IN THE REALM OF LITERATURE AND ART.

CHARACTERS AND EVENTS OF ROMAN HISTORY FROM CAESAR TO NERO; the Lowell Lectures of 1908. By Guglielmo Ferrero, Litt. D., author of "The Greatness and Decline of Rome," etc. Translated by Frances Lance Ferrero. New York: G. P. Putnam's Sons. Washington: Woodward & Lothrop.

MODERN investigation is throwing such continuous light on ancient conditions that many students will doubtless take Dr. Ferrero's word for it that Rome, from Caesar to Nero, was not so corrupt as history has made us believe. By personal study of the ground and from a careful review of authoritative manuscripts, maps and coins, he has deduced that Rome, even in her time of greatest splendor, was poor in comparison with the modern world. Artificial lights were crude, wines were few and tobacco unknown. The banquets which have served the world as examples of gluttonous license were, by decree of Augustus, limited from $10 to $50—the sliding scale depending on the importance of the feast. The moral life of Rome would shine if contrasted with nations that have condemned it, and the women of that day would "cut but a poor figure for elegant ostentation in comparison with modern dames of fashion." What we consider progress the Latin writers, notably Livy and Horace, called "corruption," and the author cites instances to show that there were chroniclers in old Rome who knew the value of sensational stories for political uses, and that history in perpetuating them has handed down many false impressions. The "storiettes" of Caesar's gallantry were recounted and spread abroad to demonstrate his inability to lead the Roman armies, and the romance of Antony and Cleopatra was created to show "how dangerous it may be to leave to women the government of public affairs or follow their counsel in political business." Dr. Ferrero, with what seems to the reader to be uncontrovertible evidence, proves that Antony wanted Egypt and married Cleopatra for political reasons. She, in turn, "had thought to snatch from Rome the oriental empire by the arm of Antony." And when Antony "succumbed in the famous war not because mad with love he abandoned his command in the midst of battle, but because his armies revolted when they understood what he had not dared to tell them openly," the victorious party originated the romance to magnify the victory of Augustus, and Horace immortalized it in verse.

"The Development of Gaul" makes a chapter of exciting interest, and in another devoted to Nero the author, after careful study of his subject, doubts that the emperor ordered Rome to be burned. He considers the accusation absurd and backs it with substantial reasons. Nero had murdered his mother and robbed his subjects, but "he was not a fool to the point of provoking the wrath of the whole people for so light a motive, especially after Agrippina's death." Knowing his responsibility for many actual crimes and finding himself accused of an imaginary one, the emperor freed himself of suspicion by placing the blame "on a small religious sect whose name most people then learned of for the first time, the Christians." These innocent people were put to death to appease the populace, and the author considers that St. Paul, who had come to Rome to teach men to love and help each other, may have been one of the victims of this persecution. In summing up these two men, Nero the emperor and Paul of Tarsus, Dr. Ferrero says: "Nero and St. Paul, the man that wished to enjoy all and the man that suffered all, are in their time two extreme antitheses; with the passing of centuries they become two collaborators. Both disappeared, cut off by the violent current of their epoch; centuries went by; the name of the emperor grew infamous, while that of the tent-maker radiated glory."

THE THIRD CIRCLE. By Frank Norris, author of "The Pit," etc. Introduction by Will Irwin. New York: John Lane Company.

When Frank Norris died a few years ago, shortly after he had completed the second volume of his projected trilogy of the wheat, he was rated as the most promising of American fiction writers. He had just come into his full power as a dramatic story teller. He left little of finished work, his longer stories having been about one half dozen in number. But he had, nevertheless, been a prolific producer in the early days in San Francisco, where he served his literary apprenticeship on the Wave, an ephemeral publication. Will Irwin, who writes the introduction to this present collection of short stories and fragments, and to whose enterprise is due the publication, tells how Norris was appreciated by Cosgrave, "owner, editor and burden bearer of the Wave," who was more an artist than a man of business. He immensely appreciated Norris, who was given a free hand to write whatever he thought for the day or whatever he had seen. His productions were often mere outlines, sketches and silhouettes. Again there were finished stories in perfect literary form, all of them virile and dramatic.

These sixteen tales are distinctly the product of a writer for men. The love theme enters only incidentally and but slightly into the narratives. Norris was an impressionist to whom a crime offered as convincing a theme as a romance. A subtle vein of humor runs through the pages, displaying itself most broadly in "The Dis-Associated Charities," but in the main the stories have a grim realism that is sometimes close to the sensational. These tales will be liked by all who appreciated Norris' literary art.

MARRIAGE A LA MODE. By Mrs. Humphry Ward. Illustrated. New York: Doubleday, Page & Co. Washington: Woodward & Lothrop.

Mrs. Ward's chief purpose in this novel of matrimonial problems seems to have been to cast aspersion upon the American system of marriage and divorce, a system which many Americans have unreservedly criticised themselves. But it is hardly a typical case which she presents, certainly not more illustrative of the American system than of the English conditions, save as the greater facility with which divorce is accomplished in this country than in England is set forth. Constantly Mrs. Ward is rather obviously striking the note of contrast between the two countries and the two peoples. She is unable to successfully detach herself from the English point of view, with the result that the narrative suffers in convincing qualities. As a story it makes no particular appeal to the novel reader, and the characters run a dull range from vapidity to utter unlikableness. "Marriage a la Mode" is hardly worthy of Mrs. Ward, who has done far more attractive work.

THE LADY WITHOUT JEWELS. By Arthur Goodrich, author of "The Balance of Power," etc. Illustrated. New York: D. Appleton & Co.

