# POPULAR STUDIES IN SHAKESPEARE.

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THE SAN FRANCISCO CALL'S HOME STUDY CIRCLE. DIRECTED BY PROFESSOR SEYMOUR EATON.

## POPULAR STUDIES IN SHAKESPEARE.

Contributors to this course: Dr. William J. Rolfe, Dr. Edward Dowden, Dr. Albert S. Cook, Dr. Hiram Corson, Dr. Hamilton W. Mabie, Dr. Isaac N. Demmon, Dr. Vida D. Scudder and others.

## PLAY: LOVE'S LABOR'S LOST.

### I.—Story of the Play.

The King of Navarre, "the sole inheritor of all perfections that a man may own," has made a vow that

"Till painful study shall outwear three years,
No woman may approach his silent court."

Three gentlemen of the King's court have sworn that "for the three years' term" they will "live with him as his fellow-scholars." One article of the vow or oath reads as follows:

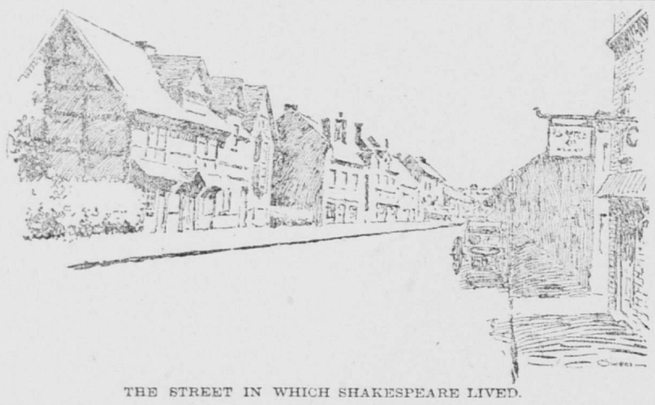
"Item, If any man be seen to talk with a woman within the term of three years he shall endure such public shame as the rest of the court can possibly devise."

Presently there comes to Navarre, intending to visit the court of the King, the noble and beautiful Princess of France, attended by three noble and beautiful ladies. The Princess is upon an embassy for her father, the King of France, who is old, feeble and ill.

The King of Navarre and his three courtiers are dismayed. They do not wish to be unkind, nor do they wish to deny themselves the happiness of meeting these noble and beautiful ladies. And yet they do not wish to be forsworn of their oath.

Finally, since necessity knows no law, they agree to be forsworn of their oath this much: They will meet the Princess and her train without the precincts of the court; but the ladies are not to be admitted within the precincts.

When the meeting takes place the King and his three courtiers fall in love with the Princess and her three ladies, respectively. But for shame's sake they will not confess their loves to one another. In the end, however, through a series of mis-



THE STREET IN WHICH SHAKESPEARE LIVED.

adventures, they become acquainted with their common predicament, and they unite upon a common plan to obtain the favor of their loved ones.

The Princess and her ladies also find out about the gentlemen's predicament, and determine to have some merriment over the affair. So when the King and his courtiers, in the disguise of Muscovites, visit the Princess and her ladies, the Princess and her ladies also disguise themselves. The result is that every one of the four gentlemen makes love to the wrong lady.

When subsequently the gentlemen visit the ladies in their proper guise and again declare their loves the ladies mercilessly laugh at them for their former blunders. In the end, however, the lovers are all accepted, but only on condition of each doing a year's penance, as, for example, retreating—

"To some forlorn and naked hermitage"—

this not only because of the broken oaths, but also to show that their love is lasting.

Note—Read the play before reading any of the studies which follow. Note Dr. Cook's directions, as published in The Call on Monday.

