ONCE "STEAM ENGINE IN TROUSERS," NOW A WHOLE RAILROAD

Another Real Romance of Railroading in the Story of Daniel Willard, Who Began as a Track Worker and Climbed the Grade to President of a Great Line.

By JOHN WALKER HARRINGTON

THEY used to say of a certain lean, lank boy up in Vermont that "Dan Willard was a steam en-jine in trousers," which was quite true until he gradually became a whole railroad in those bifurcated habiliments. As a matter of fact, Daniel Willard is the mogul locomotive for all the railroads in times of trouble.

His rise from track laborer to the presidency of the Baltimore and Ohio is as remarkable as that of his twin, Frederick D. Underwood, the outline of whose career of railroad romance was given last week. Their lives are so telescoped that it is hard to keep them separate, for it seemed once that they were the Siamese twins of the transportation world. They parted company after years of close association, because even on the Erie there was not room for two such men at once.

Daniel Willard was born at one of the world's small sidings, the village of North Hartland, county of Windsor, State of Vermont, on January 28, 1861. His father was a farmer, and Daniel Willard grew up amid the stern discipline necessary to wrest a living from the New England soil. Vermont is mostly boulders and granite and such things. Agriculture in the Green Mountain State is more like engineering than tilling. So it happened that the hard drilling of his youth helped to fit Daniel Willard for the years to come.

He attended the district school near his home until he was 16 years old. This was long before the Carnegie Foundation began to tinker with education in Vermont, and although this school may have been at a dead centre as a pedagogic engine it certainly could not stay the progress of such a boy as was Dan Willard.

His quick, incisive mind grasped everything. There is probably not a more logical intellect in the transportation systems of this country than is that of Daniel Willard. In his boyhood he had a natural gift for the true interpretation of figures. His was a straight line cut off thought route.

Having learned all that he could from his schooling near home, he turned over his net earnings of knowledge and soon proceeded to pay dividends, for in his sixteenth and seventeenth years he taught for two terms in the district school in the town of Hartland. Meanwhile, he was making his way through the high school at

Daniel Willard.

Windsor, Vt., making his expenses by his work as a teacher. He was graduated from that institution in June, 1878, and looked about him for wider opportunities.

He realized that in order to wring a living from the too well rock-ribbed land of Vermont all the resources of modern science would have to be invoked. He entered the Massachusetts agricultural school at Amherst that autumn and remained there until the following fall, when he was obliged to leave on account of his eyes, with which he had serious trouble.

Daniel Willard returned to his father's farm at North Hartland and started about his chores as cheerfully as though he had always intended to do them. Then there came to him the missing call of the rail.

Work was slack on the farm, and Daniel Willard gained employment on the Central Railroad of Vermont as a track laborer. He had a lithe and eager heart and a strong back, such as all New England farmers' boys have who do not break under the strain of building stone fences. From the day that he first handled a crowbar or put his fingers over the grips of a handcar, he knew that he had answered the call.

He worked for three months in this way and then, as a locomotive fireman, entered the service of the Connecticut and Passumpsic River Railroad now an integral part of the Boston and Maine. To "Old Passumpsic" is given the honor of having received one of the leaders of the American railroads as its apprentice. From this point the life of Daniel Willard, as the transportation interests knew him best, has its beginning.

He at once applied his thinking equipment to the building of a roadbed for his destiny. He tunnelled through obstacles. It could never be said of Daniel Willard that he followed the paths of the least resistance. He knew instinctively the simple, the direct ways of doing things, and he followed them or made them.

He had a voracious appetite for statistics, and, unlike most men, he was able to digest them. His vision carried him far into the years. He saw that railroading in Vermont, even as farming it had its limitations. His eyes turned to the West. The railroads of the country were coming into being toward the setting sun. Great projects were being carried to completion. Enterprise, speculation, progress, all were in the air.