The reader opening this book for the first time is apt to be attracted by the exceedingly well drawn frontispiece, which depicts a good-looking young man saying to a pretty girl on shipboard, "I should like very much to know you, if you'll let me." Such an exhibition of frankness bespeaks an entertaining character, and Mr. Thomas Duncan, traveling under the alias of his middle name, Van Alstyne, is not disappointing. It is true that his enterprises run into the lines of farce comedy, and some of the proceedings are of an exceedingly doubtful probability. But taken all in all, one cannot take issue with a story which is so frankly and delightfully a means of entertainment. There is a comic-opera assortment of characters, and one almost hears the strains of jingling music with the opening of each chapter.

FIFTY YEARS OF DARWINISM; Modern Aspects of Evolution; Centennial Addresses in Honor of Charles Darwin before the American Association for the Advancement of Science, Baltimore, Friday, January 1, 1909. New York: Henry Holt & Co. Washington: Lowdermilk.

On the 1st of January last, at the meeting of the American Association for the Advancement of Science, held at Baltimore, the semi-centennial of the publication of Darwin's epoch-making "Origin of Species" was celebrated by the delivery of eleven addresses by some of the foremost men of events in the western world. These addresses have been gathered into a volume, which constitutes a centennial souvenir. The addresses were delivered as follows:

Introduction, by T. C. Chamberlain, University of Chicago; "Fifty Years in Darwinism," by Edward B. Poulton, Oxford University; "The Theory of Natural Selection From the Standpoint of Botany," by John M. Coulter, University of Chicago; "Isolation as a Factor in Organic Evolution," by David Starr Jordan, Stanford University; "The Cell in Relation to Heredity and Evolution," by Edmund B. Wilson, Columbia University; "The Direct Influence of Environment," by D. T. MacDougal, Carnegie Institution of Washington; "The Behavior of Unit Characters in Heredity," by W. E. Castle, Harvard University; "Mutilation," by Charles B. Davenport, Carnegie Institution of Washington; "Adaptation," by Carl H. Eigenmann, Indiana University; "Darwin and Paleontology," by Henry Fairfield Osborn, Columbia University and American Museum of Natural History; "Evolution and Psychology," by G. Stanley Hall, Clark University.

SIENA; the Story of a Medieval Commune. By Ferdinand Schevill. Illustrated. New York: Charles Scribner's Sons. Washington; Brentano's.

The history of Siena as a political entity is of particular interest to all students of medieval affairs. Mr. Schevill has not written, he declares, a political history of Siena. He has concentrated chiefly upon the larger problem of its civilization, starting with the simple feature that this southern Tuscan town, erected for its comfort and delight in the period of its freedom "a diversified, engaging and wholly distinctive house of life." He determined to illuminate this attractive edifice from as large a number of angles as possible. His method of examination has been to isolate for treatment the notables, clergy, the merchants and other classes of the commonwealth, and to follow separately the developments of public and private life and to review the achievements of the various arts. He holds that the achievements of Sienese civilization are nothing to the successive emanations of the town personality, more real than the surviving monuments of brick and stone. It is his task to portray this personality, and in the pursuit of this enterprise he has written a volume of great interest and value. The publishers have enriched the work with numerous appropriate illustrations showing significant aspects of Siena and reproductions of its architectural and artistic treasures.

WHEN RAILROADS WERE NEW. By Charles Frederick Carter. With introductory note by Logan G. McPherson. Illustrated. New York: Henry Holt & Co.

In these days of great railroad combinations and the rapid extension of lines it is important to glance back over the field of early endeavor in the perfecting of means of transportation. It is difficult to bear in mind the stages of the evolution of our railroad lines. Few people now living remember the old "John Bull" locomotive, built in 1836, while the earlier types, such as the "Old Ironsides," first of the Baldwin locomotives, and the original Winans' "Camelback," virtually become mere matters of record. Mr. Carter's work reviews these matters in a volume which describes not merely the physical conditions of the past and the changes that have taken place in American railroad equipments, but sets forth also some of the business troubles through which the American railroad corporations have passed. It is, in fact, a fascinating work of history, which will be instructive to all who read it.

A LITTLE MARYLAND GARDEN. By Helen Ashe Hays. Illustrated. New York: G. P. Putnam's Sons. Washington: Woodward & Lothrop.

The phrase, "A Maryland Garden," means much to any one who has passed through that state during spring and summer and viewed the glorious effects produced by those who devote themselves to the cultivation of the soil for artistic effects. The author has told in simple, earnest manner the story of her own little garden, with many practical suggestions for the guidance of all who desire to engage in such a delightful work. She possesses the quiet humor which is characteristic of garden lovers, and her pages are full of the spirit of the soil. Eight full color plates add greatly to the richness and attractiveness of the volume.

HANDBOOK OF ALASKA; Its Resources, Products and Attractions. By Major General A. W. Greely, U. S. A. Illustrated. New York: Charles Scribner's Sons. Washington: Woodward & Lothrop.

