a labor case in the courts; until three months ago he had never heard of the Amalgamated; until two months ago he had never worked out in his own mind the economics standing back of capital and labor. That he now is the spokesman for the Amalgamated in the biggest fight it has ever attempted, that he is the legal representative of the union in New York's greatest strike, comes directly through the fact he has been in earnest. And being in earnest he has fought for his convictions; he has not wealth of gesture that is part of the stock in trade of most trade union counsel. Third in impressiveness is his nattiness of dress; his fairly tall, thin, wiry frame invariably is clothed with garments that are just a fraction above of the moment.

Having disposed of him physically and ornamentally, we come back to the New York Railways strike of early August. As a strike it wasn't much, but for that reason the union element set great store on it. It lasted for only two days before it was ended by Mayor Mitchell and Oscar Straus, chairman of the Public Service Commission. The industrial world then regarded it as the quickest and most important victory it had ever attained in this city.

Aside from the speed with which it was ended, another fact stands out, and that extends from the far reaches of Westchester to the Battery. There was an absence of violence that kept the police yawning. Here must be chalked up another Fridiger achievement.

When the men of the Third Avenue went out in that strike Mahon said to him:

"We have here a bunch of men who never have been in a union before. They don't know their rights. Tell them what they can and cannot do and they will keep out of trouble."

Fridiger went to extremes as he laid down the principles governing picket-

ing and other union activities. To the detriment of his own interests—for some union lawyers thrive on the number of cases they have to defend—he advised them to observe strict obedience to the law.

"If you see trouble brewing get away from it," he counseled. "Whenever there is a riot the police assume the strikers are at the bottom of it and arrest all of them in sight. Keep out of crowds. Don't be afraid of being a coward; run from trouble."

It was this feature of the strike that won for him and his colleagues the commendation of Mayor Mitchell and Chairman Straus after peace was concluded. Fridiger and the Amalgamated leaders gained another tribute from James L. Quackenbush, counsel for the Railways Company, and Frank Hedley, both scrappers of note.

"We can thank you for one of the best things we ever have had," they remarked as they shook hands over the clause, which yawns again.

Here it is important to note that Fridiger has been recognized as one of the real orators in the Amalgamated. The man who before the strike had never made a public address save before a jury went from meeting to meeting to be greeted with enthusiasm for his speechmaking abilities.

This phase of Fridiger's activity was also accidental, an outshoot of his earnest temperament. After he had advised the Third Avenue men on picket duty in the first strike Mahon put him in as a pinch speaker one night in a Bronx meeting. The young lawyer, carried away by his convictions on the rights of the union, delivered a great talk that brought to him Matthew Higgins, leader of the Boston car strike, and Fitzgerald, with generous acknowledgment of him as their peer. Thereafter he was essential at every important meeting.

To come back to the situation. After the New York Railways men struck their union brethren all over town wanted to follow them into the conflict. They wanted to repay the sacrifices made by the Railways' locals previously when they joined with the union. Fridiger and his friends fought for days to avert this outcome, one incident will illustrate this point.

Fridiger had gone back to his hotel one night. Public Service Commissioner Whitney called him on the telephone.

"I have heard," Mr. Whitney said, "that the Third Avenue men are to take a strike vote to-night. If you are sincere in your talk of trying to head off a spread of the strike come up town to-night and stop them."

It was then 8 o'clock. The strike resolution was to be introduced a half hour later. In Whitney's machine, with speed laws being smashed at every jump, the two men rode to the Bronx meeting.

The Public Service Commissioner remained at the back of the hall. Fridiger pushed his way toward the platform. The resolution had been offered, every man in the room was yelling "strikes! strikes! Let us go on strike!" Nothing remained but the formal recording of the unanimous sentiment.

It was at this juncture that Fridiger gained the rostrum. For minutes, with his mild voice, he was unable to puncture the tumult. Finally the undisciplined men ceased their outcries when they



Louis Fridiger.

heard this man had come to give official approval to their intended action.

"You men must not strike!" he commanded.

"God Almighty, we've been sold out by this lawyer!" a leather lung shouted.

"Sold out, sold out!" came the cry from every throat and when his very resolution wavered it took on a new tone.

"Throw him out; put the renegade in the gutter!"

Fridiger waited as the men pushed toward the platform. Then in the van of the onslaught he recognized a few familiar faces, men he had known as boys in his native Bronx.

"John Healy, do you believe I sold you out? Do you think so, George White? Do you, or you, or you? You fellows know me. You remember when we kids played ball together on the old cemetery lot at 163d street and St. Ann's avenue. You can't forget the days of football in the old St. Nicholas A. C."

"Don't you remember, Betty, the night that you and your brother and Frank Miller came to me and asked me to play with Saint Peter and Paul's League team? You thought enough of me then to make me an honorary member of your Catholic team, even though I was a Jewish boy. You think back of how we wiped up the whole borough?"