Mr. Willard had worked himself up to engine driver by the time he was ready to leave the service of the Passumpsic in the fall of 1883, and then he took a job with the Lake Shore and Michigan Southern in the same capacity. He did well in his new post, and settled at Elkhart, Ind., as though he intended to remain.

The following spring came business depression and hundreds of the employees of the road were laid off. He was among those that the "iron hail" hit. Mr. Willard spent all the time he could afford in studying railroad systems and the resources of the country and made a try of new territory.

Whatever his hand found to do he did, after he had carefully analyzed the situation and reached the place where he was sure that there was an opportunity for development. There are probably at this day not many first class engine drivers, such as Mr. Willard was, who would take a job as brakeman, but that is what he did. He was cheerfully grinding away on a construction train at Cameron, Wis., in July of 1884 on the Soo Line, that great artery of the Northwest.

Daniel Willard did not stay a brakeman very long, for he soon got his grip on things of more importance. He went back East in 1885, took unto himself a wife from his native State, Vermont, and returned to the land of opportunity. For fourteen years he was in the service of the Soo. Soon he was lord of a throttle again, then he became conductor, then foreman of the mechanical department, trainmaster, assistant yardmaster, assistant superintendent and finally superintendent.

He might still have been there had there not come into his life Frederick D. Underwood, who had come out of the farms and mines of Wisconsin to high office with the Soo. He at once recognized the abilities of Daniel Willard and helped in his advance. It is seldom that twins meet so late in life, but the two men so often referred to as "Two of a kind" recognized their common ties at once and became true brothers.

Mr. Underwood was the superintendent of the road and had promoted Mr. Willard to be his assistant. They worked together in this way until 1899, when Mr. Underwood was called to be general manager of the Baltimore and Ohio Railroad and a vice-president. Mr. Willard shortly followed him to be the assistant general manager of the Baltimore and Ohio, and helped in the many improvements to which the railroad was submitting under the new direction.

In this position the ability of Daniel Willard had full play. There was plenty of room for his activity. He showed to the full his power of grasping essential facts. His broad experience in many lines came into play. Out of the West come many men of this type who have gone through all phases of their work and can proceed with the precision due to exact knowledge. Underwood and Willard were able to work together with harmony because they had these same qualities in common.

Mr. Underwood in 1900 resigned his position as vice-president and general manager of the Baltimore and Ohio to accept the presidency of the Erie Railroad. There were prophets at the beginning of this century even as there are now, and it was freely predicted that Mr. Willard would not remain long, although for a few weeks he was the successor of Mr. Underwood as general manager of the Baltimore and Ohio. He went to the Erie, as everybody said he would, became assistant to the president of the road in June, 1901, and shortly afterward was chosen as first vice-president and general manager.

Mr. Willard remained with the Erie while the process of bringing order out of chaos was in full swing. His is a temperament which glories in difficulties. He is the natural born apostle of forlorn hopes. His disposition is much like that of a certain Scotch railroad engineer who was brought over to this country by the head of one of the great railroad companies to put a through line over the virgin prairies. The expert from the Grampian Hills call him Norval, if you like—took a good view of the waving grasses on the level plain.

"I kinna bide," said he. "Why was I bricht?"

"Why, what's the matter?" asked the president. "This ought to be a good proposition."

"Hoot, mon," was the sad response. "Where could you put the tunnels?"

It was evident that two such master minds as Underwood and Willard were not needed for one railroad after they had been working together for a year or so. This is the true inwardness of the parting, simply that there were no more tunnels needed.

Leaving the Erie in January, 1904, Mr. Willard went to the Chicago, Burlington and Quincy Railroad as second vice-president, a position which, to the astonishment of his intimates, he kept for six years. Part of the time, just to keep his hand in, he was president of the Colorado and Midland Railway. As an official of the Chicago, Burlington and Quincy he was out of his element. He was like that sea lawyer of a sailor who complained bitterly of the tender meat which was given to the crew of an ocean liner. There was no "chaw" in his fare. Here was a beautifully run railroad which had everything that it ought to have and had no complications.