### II.—A Neglected Comedy.

"Love's Labor's Lost" is perhaps the least read of Shakespeare's comedies; and for this neglect it is easy to assign a reason. The play, probably Shakespeare's first attempt at independent dramatic composition, is, on the surface at least, of a quite different character from his other comedies. While these deal with the lasting attributes of human nature and find their humor in the perennially ridiculous aspects of man's character, "Love's Labor's Lost" is a satiric fling at contemporary follies and provokes laughter by its caricature of figures and fashions well-known to its first hearers, but as forgotten to the average reader of to-day as the heroes who lived before Agamemnon. Just as "Patience" some years back swept over England and America in a peal of merry mocking laughter, but has already passed away into the dark backward and abysm of time, so this play of Shakespeare's, which once set the pit of the Blackfriars theater roaring, and sweetly commended itself to the fancy of good Queen Bess and the learning of wise King James, is now to all intents dead past hope of resurrection from the shelves of the library to the boards of the stage. The allusions to the fantastic Monarcho, to the dancing horse, to the last fashionable licentious poem, all ring hollow to-day, and when Shakespeare's merry gentlemen belabor the long-forgotten fashion of pedantic and affected speech, the reader is inclined to cry with Armado: "The sweet war man is dead and rotten; sweet chucks, beat not the bones of the dead."

And yet for the student of Shakespeare "Love's Labor's Lost" has a peculiar interest. It was the special favorite of the young Goethe and his circle of Shakespeare worshipers at Strasburg. Schlegel, the great champion of the romantic school in Germany, spoke of it as a model comedy of the finest wit and the most delightful mirth. Nor has it been without honor in its own country. Coleridge says: "If this juvenile drama had been the only one extant of our Shakespeare, and we possessed the tradition only of his riper works, how many of Shakespeare's characteristic features might we not still have discovered, though as in a portrait of him taken in his boyhood." Charles Lamb loved it as the comedy of leisure, "most nonsense, best sense"; and Pater has devoted to it one of the most charming of his charming appreciations.

### III.—History of the Play.

All critics agree that "Love's Labor's Lost" is one of the earliest of Shakespeare's plays, and some of the highest authorities rank it as his first independent work. General consent puts the date of its composition somewhere between 1589 and 1592. We need not trouble ourselves about the exact year. When we know that we have in "Love's Labor's Lost" one of the earliest, if not the very first, of Shakespeare's creations in the field of poetic comedy, we know enough.

The statement that it is one of his earliest creations applies, however, only to the first draft of "Love's Labor's Lost," and not to the drama as it lies before us today. On the title page of the first edition, a quarto, published in 1598, we read:

"A Pleasant
Conceited Comedie
Called
Loves labors lost,
As it was presented before her Highnes
this last Christmas.
Newly corrected and augmented
by W. Shakespeare."

"Newly corrected and augmented"—for when her gracious majesty deigned to cast the radiant beams of her favor upon the young dramatist, whose wit, pathos and sentiment were packing the playhouses in the suburbs, and commanded a performance of his popular dramatic satire for the entertainment of her court on Christmas day, it was not for him to present it in its first rough form. It must be retouched and decked out with such ornament of ringing verse as the author of "Romeo and Juliet" and "The Merchant of Venice" had at his command. And there was another reason. Among the ladies of the court who would watch the performance was a certain black-eyed maid of honor whom Shakespeare loved, and who had given him her bluest veins to kiss. He would write his love for her into the play, court her by the mouth of its hero. Others might laugh over the run of the performance, the love which lay below the surface would be a secret between them alone. But more of this later.

It is not hard to discover some of the additions that Shakespeare made to the play in 1597. In two passages at least we can see where the printer of the first edition, working probably from a playhouse copy interlined and with marginal readings, has struck off the old and the new in one confused jumble. The first of these is Berowne's famous eulogy of love (act IV, scene 3), the second Rosaline's judgment on her lover (act V, scene 2). The inequality in length of the acts shows us where the "augmentations" have been made. The characters of Rosaline and Berowne must have been strengthened, and it is possible that the figure of the pedant schoolmaster was added as a companion piece to the pedant curate of the first sketch.