"What do you want us to do, Louis? Mobilize the cry was being around the hall. It became a concerted response.

"I want you to hold off until we get the word," Bill Fitzgerald and the rest of us. Will you do that for us?"

"All right, Louis," responded one of the readers. "We'll do just as you say."

They did for that night and the next, but on Saturday night they told their leaders were too slow to hold the strike to their own hands. However, the next day in the Public Service room Fridiger was publicly commended for his efforts to keep a strike restricted. Whitney said yet was one of the best speeches he had heard, one worthy of Governor Robert B. Fernald.

Unlike Robert, Fridiger is not a fanatic. He is a firm believer in the power of public sentiment. Nothing should be done by the Amalgamated or any other organization to alienate sympathy of the public. It has a deep rooted sense that the Impetus constantly to advise against violence.

At the Hotel Continental, the strike headquarters, there was a gathering of labor leaders a few days ago. The group included a number of Irishmen who believe that Irishmen should accomplish more than persuasion. They were for violence against labor. They were for violence against labor.

"Don't let us be guilty of an equally colossal mistake," advised Fridiger. "This is my town. I know it. We must have all the money we need, we must have all the men out working, we must have men who are ready for a strike. But none of these and no other thing will offset the antagonism of a city of 5,000,000. We must win the peaceful means; we will do so, we are firmly established when we do so."

It is a man's duty, that is what Fridiger has declared in words that are of it in the Public Service room, where he has to appear as part of his day to day to come in contact with his fellow leaders. He must be accepted as one of the best of it is devoted to addressing the meetings of the Amalgamated. The remainder of it is given to the intending the work of the day, the who form the union's leadership. That is Fridiger, the young man who learned the importance of being in earnest.

# NEWS AND COMMENT IN THE WORLD OF ART

**T**HE Pennsylvania Academy of the Fine Arts and the Philadelphia Water Color Club have the honor to announce that under their joint management an exhibition of original work in water color, black and white, pastel or drawing with pencil, crayon or pen, or illustrations in whatever medium, will be held at the Academy, beginning Sunday, November 5, 1916, and ending Sunday, December 10, 1916, inclusive.

All work intended for exhibition must be entered upon regular entry cards, which must be properly filled out and sent to the academy by Saturday, October 14, and to avoid mistakes special care should be taken in making entries. Additional cards may be obtained from the academy or from the Water Color Club.

Except as noted below all work must be sent to the academy so as to be received by Tuesday, October 17, and carriage charges and risks, if any, borne by the exhibitor. The work of unpacking the exhibits and repacking them for return will be borne by the academy.

Work entered from the city of New York may be sent direct to the academy, or be delivered unpacked to Messrs. W. S. Budworth & Son, 424 West Fifty-second street, on or before Tuesday, October 17. Work accepted by the jury will be taken to Philadelphia.

delphia, and after the close of the exhibition will be returned at the expense of the academy. Work which the jury does not find available for exhibition must be promptly sent for to Messrs. Budworth & Son upon receipt of notification of the jury's action.

Work entered from the city of Boston may be sent direct to the academy, or be delivered unpacked to Messrs. Doll & Richards, 71 Newbury street, on or before Saturday, October 14. Work accepted by the jury will be taken to Philadelphia, and after the close of the exhibition returned at the expense of the academy. Work which the jury does not find available for exhibition must be promptly sent for to Messrs. Doll & Richards upon receipt of notification of the jury's action.

All work which is to be exhibited must be ready on the day named, as but one call will be made at any one address. Work which is not found available by the jury at its Philadelphia meetings will be returned promptly and gratefully, but without further notice, while work accepted for exhibition will be promptly distributed at the close of the exhibition.

Through the generosity of Charles M. Lea a first prize of \$300 and a second prize of \$150 will be awarded respectively to the best and second best drawings in the exhibition. The jury of artists will make the award and may withhold either or both prizes if in their judgment no drawing is of sufficient merit. Drawings eligible for competition must deal with the human

figure, either singly or in composition, and be executed in black and white by pen, pencil or hard crayon, but not in chalk or charcoal, and the awards to be based upon the precision, accuracy of delineation, proportion, decorative quality and pictorial value.

A prize of \$200, known as the Philadelphia Water Color Prize, is offered this year by friends of water color painting. This prize will be awarded to that American artist or resident foreign artist showing the strongest water color or group of water colors in the exhibition. The jury of artists will make the award, but may withhold the prize if in their judgment no work is of sufficient merit.

Through the liberality of Charles W. Bee, Jr., a prize of \$100 will be awarded to the best work in the exhibition that has been reproduced in color for the purpose of publication. The jury of artists will make the award, but may withhold the prize if in their judgment no work is of sufficient merit.