For a year or so it was only too evident that Daniel Willard was growing restless. He seemed to resent being with any concern which was in such good shape that he could have leisure to partake of the joys of latest civilization.

Often this second Daniel was called to judgment in railroad disputes. It seemed to rest his mind. He was often consulted by operating officials about obstacles. When there were apparently hopeless knots the formula, "Ask Dan Willard," became automatic.

The turn in his destiny came in 1910, when Mr. Willard accepted the presidency of the Baltimore and Ohio Railroad, with indeed plenty of problems to keep him busy. He was the overlord then of 4,500 miles of track, of a great system which had had its labors and had slumped at times. Any one who ever travelled over the Baltimore and Ohio a couple of decades ago realizes that it was then the road of the rough. Sleeping on that railroad was like catching naps in occasional hills in a storm.

With characteristic energy Daniel Willard, as soon as he had accepted the call, went joyfully to work with his coat off and his sleeves rolled up. There were real lions in his den there, not the kind which disappeared on sight when the good pilgrim came, as the late Mr. Bunyan tells. They growled some and the new head made them behave. He undid complications, commercial, financial and mechanical, which impeded the road in carrying the fruits of the land to tidewater.

There is something Napoleonic in this faculty of Daniel Willard. Wherever he goes, his keen sight is directed, X-ray like, on things far below the surface.

He found expansion for his faculties as champion when, in 1910, he was elected the president of the American Railway Association, a position which he held for two years. Mr. Willard was selected two years later as the representative of the Eastern railroads on the board of arbitration in the controversy between the fifty-two lines and their engine drivers. He was chosen by the same roads the following year as the chairman of the president's committee having charge of the so-called 5 per cent. rate case. The railroads declared that they were not getting a square deal, that owing to the increase in the cost of supplies and equipment and the rise in wages they were paying more for operation than they were taking in from their freight charges. It is an easy thing to say all this with suitable and righteous indignation, but it took a man of the knowledge and the reasoning power of Daniel Willard to convince the Interstate Commerce Board that it was true. As a result of the presentation of the case the commission granted concessions. The roads did not get as much as they wanted, but the board decided, at least, that they were receiving less for carrying freight than the best interests of the transportation systems and the public required.

It may be said that now that he has many problems to tackle, either those of his own road or those of others, Daniel Willard is a happy man. He keeps in good trim mentally and down to holding weight physically. He vibrates continuously between his office in Baltimore and the one reserved for the president in the headquarters of the Baltimore and Ohio at 2 Wall street. In the financial district of New York. When this mogul glides into New York at top speed the track is specially cleared.

He is always accompanied by a leader in the person of his secretary. Wherever he goes Daniel Willard carries an office with him, and not in his hat. The secretary has at hand one of those portable typewriter machines such as war correspondents have, and is busy on his journeys from the Eastern to the Southern front. Mr. Willard dictates much correspondence on the train. Two or three minutes after he arrives in New York there appear two colored men with enormous bags jammed with statistical matter and papers. He is himself a walking railroad manual. The files and the pamphlets are addenda of a peripatetic encyclopedia.

Ask Mr. Willard anything and he will probably tell you all about it offhand. If not he can put his hand on what he wants without hesitation. He has a wonderful command of the sources of information. A reporter, for instance, will go to him with some story of the falling off of business or a change of policy.

"Mr. Rausch," is the Willard formula, turning to his secretary, "let me have file so and so and bring the table of railroad earnings. Now then look at this row of figures and explain that."

"Then you deny it?" asks the inquirer.

"Deny it?" asks Mr. Willard. "Deny what? The facts are there. So are the figures. You deny it yourself?"

He deals with every question on the basis of verity. His counsel in the recent troubles between the railroads and their employees, which finally resulted in the passage of the eight hour law, was invaluable to the transportation end of the argument.