### IV.—Points of Special Interest.

In spite of what has been said above as to the comparative lack of interest of this play for the general reader, there are few comedies of Shakespeare that will better repay a close and sympathetic study than "Love's Labor's Lost." It is a play of beginnings, and we may see in it the art of Shakespeare in the germ, or rather in a bud just unfolding, sweet in itself, and full of glorious promise. It is a play of youth; the young King, the young Princess, the young amorous lords and ladies dominate the scenes. And in the flash and parry of the weapons of young wit we catch the mind of the young poet. And it is a play in which the personality of the author shines out through the thin veil of the hero, and we see, if not exactly Shakespeare himself, Shakespeare as he wished himself to appear in the eyes of his mistress.

### V.—Shakespeare's Art in the Play.

The dramatic art shown in the construction of the plot is of the very slightest. The story, drawn no one knows whence, is a mere peg on which to hang a spangled robe of wit and poetry. A King of Navarre decides to turn his court into a little academe. He and his followers take vows to study hard, to sleep little, to fast often and above all to shun the society of women, in order that they may drink deep of the delights of learning and earn in their lives the fame that shall "live registered upon their brazen tombs." But the best laid schemes, even of a studious king and his bookmates, gang aft agley. A Princess of France comes upon the scene with her ladies, as an ambassadress from her old father. Of mere necessity the late made vows are broken. The King and his lords enter into parley with the Princess and her ladies, and no sooner enter into parley than they fall in love, and no sooner fall in love than they begin to woo their mistresses. The ladies, not ignorant of the vows rashly made and quickly broken, repay their court with merry scorn, till at the close a graver note strikes across the silver laughter, as a messenger announces the death of the King of France. The Princess retires to a year's sojourn in a mourning house, and for a twelve months' space the lovers must wait for their answer. "Our wooing doth not end like an old play," says the irrepressible Berowne, with half a sigh for the penalty assigned him. "Jack hath not Jill." And so for the year at least, love's labor's lost. Could any plot be lighter, slighter, brighter!

Even in the character drawing we see the 'prentice hand, not without promise indeed of greater things to come, but still the 'prentice hand. The King and the Princess are graceful, but shadowy figures. There is not a hair to choose between Longaville and Dumain, or between Katherine and Maria. Even the humorous persons of the play—Armado, Holofernes, Costard—follow along lines strictly laid down in the old comedy—the Braggart, the Pedant and the Clown—as indeed they are sometimes called in the first edition. But if any one wishes to see how much of the wine of wit Shakespeare has poured into these old bottles, one has but to compare Armado with his prototype, Sir Tophas, in Lilly's "Endymion." Only in the figures of Berowne and Rosaline, where the 'prentice hand has been reinforced by the master's touch, do we feel ourselves in the presence of a pair of Shakespeare's men and women, so much more alive than the crowds that go about the street and make as though they lived.

Berowne, in especial, is a masterpiece. His ready wit, his firm hold on the facts of life, his unquenchable good humor, mark him as one of the characters that Shakespeare loved. He subscribes the oath presented by the King with a laughing protest against its ideality. He falls in love and jests at his own folly.

"What, I! I love! I sue! I seek a wife!"

With what good-humored malice does he upbraid his fellows when their broken vows come to light; with what easy grace does he confess the fact when his one love-caused perjury is revealed. How eloquently he defends the oath-breaking of the little band of lovers and extols its cause:

"From woman's eyes this doctrine I derive:
They sparkle still the right Promethean fire:
They are the books, the arts, the academes,
That show, contain and nourish all the world."

Unconquerably sanguine he rises above each rebuff of his mocking lady, and accepts with whimsical resignation her sentence "to jest a twelvemonth in a hospital." If anything was wanting in his character, it was a little more of the milk of human kindness, a little more open-eyed perception of the suffering in the world. And this we feel that he will gain. He will finish his year's penance not a sadder, but perhaps a gentler man.