There is no limit to the number of works to be hung. The Academy will dismantle its walls to provide space for every accepted work, but the standard of the exhibition will be high and the action of the jury of selection and hanging committee will be final.

Every work entered will be submitted to the jury except work by members of the jury itself; work by members of the academy's own faculty; work already accepted by a jury of artists and hung in some other exhibition and which may be invited for this exhibition, and such work as in exceptional instances may be invited by the jury itself acting as a whole or by its authorized sub-committee.

Every work, without any exception, sent to the academy for submission to the jury will be so submitted, and every work accepted will be hung and every work hung must remain during the exhibition.

Gloucester was written with the opening of the new Gallery on the Moors. For years no picture exhibition has been considered complete without at least a few canvases from the leading members of the artists' colony at Gloucester—Frank Pever, John S. Hays, John S. Hays, Harry McCarter, Guy Wiggins, Hayley Lever, Randall Dacey, Henry Snel and the rest; but this summer for the first time they have all been afforded the opportunity to hang their works together in the spot where so much of their best work has been done. The Gallery on the Moors was designed by Ralph Adams Cram for Mr. and Mrs. William Edwin Atwood.

The foundation walls are of rough gray stone; the exterior walls are pink stucco and the beams and timbers are laid down and pegged. The light porch through which one enters the gallery gives one the feeling of a chapel porch. Through a diapered door, a copy of an old English door, one enters a vestibule built in rich deep blue. The floor is of the same material as the hushed feeling and eye rest so desired before entering the main gallery. The gray plastered walls glow to-day with the favorite canvases of about forty of the best known painters of the North Shore section.

The gallery was barely completed in time to hang this show before the close of the summer season. It is hoped that next year there will be a series of exhibitions throughout the summer. Besides a large general exhibition such as that which is now opening, Mr. and Mrs. Atwood intend to have several group exhibitions, and even a special exhibition for the students who flock to Gloucester every summer.

The main room has a stage at one end fully equipped with trap doors, and there are dressing rooms in the basement. Next year, when art exhibitions, there will be given plays and tableaux, staged and acted by some of the well known player folk who summer in this section.

In the little balcony at the farther end of the gallery is a literary corner, where autograph copies of books written in and about Gloucester are gathered. The collection is already large, but it will be added to continually. Here are a reading lamp and comfortable chairs for the bookworm.

The gallery is ideally situated on the moorlands of Eastern Point, between the ocean and the harbor. About two hundred yards from it, and on a little higher ground, foundations are being laid for Mr. and Mrs. Atwood's new summer home, which Mr. Cram has also designed. Below is a sedgy duck pond, which has been celebrated in more paintings than one could number. It will probably figure in many more, for it is part of Mr. Atwood's plan to fence in his part of the moors. Artists will be just as free to paint there as they ever were. And the picturesque new gallery will probably add to rather than detract from the paintableness of the place.

will be awarded at the discretion of its officers, in recognition of high achievement, to miniature painters whose works are in the annual exhibitions.

Works intended for this exhibition will be received, without packing cases, between the hours of 9 A. M. and 5 P. M., on Monday, October 23, 1916, at the Pennsylvania Academy of the Fine Arts, Broad and Cherry streets, Philadelphia.

Minutaries from points outside Philadelphia must be sent, express prepaid, to the Pennsylvania Academy of the Fine Arts, Broad and Cherry streets, on or before Monday, October 23, 1916.

For receiving and unpacking, and for packing and shipping by express, no charges will be made, but the express charges must, in every case, be borne by the exhibitor. No insurance in transit will be carried by the management unless especially arranged for, and then only at the expense of the exhibitor.

Works submitted to the jury and not found available must be called for at the Pennsylvania Academy of the Fine Arts on Friday, November 3, between the hours of 9 A. M. and 5 P. M., or they will be returned at the risk and expense of the owners. Incoming exhibitors whose works are not found available will be notified.

For every work intended for the exhibition an entry card must be received at the Pennsylvania Academy of the Fine Arts on or before Saturday, October 7, and each work, when delivered, must have attached to it the proper label. Additional entry cards may be had on application to the secretary.

**I. BURKE OBT. R. M. R. E. L. CHAMBERLAIN, D. D. FRANK AMCHITZEL III. NON NOV MDCCCLXXIV.**

The group lacks the supporters to the pedestal, but has an added ornament of a wreath of roses from which are suspended the scales of Justice. The wreath is crossed by a spear with a liberty cap and a flaming torch. Another ornamentation takes the form of the two clasped hands of Friendship holding a caduceus.

To insubscribe the name of Richard Chamberlain, who made the service, brings to mind his activities in 1768

in the movement just starting in England for communities to control the parliamentary conduct of their representatives, the success of himself and his friends in securing Edmund Burke's permission to stand for Parliament from Bristol in 1774, his efforts in Burke's behalf, which resulted in Burke's triumphant election, and their long continued political intimacy and friendship, which played such an important part in the lives of both men.