Mr. Willard will talk freely to newspaper men about everything and everybody but himself. He believes in getting the truth before the public. He has frequently appeared as the champion of the railroads in public addresses and has delivered addresses before the universities and schools which have attracted wide attention from experts in economics and kindred faculties. He received the degree of doctor of laws in 1911 from the University of Maryland and the same year a similar honor was conferred upon him by Dartmouth College. He is also a trustee of Johns Hopkins University, in Baltimore.

Let the academic hoodle come and come as they will, Daniel Willard remains principally railroad man, a plan of what boundless energy and directed ambition can do in American industry. And he is always in his shirt sleeves—ready to go to it.

NEWS AND COMMENT IN THE WORLD OF ART

THE important national collection of French paintings from the Museum of the Luxembourg have been withdrawn from exhibition at the Carnegie Gallery in Pittsburg. These paintings were selected by M. Leonce Benedite, the director of the Luxembourg gallery, for the Panama-Pacific International Exposition and were brought from San Francisco to Pittsburg by the director of the department of fine arts of Carnegie Institute. The collection has been shown in the galleries of the Carnegie Institute for the past five months and has been of unusual interest to the people of Pittsburg and to art lovers from other cities. This has been proved by the large attendance in the gallery during the period of the exhibition and by the number of visitors who have come to Pittsburg, attracted by the opportunity, never before afforded, of seeing this national French collection.

The pictures were brought to Pittsburg under a contract with the French Government and were to have remained here after the period of the exhibition until it was the pleasure of the French Government to have them returned to France. Since the paintings have been on exhibition here, however, several other cities have wished to secure them and negotiations are now in progress looking to the exhibition of the paintings at the close of their exhibition in Pittsburg at the Albright Art Gallery in Buffalo and later at the Art Institute of Chicago.

The Boston Museum of Fine Arts has recently acquired a marble head of a goddess which L. D. C. in the bulletin of the institution says is of heroic size from a statue of one of the Greek divinities, the prototype of which must have been executed between the years 460 and 450 B. C. This date, which marks the boundary between the "transitional period" of Greek sculpture and the Periclean age, is indicated by the combination in the work of some archaic severity with much of the ideal grandeur of style which is associated with the art of Pheidias.

The conception of the fifth century sculptor is here preserved for us, not directly, but at second hand, through the medium of a copyist of the Graeco-Roman period, perhaps of the first or second century A. D. This is of course true of nearly all the ancient statues which fill the great museums of Europe—and especially true of works of the fifth century—as can be illustrated on a small scale by the collection of marbles in this museum. The later age of Praxiteles and Skopas is represented here by a number of originals of high quality, notably the Thayer and Bartlett heads and the colossal head of a youth described in a recent number of the *Bulletin*. Our collection also includes several original works of the fifth century—the three sided relief, two or three grave monuments and two small but precious heads. But the statues in the round by the great masters are necessarily represented only by late copies. Such reproductions vary widely in their fidelity to the lost original, and the majority of them are of inferior artistic merit. The examples which have been included in the museum collection are comparatively few in number, but nearly all are of especial interest for one or another reason. The newly acquired head must be ranked with the best as regards the quality of execution, while from the point of view of the type represented it is the most important of all.

The material is white marble of fine grain. Except for the loss of the tip of the nose and some corrosion of the surface, which has impaired the modelling of the left cheek and the upper lip, the preservation is excellent. The head was worked separately for insertion in a draped statue. This is proved by the cutting of the under surface and by the traces of a garment visible on both shoulders. As is shown by the most complete existing replica, that in the Conservatori Palace in Rome, the figure was heavily draped in chiton and himation, and stood with the weight on the left leg, the head being turned slightly to its left. It seems probable that the original, like most statues of the fifth century, was of bronze. This is suggested especially by the treatment of the hair, which has been adapted by the copyist to the technique of marble in a manner which is not altogether pleasing when the head is viewed from near by. But, seen from some distance, as was the case when the statue was erected on its pedestal, the elaborately carved curls form a very effective setting for the face.