At Seattle, Wash., is at present being held an exposition in celebration of the acquisition of Alaska by the United States and in exhibition of the rich resources of the northwestern corner of this country. Forty years have passed since Seward's enterprise and foresight admitted the Alaskan territory to the American national domain, but it has only been within the past few years that the value of this area to the United States has been fully demonstrated. Gen. Greely's volume is an exceptionally clear and instructive statement of the riches and possibility of Alaska, prepared with the special reference to the fact that the Seattle exposition is attracting attention to the distant northwest. The author addresses himself both to the student and the man of action, the prospective investor and the traveler. He offers a well arranged mass of statistics, tells the history of Alaska's development and describes the present industrial, political and social conditions in the territory. He follows topical methods as best suited to describe so extensive a region of greatly varied conditions. For technical matters Gen. Greely relies upon special investigators and experts, but he supplements the materials he draws from these sources with his own extended experience. He has twice exercised supreme military command over Alaska, while under his control and supervision was built the Alaska military telegraph system. Having visited Alaska six times, he has acquired an acquaintance with the region amply justifying his offering of this important volume, which is replete with appropriate illustrations.

OUR INSECT FRIENDS AND ENEMIES; The Relation of Insects to Man, to Other Animals, to One Another, and to Plants; With a Chapter on The War Against Insects. By John B. Smith, Sc.D. Professor of Entomology in Rutgers College, etc. Philadelphia: J. B. Lippincott Company.

Great discoveries have been made in the past few years in the study of the insects with reference to their bearing upon the life of man. The entomologists have opened a new world to the farmer and to the sanitarians, and have revolutionized the agricultural hygenic methods. The discovery that the mosquito bears the germ of yellow fever and malaria and that the house fly is a dangerous disseminator of typhoid and other diseases is perhaps the most widely known, but there are many other facts with reference to the insect life as it affects the human economy that are not understood generally. In this volume Dr. Smith treats in a simple, scientific manner of all the insects which have connection with the animal kingdom, describing them topically with reference to their various relationships. His volume is a condensation of many works, also a presentation of matters resulting from his own researches. His classification of his material is admirable and leads to a clear understanding of the need of systematic work against the insect pests.

KIPLING STORIES AND POEMS EVERY CHILD SHOULD KNOW. From Rudyard Kipling. Edited by Mary E. Burt and W. T. Chapin, Ph.D. (Princeton). Illustrated. New York: Doubleday, Page & Co. Washington: Woodward & Lothrop.

This latest Kipling book is a collection of the best of this author's writings appealing to the juvenile readers. It belongs to the "Every-Child-Should-Know" series published by Doubleday, Page & Co. The selections include bits from "Just So Stories," "The Jungle Book," "Departmental Ditties" and "Barrack Room Ballads," "The Seven Seas," "Under the Deodars," "The Five Nations," "The Day's Work," "Many Inventions," "Captains Courageous" and "The Naulahka." Such familiar favorites as bits of "Mowgli," "How the Rhinoceros Got His Skin," "Wee Willie Winkie," of course, find a place in the pages. The black and white illustrations of Charles Livingston Bull are helpful to the juvenile reader, but the artistic triumph of the volume is a pair of pictures in color by J. M. Gleeson occupying the front and back inside covers. Charles Eliot Norton, ex-president of Harvard University, contributes a brief biographical sketch of Kipling.

FROM CAIRO TO THE CATARACT. By Blanche Mabury Carson. Illustrated. Boston: L. C. Page & Co.

Egyptian travel has increased greatly in the late years until there is a demand for trustworthy descriptive matter for the guidance of the tourists. This is an excellent compilation of historical facts and presentation of the personal experience of one who writes clearly and intelligently. The Egyptian atmosphere is well reproduced, while the volume is made exceptionally valuable and attractive by means of nearly half a hundred artistically reproduced photographs of scenes in the land of the sphinx.

BOOKS RECEIVED.

LOVE LETTERS OF FAMOUS POETS AND NOVELISTS. Selected by Lionel Strachey and Prefaced with Descriptive Sketches by Walter Littlefield. New York: The John McBride Company.

DECK AND FIELD; Addresses Before the United States Naval War College and on Commemorative Occasions. By Frank Warren Hackett. Washington: W. H. Lowdermilk & Co.

THE QUIRT AND THE SPUR; Vanishing Shadows of the Texas Frontier. By Edgar Rye. Chicago: W. B. Conkey Company.

THE FATE OF ICIODORUM; Being the Story of a City Made Rich by Taxation. By David Starr Jordan, President of Leland Stanford Junior University. New York: Henry Holt & Co.

TEMPERED STEEL; A Romance. By Herbert S. Mallory. New York: R. G. Fenno & Co. Washington: Woodward & Lothrop.

THE SHOW GIRL. By Max Pemberton, author of "The Garden of Swords," etc. Philadelphia: The John C. Winston Company.

THE SPHINX AND THE MUMMY; A Book of Limericks. By Carol Vox. Illustrated. New York: H. M. Caldwell Company.

CURRENT NEWS AND NOTES OF ART AND ARTISTS.