Rosaline, the first of the mad girls "that mock their lovers so," is a fair portress of that temple of the comic spirit. More than a match in the fence of wit for Berowne himself, yet always preserving a certain decorum which lifts her above most of the characters of the play, she is as wise as she is witty. She knows the worth of her lover and his weakness as well, and with unerring instinct lays her finger on the spot. When she turns upon the man "replete with mocks, full of comparisons and wounding flouts" and dispatches him to

"Visit the speechless sick and still converse
With groaning wretches, and your task shall be,
With all the fierce endeavor of your wit,
To force the pained impotent to smile"

we feel the justice as well as the severity of the sentence, at once a punishment and a remedy.

Dr. Brandes sees in Rosaline and Berowne the first sketch of Beatrice and Benedick, and there is a certain similarity in the situation. But when we hear Rosaline exulting over her lover's plight and promising herself all the joys of a petty tyranny—"This same Berowne I'll torture ere I go"—we are irresistibly reminded of a gentler lady than Beatrice and a wittier maid than Rosaline herself, the pretty page of the forest of Arden, who led Orlando through such a mad cure for the madness of love, being "effeminate, changeable, longing and liking; proud, fantastical, apish, shallow, inconstant, full of tears, full of smiles, for every passion something and for no passion truly anything." The dawn of Rosaline is the promise of Rosalind.

Note—Studies Nos. II, III, IV and V are by Dr. Parrott of Princeton University. The study of "Love's Labor's Lost" will be continued on Monday next.

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# GREAT AMERICAN STATESMEN.

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## GREAT AMERICAN STATESMEN.

### I. SAMUEL ADAMS.

BY BERNARD C. STEINER, PH. D.

To no one does the cause of American independence owe more than to this man who with invincible persistence and shrewd far-sightedness so conducted the cause of those among the colonists who opposed the taxation of Americans by the British Parliament that a majority of all the British subjects in each colony were willing to unite in declaring their independence from all foreign rule. He was a typical puritan, upright, firm, determined, religious, devoted to his cause, somewhat narrow, but with the narrowness of the sharp-edged sword. He was above all else a politician—a professional and practical politician. His early ventures in business were unsuccessful. His malt house was soon closed, his tax collectorship life him involved in debt, and, living on the small remains of his father's estate, he devoted the remainder of his days to political life. Adams was of unblemished integrity. His means were so narrow that his frugal and devoted wife was at times called upon to aid in the support of the family and he was indebted to friends for the clothes he wore, yet no temptation to amass wealth touched him. He was above bribery or

SAMUEL ADAMS.

influence by money. Adams was a faithful son of Massachusetts and Boston. Until he went to the continental Congress in 1774 he seems never to have left his native State, nor indeed to have ever gone any distance from his residence. Except for his journeys to attend the various congresses of which he was a member, he seems never to have gone from home. Others might hold foreign embassies; for him Boston was all sufficient. In Boston his influence was long supreme. The royalist Governor of Massachusetts rightly called him "the grand incendiary of the province," for the whole of Massachusetts was set on fire by the Boston town meeting and the moderator and master of that meeting was Samuel Adams. He did not enter into public life early, but from 1765, when he was first elected as a representative from Boston to the great and general court, to 1797, when he resigned the Governorship of the State, his whole time was devoted to the service of the people. It was noted that he cared not to discuss social, scientific or religious matters with friends; all his thoughts were on politics, and in old age his favorite theme was the struggle with Great Britain, in which he had borne so great a part. Upright himself, he insisted on civic virtue and strove to draw promising and able young men into public service. His kinsman, John Adams, and John Hancock, whose wealth and social position were of great value to the colonists, were two of those he introduced into politics.

Through a long career we find but little to criticise in his actions from a moral point of view. He was doubtless somewhat disingenuous in his treatment of the letters of Governor Hutchinson and in some of his arguments, but the wonder is rather that in the heat of controversy he was swayed so little from the path of absolute rectitude.