The features are modelled in the simple, almost schematic, style characteristic of the period. The forehead is low and flat, the eyebrows rendered as sharp lines which are continued down the ridge of the nose. The eyes are large, set too nearly in a plane with the brow and with the lids heavily accentuated. The cheeks are full and round and the chin very heavy. The mouth, with its protruding lower lip, has an individual character and a certain severity of expression which is peculiar to transitional heads, and seems almost like a reaction from the "archaic smile" of the preceding period. Compared with the Conservatori replica the head reproduces less faithfully the bronze technique of the original—especially in the working of the hair and eyes; yet the whole is executed, not in the hard, mechanical manner of so many Roman copies, but with a delicacy in the modelling of the planes which is suggestive of warmth and color.

If this head stood alone one would be inclined to designate it as Apollo. For the face has a very masculine character, and this god was regularly portrayed with long hair, often worn in a distinctively feminine fashion. As it is, the work affords another illustration of the well known fact that the sexes were less sharply differentiated in early than in later Greek art. The name of the goddess remains uncertain, though the youthful, rather than matronly, type has suggested that the statue represented Persephone.

The problem of the school and sculptor to whom the work should be assigned can only be briefly touched upon here. The usually heavy proportions of the lower part of the face are found occasionally in Attic works of the transitional age, and it has been proposed to attribute the statue to Calamis, one of the foremost sculptors of the period. Certain features suggest also that it may have been an early work of Pheidias. The closest parallel to the hardness is furnished by the head of Demeter on the famous Eleusinian relief, which is acknowledged to be of Pheidian style. The wavy strands along the forehead recall the heavy, snaky tresses seen on numerous Pheidian female heads. The full cheek and rounded lower jaw are another Pheidian characteristic, illustrated by various heads of Athena which have been connected with him. Above all, the copyist has succeeded in conveying something of the superhuman quality which, according to the verdict of antiquity, Pheidias more than any of his contemporaries was able to impart to his conceptions of the gods.

No recent exhibition has aroused more artistic interest than that of the works of contemporary sculpture at the Albright Art Gallery in Buffalo, which will close on Monday. Cornelia Sage, who arranged the exhibition, has added some appreciations of the work of the exhibiters to her account in the *Academy Notes*, including a notice of an epic figure, "An Outcast," compelling by its earnestness and the tragedy of its motive idea, and handled with firmness, assurance and a perfect sense of volume and sculptural mass values. It is exhibited by Attilio Piccirilli, the artist who designed the Maine Memorial in New York city. The appeal of "An Outcast" is too direct to need any illumination. His frank vigness and physical power are suggestive and so desperate, are Rodinesque. But though the work is influenced by that master's school and thought, it is by no means a copy of his method. The dejected and desolate Outcast, so huge and so tragic, is in sharp contrast with the quaint and fanciful "Pan's Torch," by the same hand.

James Earl Fraser, pupil of Falguière in Paris, is represented in the present collection by thirteen fine examples of his work. The bas relief called "Flora and Sonny Whitney," showing the children of Mrs. Harry Payne Whitney, is one of Mr. Fraser's masterpieces. In this work the figures are not merely laid against the background; they seemingly grow out of it, forming a design of delicately different planes of elevation, of subtle tones of gray between extremes of light and dark. The work is a charming expression of the two children, admirable in composition and style. Other works by Mr. Fraser are "Melisande," "Study: End of the Trail," "Portrait Bust," "S. Whitney," "Portrait Study," "Bust of J. E. C.," "Portrait of J. S.," "France of Medals," "Theodore Roosevelt," "Saint Gaudens Medal: Obverse" (lent by George P. Sawyer, Esq.), "Saint Gaudens Medal: Reverse" (lent by Mrs. John J. Albright).