ONE of the delegates to the convention of the American Federation of Arts, held in this city in May, was Mr. Charles Noel Flagg of Hartford, who, since returning to his home, has sent the writer, by request, an extremely interesting account of the work of the Connecticut state commission of sculpture, of which for many years he has been a member. This commission, which is probably the oldest of its kind in the country, was created by an act of legislature in 1886, primarily with the object of safeguarding the merit of the sculpture with which it was proposed to adorn the exterior of the state capitol, then but recently completed. At that time, as Mr. Flagg has very truly said, the trend for better art in America was in its infancy, and consequently the first sculptural work secured for the capitol and grounds was, with exceptions, of an indifferent sort. After a few years passed, however, a clash came between the legislators and the commissioners, which, being amicably terminated, marked the beginning of a new era in the work of the latter. About the time that the trouble began Mr. Paul Wayland Bartlett was asked for advice concerning the sculptural treatment of the north front of the capitol, which was then under consideration. Mr. Bartlett, who a year ago was awarded the commission for the pediment on the Senate wing of the United States Capitol, was at that time residing in Paris, but responded promptly, and wisely counseled that before separate works be taken up a scheme for the whole be secured from a single sculptor, offering at the same time to make such a design himself, which he did, refusing to accept remuneration. In the corridor of the capitol at Hartford a cast of the model prepared by Mr. Bartlett is now on exhibition, and in accordance therewith the majority of the sculpture on the north end of the building has been executed. Mr. Bartlett has modeled some of the sculpture himself, but not all. Two of the five tympana are his, as are also two of the statues. Richard E. Brooks, Herbert Adams and Harmon A. MacNeil have also been accorded commissions. The idea is to carve on the facades of this building, as it were, the history of the state, picturing historical events in bas-relief, and memorializing the men who have rendered signal service, or attained great distinction, by portrait statues, which shall at the same time be notable works of art. Here is indeed monument-building of a sane order, and an example of intelligent patronage of the fine arts, as well as of the profit accruing through the acceptance of expert advice.

"Whether or not the state legislature holds the commission of sculpture in higher esteem as its work progresses, I do not know," Mr. Flagg has said, "but I do know that when the state is requested to contribute money for sculptural memorials of one kind or another it has become the custom to include in such requests a provision that the designs shall be approved by the sculpture commission and, on the other hand, that the state in granting money for such purposes has lately made the grant conditional upon such approval. In this way, happily, the commission is becoming more and more a safeguard against bad public art, and, so long as it exists as a body free of political or any other influence, there will be in Connecticut a cessation of further promotion of outrages against common sense and taste through the erection of hideous soldiers' monuments and the like, which have been practiced and permitted, often greedily, ignorantly and innocently, under the cover of the title of 'works of art.'"

That the results attained by this commission and the example set by Connecticut have not been totally unheeded is testified, in part, by the recent introduction into the legislature of New York of a bill authorizing the establishment of a somewhat similar commission to pass upon the merit of public works of art acquired by that state.

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BECAUSE of the enthusiastic praise accorded it in New York, much was expected of Mr. George Luks' portrait of Senator Root, painted for the Department of State, where, in the Secretary's office, it is now to be seen. Perhaps for this reason it is disappointing, for, without doubt, very much depends upon the avenue of approach. As a technical performance this portrait is unquestionably clever—the artist has handled his pigment in a manner calculated to fill all those who have struggled against its limitations with envy and admiration. All unnecessary details are eliminated and only essential facts are presented—the color is good, the draftsmanship impeccable. It is daring and audacious, but, in my opinion, it is not a portrait. Senator Root's features are not rough, even the planes of his face are not angular, his countenance is not deeply furrowed, nor is his expression habitually severe, and it is thus that Mr. Luks has pictured him. The question of likeness may be secondary to that of art, but it is worthy of consideration, especially when a painting is, as in this instance, required as an historical document. Undoubtedly it was a temptation to emphasize the band of silver that defines the hair where it touches the forehead, but to give it the importance of pronounced eccentricity, to focus interest primarily upon it, was to emphasize it in undue proportion. And, furthermore, the portrait is lacking in vitality, save in the brush work. To be sure, it is infinitely preferable, if one must make a choice, to the commonplace, photographic commercial portrait, which the government has too frequently acquired, but it is far below the standard of the best portraits to be seen in current exhibitions, and this it should not be.

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ANNOUNCEMENT was made this week of the board of directors of the American Federation of Arts, the appointment of which was left to a committee composed of the president, Charles L. Hutchinson of Chicago; the vice presidents, Herbert Adams, sculptor; John W. Alexander, painter, and Ralph Adams Cram, architect, and the secretary, F. D. Millet. It is as follows: Holker Abbott, president of the Copley Society of Boston; Edward T. Hartman, secretary of the Massachusetts Civic League; C. Grant LaFarge, Architectural League of New York; Elmer E. Garnsey, National Society of Mural Painters; Florence N. Levy, chairman, Art League, Public Education Society, New York; John H. Converse, president of the Fairmount Park Association and vice president of the Pennsylvania Academy of the Fine Arts; Josias Pennington, Municipal Art Society of Baltimore; Glenn Brown, secretary American Institute of Architects; Hennen Jennings, vice president of the National Society of the Fine Arts; A. J. Parsons, regent, National Academy of Art; Charles P. Taft, vice president of the Cincinnati Museum Association; Halsey C. Ives, director, St. Louis Museum of Fine Arts; Mrs. John Clark Glenny, president of the Buffalo Society of Artists; Mrs. John B. Sherwood, past chairman of the art committee, General Federation of Women's Clubs; Mary R. Newport, State Art Society of Minnesota; Frank C. Baldwin of Detroit, president of the Architectural League of America; Henry Read, chairman of the art commission of the city and county of Denver, Col.; William Woodward, Tulane University of Louisiana, and John Galen Howard, president of the California Society of Beaux Arts Architects.

It is possible, of course, that some of those appointed may not be able to serve, but already favorable responses have come from a number. The object was to have all sections of the country represented and at the same time to secure those whose active interest and wise counsel could be counted upon confidently. The federation has been in existence only a little over a month, but it is meeting in all quarters with hearty co-operation and promises to become a strong and serviceable organization, promoting the cultivation of beauty both by individuals and communities. The headquarters of the federation are in this city, at 1741 New York avenue, and the annual conventions will be held here, both of which are facts worthy of note, being further conducive to the advancement of Washington as an art center.