He cared not for personal advancement and seemed to feel little bitterness when the people set him aside for a time. Adams trusted the people and believed that their decisions as to men were right. To influence these decisions as to measures he applied himself with the utmost vigor.

He was born in 1722, and educated at Harvard College, where he took his bachelor's degree in 1740, and his master's degree in 1743. It was afterward remembered, as a presage of his future, that his master's thesis was an affirmative answer to the question "Whether it be lawful to resist the supreme magistrate, if the commonwealth cannot be otherwise preserved."

When 26 years of age he began furnishing to the newspapers the first of those long series of articles on government which had so much effect. His style of writing was clear and incisive, his arguments were forcible and logical. Adams used few mataphors and quotations, his writings were not graceful, but they were never dull and were always convincing.

In these first essays we find the same ideas expressed as he stated again and again in later years: "Whoever acquaints us that we have no right to examine into the conduct of those who, though they derive their power from us to serve the common interests, make use of it to impoverish and ruin us, is in a degree a rebel—to the undoubted rights and liberties of the people. He that leaves no stone unturned to defend and propagate the schemes of illegal power cannot be esteemed a loyal man."

Adams always took a deep interest in popular education, and his first public office was that of school visitor, to which he was appointed in 1753. His whole course of effort against Great Britain was what we would call a "campaign of education." He appealed chiefly to the intellects of his fellow-citizens, though he was too skillful to omit altogether the appeal to emotions. When the stamp act showed the policy of Great Britain toward America he drafted his first public paper, a series of instructions to their representatives, adopted by the Boston town meeting on May 24, 1764. He stood steadfastly for the principle of no taxation without representation, and, unlike Otis, discerned from the first that representation of any sort in the British Parliament was impracticable. In these early resolutions he claims that the stamp tax "annihilates our charter rights to govern and tax ourselves. It strikes at our British privileges, which, as we have never forfeited them, we hold in common with our fellow subjects who are natives of Britain. If taxes are laid upon us in any shape, without our having a legal representation where they are laid, we are reduced from the character of subjects to the miserable state of tributary slaves." Adams advanced from this position so as to maintain, in 1773, that Parliament had no right to legislate for the colonies in America. The attempt of the British to seize him and Hancock just before the battle of Lexington was not a mistaken one. He had been the very forefront of opposition. Governor Bernard had found him an invincible opponent, Governor Hutchinson had succeeded no better, though he had been born and brought up in Massachusetts, and Governor Gage was shortly to be driven from Boston because of the activity of the colonists which Adams had aroused. His kinsman, John Adams, said of him: "The talents of that great man were of the most exalted, though not of the most showy kind. Love of country, his exertions in her service through a long course of years * * * under the royal port of the same principles—his inflexible integrity, his disinterestedness, his invariable resolution, his sagacity, his patience, perseverance and pure public virtue were nexer exceeded by any man in America."

Adams was prudent enough to see from the very first that Boston alone or even the whole of Massachusetts, could not endure successfully the burden of the struggle with England. To secure even the hope of success the co-operation of all the other colonies was necessary. In the resolutions of 1764, to which we have referred, the necessity of united effort is stated thus: "As his majesty's other North American colonies are embarked with us in this most important bottom, we further desire you to use your endeavors that their weight may be added to that of this province that, by the united application of all who are aggrieved, all may obtain redress." This insistence on the importance of united action was never lost by Adams. He continued to struggle for it. In 1768 he induced the Legislature to send a circular letter to the other colonies. Massachusetts was the chief offender, but she struggled for a principle whose importance was equal to all the colonies. We must never think of the colonies as actually suffering from oppression, though the strong language of their documents often state that as a fact. What Adams struggled against was the validity of a doctrine which would make oppression possible. In that struggle he often thought that in this time of common distress it would be the wisdom of the colonists more frequently to correspond with and to be more attentive to the particular circumstances of each other. "It seems of late to have been the policy of the enemies of America to point their artillery against one province only and artfully to draw off the attention of the other colonies, and, if possible, to render that single province odious to them, while it is suffering ministerial vengeance for the sake of the common cause. But it is to be hoped that the colonists will be aware of this artifice. At this juncture an attempt to subdue one province to despotic power is justly to be considered as an attempt to enslave the whole. The colonies form one political body of which each is a member. The liberties of the whole are invaded, therefore, the interest of the whole to support each individual with all their weight and influence."