Frederick MacMonnies is represented in this exhibition by two important works. His "Pan of Rohallion," which was exhibited at the Panama-Pacific International Exposition, is a superb piece of imaginative sculpture, and his "Running Puma," the other object in the exhibition, is remarkable for the free, easy movement of the body. Both figures have the charm of living lines which is a distinguishing characteristic of the work of MacMonnies, as much as the actual beauty of the modelling. Frederick MacMonnies was a pupil of Saint Gaudens and had the privilege of working under this great master at the time of his greatest productions. Later he studied in the studio of Falguière, where he took the Prix d'Atelier, which ranks next to the Prix de Rome.

It is regretted that space does not allow the description of the large number of notable objects but it is felt that the many reproductions here shown will give a great understanding of the charm of the masterpieces in the present exhibition of sculpture at the Albright Art Gallery.

The works by the Buffalo artists who are represented in the collection were submitted to the New York jury and are as follows:

"The Mother of Men," by Herbert M. Dowey.

"The Incense Burner" and "The Broken Wing," by Anna Glenny.

"Mass and Relief," by Ellen Portis Watson; by Mrs. Charles W. Goodyear, Jr.

"Portrait Bust: Miss L." and "Sun Worshipper," by Thomas Jones.

"The Bee Queen," "The Little Dancer" and "Portrait Statuette," by Elizabeth MacKinstry.

"Panthea," "Figure" and "The Watcher," by Louisa Hayes.

"Stone Bull," "Boyhood," "Horse and Man Drinking," "Hound," "Study for Centaur," "Lion Cub," "Scratching Dog," "Calf and Colt," "Dog Andirons" and a "Fountain," by Charles Ramsey. The "Fountain," by Charles Cary Ramsey, owned by Mrs. E. H. Harriman, is especially fine.

In view of the present plan of the architects as to the use of pictures as a means of domestic decoration, the use of antiques in some one way takes on new interest. Just how the best use of this kind of ornamentation may be made Amelia Throwin tells in the current number of *Arts and Decoration*s by saying that:

"It is a comparatively simple task to achieve unity in an interior when we have a fresh start, bringing to it just the things which the structure of the house and its uses require; but when we have to assemble antique pieces which have been torn from their original environments the problem is more complex.

"There is a masterly quality in antiques which makes them difficult to assimilate in modern houses. They dominate a room by reason of their superior attractiveness. Our eyes are drawn to them, not only because they have the mellowness which age alone can give and we like their romantic associations, but also because as expressions of the crystallized social feelings of the past, they have great decorative value. They are often beautiful, usually virile, and they are different from our own artistic aspirations. For example, we have furniture that contrates in consonance with the art of the high period of the Italian Renaissance. A carved chest of the time set down in the more formalized surroundings of our day assumes an importance, decoratively, than it did not possess when every other piece of furniture and often the walls and the ceiling of the room as well were made equally rich in color and texture.

"The secret of decoration lies in the use of rest spaces. We may have the actual space of distance, as when a few fine things are used in a large room; or the simulated space of neutral background; or the effect of rest which plain colors and unornamented surfaces give. These rest spaces form the more subordinated part of the interior.

"The structural feeling is preserved when we can incorporate into the wall, thus making them an integral part of it. Wall fountains and bits of carved woodwork should have the same treatment. Panelling which originally went to the ceiling, where it was finished by a cornice, may be used in a higher studded room as far up as it will go, leaving the plastered wall above. Fitness is always a norm, and in the matter of structure it is a fundamental truth. Things should be what they seem to be and be employed as far as possible in the [illegible] of the structural [illegible] surroundings [illegible] with the structure.

"[illegible] are [illegible] but [illegible] the object [illegible] the artistic expression from [illegible] for which they [illegible] and [illegible] We see a word which [illegible] some very definite association. If we do this, the word is [illegible] fresh and new, and for some interesting [illegible] have become a consolation [illegible] W[illegible] decorations [illegible] have [illegible] as a [illegible] of the revolution [illegible] the democracy. A [illegible] hour or [illegible] [illegible] promised [illegible] [illegible] not [illegible] [illegible] are for [illegible] [illegible] [illegible]