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BALTIMORE, it is reported, is planning to hold a great exhibition of paintings next winter similar to the exhibition of sculpture set forth a year ago. The project is being developed by the Municipal Art Society in conjunction with the artists' clubs, and the plan is to secure the Fifth Regiment Armory again as the exhibition hall.

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THE Corcoran Gallery, at present has on exhibition as temporary loans two notable portraits by Sargent—one of the late Secretary Hay and the other of Gen. Leonard Wood—and one by Miss Beaux, that of Mrs. Roosevelt and her oldest daughter, painted several years ago at the White House. It has also in its permanent collection several significant works of this same order, for example, J. J. Shannon's "Girl in Brown," Lenbach's "Bismarck," Stuart's "Shippen," Malbone's portrait of himself and Harding's "John Randolph," while in the Clark collection it will be remembered, are a portrait of a woman by Rembrandt and two by Sir Joshua Reynolds of special interest. Gaining, through having come again into possession of the Sargent portraits, the Corcoran Gallery has lost, by the withdrawal of the "Oyster Gatherers," by the same painter—a work of extraordinary brilliancy and infinite charm. For a number of years it has been lent the Corcoran Gallery by its owner, Mr. Daniel R. Case, whose home is in Bristol, R. I., and who now withdraws it only to relend it to the Rhode Island School of Design, in Providence, which each summer has in its galleries a most excellent exhibition. The Corcoran Gallery will not close before July 1, and possibly not then, but it is, it must be confessed, not much frequented these days, despite the fact that it is uncommonly inviting at this special season, and that more people are at leasure now than in the winter.

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SEVERAL members of the Aquarelle Club had a holiday outing lately, spending the week end at the country home of one of their number, Mrs. Ray Whittleton, at Point-of-Rocks, by special invitation. The little company, composed of Mr. James Henry Moser, Mrs. Charles Campbell, Miss Messer, Miss Godding, Miss McCord and Miss Muhlhofer, left Washington Saturday morning and returned Monday afternoon, being joined the previous day by Mr. Edward Etes and his wife, who was formerly Miss Pearl Potter. From the station at Point-of-Rocks they were conveyed in a commodious lumber wagon up the mountain to their hostess' home, which is charmingly situated overlooking both valleys, and not once did the rain interfere with their pleasure.

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WHILE Mr. Moser was at Point of Rocks he made three sketches, all of which were in water color and of an exceedingly interesting character. One was a view from the broad piazza giving a glimpse of its stone balustrade and protecting roof, but showing the splendid vista across the valley to the mountains; another was a bit of the road winding up to the house, and the third a study at sunrise of faintly illumed sky and shifting mist. Each was accurately set forth for the purpose of future reference, but at the same time evinced the painter's emotion. There is something in a sketch done under these conditions which almost defies repetition—something which in a more finished production is hard to get. Mr. Moser has also recently painted a large picture in oils—a landscape simple in composition, but very pleasing in effect. A broad hillside topped with trees and having a view "over its left shoulder." The sky is partly clouded and not pronounced in color, and the whole scheme is set forth in gently modulated tones. The foreground is specially well rendered, and the painting, as a whole, is to be reckoned with Mr. Moser's best.

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THE Maryland Institute is to be congratulated upon having secured as one of its instructors for the coming year Mr. C. Y. Turner the well known mural painter, who for the past winter has been assisting Mr. Millet on his decorations for the Cleveland Trust Company, which were last week exhibited. Mr. Turner was assistant director of decorations at the Columbian exposition at Chicago, and director of color and decoration at the pan-American exposition at Buffalo. He is a native of Baltimore and his most successful paintings are, perhaps, the mural panels, "The Burning of the Peggy Stewart" and the "Barter with the Indians for Land in Southern Maryland," in the courthouse in that city. He has, however, produced many notable works, among which may be named mural paintings in the appelate court, De Witt Clinton High School and Manhattan Hotel, New York, and the Raleigh Hotel, Washington.

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AT the Public Library, in this city, there has just been placed on exhibition an interesting collection of prints of English cathedrals, both interiors and exteriors, which cannot fail to attract attention. In "York" a most perfect example of the Gothic style of architecture is given, and in "Durham," with equal excellence, is illustrated the Romanesque. For those who have made a tour of the English cathedral towns this exhibition will be found pleasantly reminiscent and significant.

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THE vote of the Senate last Saturday, favoring by an overwhelming majority (53 to 15) the free importation of all works of art over twenty years of age, and art objects over 100 years old, gave cause for congratulation to those who have been fighting so valiantly for free art. The arguments in favor of free art are unanswerable and almost without exception the men who have led in thought in this country have expressed themselves as in favor of it. It cannot fail to affect the cultivation of public taste and to increase the value of industrial productions. It must enrich the nation. Private collectors, who, it is said, will be chiefly benefited, are invariably generous with their possessions, opening their houses periodically to the public and making frequent loans for exhibitions. Furthermore the majority of our art museums are built up by private gifts. The wealth of American citizens is the wealth of the nation.

The artists as a body have not desired protection nor do they need it. Art is not a trade which must fear competition. Great art is international and has a market value in all parts of the world—bad art is valueless and should be discouraged. There are, of course, some who fear a change—the ultra conservative who invariably discourage progress—the pessimists who "having a choice of two evils take both"—and the arguments which they bring forth are that free art would mean a deluge of commercial low-priced productions, which would serve to vitiate public taste and injure commercially the American painters whose works do not command high prices. These people forget, however, that for three years America had free art (from 1894 to '97) without such disastrous effects, that America was almost the only civilized nation in the world that had a tariff on art, and that the duty on cheap paintings is now so comparatively nominal that it by no means prohibits their importation. It is the high-priced and really valuable works which the tariff has kept out, not the bogus old masters.