As the clouds thickened his masterly resistance to the ill-judged British policy was continued and the skill with which he managed the colonial cause, keeping within constitutional measures, was clearly shown. His newspaper articles, published as was the custom of the day under some such nom de plume as "Candide," did much to crystallize the opposition. His descendant and biographer, Wells, rightly calls him "the true father of Democracy in America, whose voice and pen were employed for the common people; and he labored to build up American liberty, not only by public measures, but by cultivating an individual independence of thought among the working classes as the true basis of national freedom." So successful was he in his control of the people and so did he wield his power that in 1770 Hutchinson was obliged to withdraw from town to the fort in the harbor the two British regiments, who had been engaged in that unfortunate affray known as the Boston massacre. In the same year, through his influence, the Assembly appointed a committee of correspondence "to communicate such intelligence as may be necessary to the agent and others in Great Britain and also to the speakers of the several Assemblies through the continent, or to such committee of correspondence as they have or may appoint. This idea was still further carried out by the more famous resolution of the town of Boston in November, 1772, appointing a like committee to "state the rights of the colonists, and of this province in particular, as men and Christians and subjects, and to communicate publicly the same to the several towns and to the world, as the sense of this town, with the infringements and violations thereof that have been or from time to time may be made." So strong was his longing for confederation of all America that he always sought to include Canada in the continental combination.

The destruction of the tea in Boston harbor was managed by Adams, and when the port bill closed that harbor Adams acted as the chairman of the committee to distribute the donations which came so generously from the other States. He was chosen a member of the First Continental Congress, and served in that body for seven years, or nearly until the end of the war. Earliest of all the colonists he longed for independence, and at one time, discouraged by the slow progress of the other colonies toward the acceptance of that idea, he thought of a separate independent confederation of the New England colonies. He won, however, and had the joy of seeing the adoption of the resolution for independence introduced by his friend, R. H. Lee.

With the achievement of independence his chief work was done. There were still twenty years of useful service ahead for him, however. He was one of those who prepared the articles of confederation, and, in his service on the marine board, did much to build up the navy, for whose needs as well as for his State's interests, he insisted on our preservation of our rights to the Newfoundland fisheries. He served at home, in his absence from Congress, as Secretary of State, and when the State's constitution was prepared he sat as a useful member of the convention. After retiring from Congress we find him in the Massachusetts Senate as strong an opponent of Great Britain as ever and bitter against allowing the Tories to return. He was classed as an anti-federalist, yet was convinced that the people desired the adoption of the Federal constitution, and voted therefor in the ratifying convention, while proposing amendments in the form of a bill of rights. He was a stanch supporter of law and order in the turbulent time of Shay's rebellion. The people of Massachusetts honored him to the last. A long standing disagreement between himself and Hancock was made up in 1788, and after serving as councilor and lieutenant governor he succeeded to the governorship in 1793, at Hancock's death. By successive re-elections he held

(Continued in Sixth Column.)

# HOME SCIENCE--HOUSEHOLD ECONOMY.

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## HOME SCIENCE AND HOUSEHOLD ECONOMY.

### I. THE HOME CONSTRUCTION.

BY HELEN CAMPBELL.

If men lived like men indeed, their houses would be temples, which we should hardly dare injure, and in which it would make us holy to be permitted to live. * * * I would have, then, our ordinary dwelling houses built to last, and built to be lovely, as right and full of pleasantness as may be, within and without, and with such differences as might express each man's character and occupation and partly his history.