The American name of Richard Chamberlain has added interest in that he was an active and zealous advocate of colonial American, its thought and its people, and a strenuous opponent of the Government's ill-fated American policy. Chamberlain originally was a merchant and ship owner trading with America. His brother-in-law, Charles Lloyd, noted as the cross-country, Charleston, S. C., and while there received in 1765 the appointment to the honorable but unglorious post of collector of stamps for South Carolina. Another brother-in-law, John Lloyd, represented Charleston in the Assembly of South Carolina.

A box of porcelain earth from the region of the Cherokee nation, contained in 1765 by Chamberlain, by Charles Lloyd undoubtedly turned his attention to the possibility of successfully embarking upon the industry of "making Chinese porcelain in England."

His struggles, triumphs and failures, as well as numerous portions of his correspondence with his brother-in-law and leading Whig statesmen on American affairs, are preserved to us in Owen's interesting volume "Two Centuries of Ceramic Art in Bristol" (1878).

Chamberlain was a great admirer as well as friend of Franklin. His most original pieces are oval plaques of unglazed white biscuit porcelain, of great delicacy and beauty, which, as a rule,

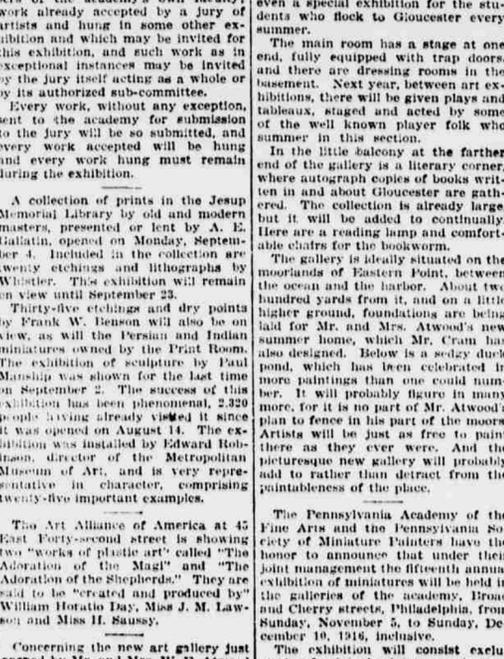
bear coats of arms, surrounded by elaborately modeled wreaths. The largest of these (8 1/2 by 7 1/2 inches) acknowledged to be the property of the first, bear in the center the arms of the British crown, and are surrounded by a wreath of laurel and oak leaves. The inscription on the reverse of the plaques is: "Richard Chamberlain, Esq. 1765-1774. He was the first to introduce the manufacture of porcelain in England. He was the first to introduce the manufacture of porcelain in England. He was the first to introduce the manufacture of porcelain in England."

Chamberlain's artistic career often is the case, is reported in an obituary notice in 1841. He was a portrait painter, and was employed by the Duke of Devonshire to paint the Duke's portrait. He was also a portrait painter, and was employed by the Duke of Devonshire to paint the Duke's portrait. He was also a portrait painter, and was employed by the Duke of Devonshire to paint the Duke's portrait.

The above is but a brief sketch of the interesting story of the life of the famous Bristol potter. The success of his strong American friendship, and his affection for our land, his long and arduous career, and his many contributions to each phase of Bristol pottery, are set forth in the volume now in our museum collection.



"The Geyser," by Albert Bierstadt, N. A. (1830-1902), in the historical exhibit at the Arlington Gallery.



"The Sunlit Valley," by Kruseman Van Elten, N. A. (1829-1904), on exhibition at the Arlington Gallery.

**R. T. A. Halsey**, who is an authority on Americana, has written an interesting account for the *Bulletin* of the cup and saucer in Bristol porcelain which has recently been added to the museum's treasures. He says that

The exhibition will consist exclusively of original miniature paintings, which have not before been publicly shown in Philadelphia.

The society's medal of honor, bronze.

The Art Alliance of America at 45 East Forty-second street is showing two works of plastic art called "The Adoration of the Magi" and "The Adoration of the Shepherds." They are said to be created and produced by William Horatio Day, Miss J. M. Lawson and Miss H. Saussey.

Concerning the new art gallery just opened by Mr. and Mrs. W. E. Atwood at East Gloucester the Boston Transcript writes that one of the most important chapters in the art history of

The summer school of the National Art Club, which will be held at the Arlington Gallery, is now in session. The school is open to all who are interested in art, and is held from September 17 to October 17, 1916. The school is held at the Arlington Gallery, which is a beautiful building situated on the moorlands of Eastern Point. The school is held in the gallery, which is a beautiful building situated on the moorlands of Eastern Point. The school is held in the gallery, which is a beautiful building situated on the moorlands of Eastern Point.