There will undoubtedly be difficulty in carrying out the provision in regard to the twenty and one hundred-year limit, and it is never wise to make a law which cannot be accurately enforced, but these restrictions are to be regarded in the light of compromise, and can be later done away with if they prove unnecessary or ineffective. A great step has been taken in the right direction—a real victory won. LEILA MECHLIN.

Satire.

AT a diplomatic reception in Washington, Mrs. Taft, on being complimented on her exquisite French, told a little story about a senator whose French (acquired in twelve phonographic lessons) is by no means exquisite.

The senator, fresh from one of his phonographic recitals, pounced upon an under secretary of the French legation at a dinner.

"Monsieur," he said, eska—ah—eska voo—eska voo voo-luy ma—voo voo-ly ma dunny——"

"My dear senator," the secretary interrupted, "do, I beg you, stop speaking French. You speak it so well—ah, so very, very well—it makes me homesick!"

CHARACTERS ABOUND ON THE OLD SUWANEE RIVER

TO sit in a gorgeous box at some splendid theater and hear the marvelous voice of Patti ripple away on the melody of "Way Down Upon De S'wanee Ribber" is one thing, and to travel through the south until, suddenly with a squeak from the locomotive, one looks from the window of his car and sees for the first time the clear, silent waters of this stream is quite a different thing. How many have seen the Suwanee river through the vail of sentiment and song, under the environment of the first-named order, and how few, comparatively, have actually stood upon the banks of the river itself, listened to the soft, low murmur of its meandering waters, so clear, so beautiful and so blue in eddy places, with trees bending over its bosom, all fastened with long, waving Spanish moss, which so abounds in the western regions of Florida. Fewer still are those who have lived upon the banks of this river, known throughout the world of song, long enough to make a study of the people who dwell permanently in its long, sweeping vales—the land of flowers, song birds and sunshine.

Just how a river, a narrow, sand-bottomed, blue-watered river, that plays so small a part in the map of the United States as does the Suwanee, could ever have become so famous in this wide world does seem strange to one when he comes to think of it, all because of a mere song. But, after all, it has a charm all its own, and the average visitor will find under its spell that it will linger with him with surprising tenacity and grow upon him like the shadow of some mysterious fascination. No doubt the following lines appeal to those who have seen the beautiful river—

'Way down upon de S'wanee ribber,
Far, far away;
Dar's whar my heart am turnin' ebber,
Dar's whar de old folks stay.

Be that as it may, no such ideal picture book songs as this are ever heard on the Suwanee river in real life, unless it be, now and then, when some resident of this section chooses to hum a few lines of this same song in a spirit much the same as that of the deacon in church who says "Amen" when the preacher has finished the morning prayer—simply agreeing to what the author of this immortal song has written.

But there are songs along the Suwanee river that are characteristic and unique in all their plaintive melody, pathos and humor. The negroes who are found at work along the river, either on the little boats that haul timber up and down from the mills or phosphate from the mines, or out in the lumber camps and fields along the river banks, seem to be all given to song. They go about their work in the morning with a song and sing all the livelong day, crooning some plaintive air in a monotonous fashion or else joining where there are several of them and making the woods around fairly reverberate with the echoes of their camp meeting hymns, such as this:

Jes' look yonder what I see—
Angels bid me ter come—
See two angels callin' at me—
Angels bid me ter come.

Rise an' shine, mourner,
Rise an' shine, mourner,
Rise an' shine, mourner,
Fur de angels bid 'er me ter come.

How their mellow voices do drift away in the distance as they join in this sweet old air, and how the plaintive strain seems to die away upon the sighing waters of the famed river. And when they get to the chorus how they swing around at their work and bear down on the loud pedal of their voices and throw a genuine old jubilee vigor of camp meeting into the song. If they were cutting logs for the sawmill, nigh at hand, they are apt to swing their axes in full time with the measure of the song, and this gives it all the more interest and peculiar charm.

One of the lively "jig songs" that are often heard in the lumber and phosphate camps along the Suwanee river runs something like this:

Jaybird up the sugar tree,
Sparrow on de groun',
Jaybird shake de sugar down,
Sparrow pass hit aroun'.

Shoo, ladies, shoo,
Shoo, ladies, shoo,
Shoo, ladies, shoo my gal,
I'm boun' for Sugar Hill.

Five cents is my pocket change,
Ten cents is my bill;
If times don't git no bettah heah
I'm boun' for Sugar Hill.

The music to this song is much in the fashion of the common negro songs, lively, yet full of pathos and plaintive melody. There is that in all negro songs that is plaintive, even their most exasperating foot-shaking and soul-stirring jig songs.

True, typical negro songs rarely ever show any particular effort at preparation. They seem to just boil out of the darky's heart and soul, and if by chance they manage to get a fairly good jingle or rhyme to them it is by no special poetical painstaking on the part of the author, and, in fact, is of but little consequence to him.

SUCCESS TALKS—BY DR. MADISON C. PETERS.
STICK UNTIL YOU GET THERE.

AMERICA is a poor country for the average man. Everything is crowded—downstairs. There is room at the top.

The men who climb to lofty positions over the heads of a hundred others are not always men of conspicuous ability, but availability. The man who knows how to take hold of things by the handles has the call.

The secret of most men's failure is mental dissipation, squandering energies upon a distracting variety of objects instead of condensing them into one. It is not the diffused electricity but the concentrated thunderbolt that is terrible in its power.

Almost any employer will tell you that very often the best workers in almost any department in this country are largely foreigners, who in the old world devoted their early lives to learning some one trade and learning it clear through. The gunnery that is most successful must play continually upon one point.

Young's phrase, "Time elaborately thrown away," applies to the man who attempts to know or do everything. There is a business which is not business.

A personal friend said to Lincoln: "Mr. President, do you really expect to end this war during this administration?"

"Can't say, sir."

"But, Mr. Lincoln, what do you mean to do?"

"Peg away, sir; peg away; keep pegging away." And "pegging away" did it.

Cyrus Field spent thirteen years of anxious watchings and ceaseless toil wandering in the forests of Newfoundland, in pelting rain, or on the deck of ships, on dark, stormy nights, alone, far from home, crossing and recrossing the ocean fifty times before he at last laid the Atlantic cable.

Industry is a good quality, but it will never win without concentration. The man who dabbles in too many things, who scatters himself on several lines, divides his purposes, wastes his energies, smothers his enthusiasm and usually fails.

To succeed, you must be unanimous with yourself. An old German proverb says, "To change and to change for the better are two different things."

It is seldom that the most brilliant men achieve the highest success, but the stickers. Persistency is more effective than brilliancy. When President Johnson tried to drive Stanton from the cabinet, Charles Sumner sent the Secretary this message: "Stanton, stick." He stuck and the nation benefited.

The men at the summit were not pulled into their positions. They pushed their way there. When Daniel Webster was speaking at Bunker Hill the crowd pressed hard toward the platform, endangering those seated thereon, and Webster, seeing their peril, shouted to the people, "Keep back!" "It is impossible," cried some one in the crowd. The orator exclaimed: "Nothing is impossible at Bunker Hill!" And few things are impossible to the persevering, invincibly determined American man. As Dickens' friend would have us understand, "It's dogged does it."

You must carry a thing through if you want to be anybody or anything. The world admires and crowns the determined doer. Like the postage stamp, stick till you get there. The only "good time coming" you are justified in hoping for is that which you make for yourself.

A Pious Error.

EDMUND TARBELL, the Boston artist to whom the first-class Carnegie medal of $1,500 was recently awarded in Pittsburg, condemned, at a dinner in Boston, the disfiguring of beautiful landscapes with advertisements.

"The proper place for the advertisement is the newspaper," said Mr. Tarbell. "There only it does good, exciting the interest it is intended to excite, instead of only creating scorn or derision.

"Landscape advertisements too frequently cause derision," Mr. Tarbell went on. "Even Scriptural texts, set without due caution in public places, may fail of their elevating effect.

"Thus a certain John Jones, the leading citizen of a New England seaside town, donated a number of benches to the boardwalk. On each of these benches the pious Mr. Jones caused to be painted:

" 'Gift of John Jones.
The sea is His, and He made it.' "

A Record.

TOUCHING, eh?" said Thomas W. Lawson at a shareholders' meeting in Boston. He referred to the defeat of a motion he had opposed. "Oh, yes, it was very touching," he resumed, satirically. "As touching, in fact, as the obituary that the Tombstone Epitaph printed about the notorious Herbert Mannering.

" 'The deceased,' this epitaph touchingly concluded, 'will be greatly missed. He leaves, indeed, eleven widows and seventy-two children to mourn his loss.' "

The Wrong Spirit.

F. W. AYER, the well known advertising agent, at the dinner in Philadelphia in honor of his firm's fortieth anniversary, said that to succeed in advertising required hard work.

"The successes in this business are stupendous," he said, "but some folks think they come easily. Some folks think that, working as Roebottom of Camden worked, a man can build up a great advertising fortune.

"Roebottom was a roofer. He was engaged on a Mickle street house. One day, as he was lunching, he was heard to give a yell of pain.

" 'What's the matter, Roebottom?' a carpenter asked.

" 'I got a nail in my foot,' the roofer answered.

" 'Well, why don't you pull it out?' said the carpenter.

" 'What! In my dinner hour?' yelled Roebottom, reproachfully."

Art and England.

BOOTH TARKINGTON, in his brilliant fashion, was talking about the poet Swinburne.

"They buried Irving in the abbey," he said. "They let Swinburne be buried without any official recognition whatever. Yet Swinburne was to Irving as a diamond is to a pebble. Actors like Irving crop up every year or two, but there was never a singer like Swinburne. Neither Coleridge nor Shelley nor Shakespeare could match that music.

"The English didn't appreciate him. Only in France is art appreciated. The English idea of art is well portrayed in a story Mrs. Henniker Heaton sometimes tells.

"Mrs. Henniker Heaton, a connection of the poet's, was showing to some ladies miniatures of Swinburne's titled relatives.

"One of these ladies, as she studied a miniature of Lord Ashburton, turned to her daughter and said:

" 'My dear, I had no idea Swinburne was so well connected. Remind me, the next time we're at Mudie's, to buy his works.' "

THE PUBLIC LIBRARY

TRAVEL, SOCIOLOGY, SCIENCE. NEW BOOKS.

Among the new books recently added to the District Public Library are Mr. Price Collier's "England and the English From an American Point of View," which has been most favorably reviewed in the London critical journals, and Mr. W. E. Curtis' "One Irish Summer," a collection of his daily letters which appeared in the columns of The Star a year ago. The following books are some of the latest accessions to the Public Library:

Italy: Description.

De Selincourt, B. D. Homes of the First Franciscans in Umbria, the Borders of Tuscany and the Northern Marches. 1905. G35-D465h.

Duff-Gordon, C. L. Home Life in Italy; letters from the Apennines. 1908. G35-G653h.

Miltoun, Francis. Italian Highways and Byways From a Motor Car. 1909. G35-M646.

Robertson, Alexander. Venetian Discourses, Drawn From the History, Art and Customs of Venice. 1907. G35V-R547v.

Ross, Mrs. J. A., and Erichsen, Nellie. Story of Pisa. 1909. G35P1-R73s.

Great Britain: Description.

Collier, Price. England and the English From an American Point of View. 1909. G45-C693.

Curtis, W. E. One Irish Summer. 1909. G42-C944o.

Holland, Clive. Wessex, Painted by Walter Tyndale. 1906. G45We-H717.

Wharton, A. H. An English Honeymoon. 1908. G45-W557.

Africa: Description.

Carson, B. M. From Cairo to the Cataract. 1909. G71-C237f.

Churchill, W. L. S. My African Journey. 1908. G731-C447m.

Harmsworth, Cecil. Pleasure and Problem in South Africa. 1908. G74-H227p.

Tucker, A. R. Eighteen Years in Uganda and East Africa. 2v. 1908. G73-T792e.

Atlases and Geographies.

Butler, Samuel. Atlas of Ancient and Classical Geography. 1908. GZ-B975. Reference.

Reich, Emil. Handbook of Geography, Descriptive and Mathematical. 2v. 1908. G-R272. Reference.

Union Engineering and Surveying Co. New map of Washington, D. C.; comp. from official surveys and best authorities. 1908. +GZ85+W-Un46. Reference.

Stieler, Adolf. Atlas of Modern Geography; adapted for use of the English-speaking public by B. V. Darbishire. 1909. GZ-St53. Reference.

Unstead, J. F. Practical Geography, pt. 1. 1908. G-Un77.

Accounting.

Dicksee, L. R. Advanced Accounting; with an appendix on the law relating to accounts. 1907. HKB-D567ad.

Dicksee, L. R. Depreciation, Reserves and Reserve Funds. 1907. HKB-D567d.

Dicksee, L. R., and Blain, H. E. Office Organization and Management, including secretarial work. 1908. HK-D568o.

Hatfield, H. R. Modern Accounting. 1909. HKB-H283.

Moore, J. H., and Miner, G. W. Accounting and Business Practice. 1902. HKB-M78a.

New Complete Accountant. 1908. HKB-N422.

Pierce, C. H. Scientific Salesmanship. 1906. HK-P612s.

Warren, W. P. Thoughts on Business; second series. 1908. HK-W253t.

Transportation.

Carter, C. F. When Railroads Were New. 1909. HJR-C243w.

Goethals, G. W. Isthmian Canal. 1909. HJC-G55i.

Oelrichs and Company. Aids to Shippers. 1908. HJS-Oe67.

Parsons, Frank. Postal Telegraph. 1900. HJT-P256t.

Webb, W. L. Economics of Railroad Construction. 1906. HJR-W382.

Education.

Birdseye, C. F. Reorganization of Our Colleges. 1909. IX83-B53r.

Burstall, S. A. Impressions of American Education in 1908. 1909. IK83-B947i.

Elyot, Sir Thomas. Boke Named The Governour. 1907. IK-El967.

Graves, F. P. History of Education Before the Middle Ages. 1909. IK-G785h.

Nitchie, E. B. Lessons in Lip-Reading for Self-Instruction. 1905. IZD-N63l.

Social Betterment.

Barnett, S. A., and Barnett, Mrs. H. O. Toward Social Reform. 1909. HF-B268t.

George, W. L. Labour and Housing at Port Sunlight. 1909. HFZ-G297l.

National Child Labor Committee. Child Labor and the Republic. 1907. HFM-N21ch.

Sternberg, G. M. Report of Committee on Model Houses. 1908. HFZ-St469r.

Thornton, W. T. On Labour. 1870. HF-T396o.

U. S. President's Homes Commissions. Reports. 1908. +HFZ-Un37.

Insurance.

Bureau of Social Research, N. Y. Salary Loan Business in New York City; a report. 1908. HI-B886s.

Henderson, C. R. Industrial Insurance in the U. S. 1909. HS3-H383i.

Lewis, F. W. State Insurance. 1909. HS-L584s.

Moore, F. C. Fire Insurance and How to Build. 1903. HR-M783f.

Young, T. E. Insurance, a practical exposition for the student and business man. 1906. HI-Y875.

Crime.

Burns, John. Labour and Drink. 1904. ICI-B937l.

Dumas, A. D. Crimes of Urbain Grandier and Others. 1907. IC-D892cu.

Edwards, R. H., ed. Liquor Problem. 1908. ICI-Ed92.

Hopkins, A. A. Profit and Loss in Man. 1909. ICI-H775p.

International Prison Congress, 5th Paris, 1895. Report of the Delegates of the United States. 1896. IFP-In837e.

Merwin, Samuel. Drugging a Nation; story of China and the opium curse. 1908. ICIO-M557.

Parmelee, Maurice. Principles of Anthropology and Sociology in Their Relations to Criminal Procedure. 1908. IC-P243p.

White, H. A. Tales of Crime and Criminals in Australia. 1894. IC-W583t.

Socialism.

Barker, J. E. British Socialism. 1908. JH-B243.

Leroy-Beaulieu, Paul. Collectivism; a study of some of the leading social questions of the day. 1908. JH-B386.

Wells, H. G. Socialism and the Family. 1908. JH-W466s.