In our American life, with its perpetual grasp for something better than its past has known, each man may be said to build a house to escape from rather than to record his history. The majority prefer not to look backward, and the new house enshrines no memory of the early days of its owner, which may have been in dugout or log cabin or in one of the uncompromisingly hideous little boxes that make the suburbs of many cities. But Ruskin, whose words open this paper, is, as usual, right in his demand that the house of man shall be something it seldom occurs to us to make it—a temple wherein ordered and harmonious growth may be a part of the daily life. The house should be the best and utmost expression of the home spirit; the best adaptation of means to ends; the utmost convenience and comfort for all under its roof; the greatest ease in necessary work; the best space for individual as well as family life. How is this to be brought about? The plan is left to the general builder, the contractor, whose business it is to make as much show for the money spent as brain can contrive, and to skimp and curtail in whatever is out of sight. Cheap building houses "made to sell" are the first consideration. Houses made to last and to improve with age have not yet entered our thought of construction.

At this point we see, then, certain needs defining themselves, and we may well group them under their distinct heads. We are to consider

a. The individual plan.
b. General sanitary aspects.
c. Materials and their handling.
d. Construction and its ethics.

In the limited space at command only suggestions under each head can be given, but it is hoped that the reader will gain from them some new thought as to the real nature of building and what it may stand for in every human life. We have first to consider, then,

#### The Individual Plan.

It will at once be insisted that there can be no need of this, in face of the fact that we have many books, large and small, all devoted to the plans for all sorts and conditions of men and their dwelling places. There are admirable ones to be mentioned, but this does not affect in the slightest the discovery made by all who buy a house that they would have built it quite otherwise at certainly one, and it may be many points. It is but very recently that the architects' conference in one of our great cities brought from one prominent member a recommendation that they turn their attention to the architecture of farm houses, and a better future thereby for the farmer's wife and children, at present compelled to live in structures of a hideousness calculated to kill out the sense of beauty as thoroughly as we find it killed out in the mass of our people.

This is one phase, and it applies to workmen's houses of all degrees. Another and quite as important one is that according to the different pursuits of the family should be the type of room offered them. A pair just beginning life together may take the average flat or small house. But presently, with children and their needs to consider, it is found that the nursery, or the living room which must perhaps serve this purpose, has no sun and thus is made unfit for the growing child, whose birthright is sunshine and the strength and healing it means for all. With the departure of the old-fashioned garret, one playground for the child—an invaluable one, since it gave room for infinite "make-believe"—vanished also. Yet the child should have its own play spot sacred from interference, preferably as remote from the other rooms as possible, that his noise on rainy days may not interfere with others; a place for collections of all orders, for toys and books and the tools the child loves to use, and which are part of the training in use of hand and brain together that presently we are all to know is the first essential of education.

All this is to be planned for, and it is often possible to modify or alter the formal plan of the architect and secure this space. But the least skilled draughtsman can take pencil and paper, think out the family needs as they have demonstrated themselves, and see first how to make a rough plan; then how to make the available space tell to the utmost for family comfort. No matter how small the sum, it will be better to do without a formal parlor, we will say, have a living room ample and generous, and put the money saved into deadened floors and the best finish. This matter of deadening floors is seldom thought about, yet for the most nervous people in Christendom it is essential. We all know the houses where every sound is heard throughout, and no escape for tired mother, for ailing baby, for the invalid, if there be one, or the patient who wants only quiet and rest to come to strength speedily. In our sounding-board houses this form of cure is impossible, but it need not be. Plan, then, to these ends, and see if there is not instant gain in the conception of the meaning of a house and what it is to stand for in the family life.

#### General Sanitary Aspects.

This heading means a volume. To understand it fully there should be some very earnest study, and the books best adapted to this end are named in the little bibliography accompanying this paper. The shortest, most compact and most practical is a manual prepared under the direction of one of the ablest of American women, Mrs. Ellen H. Richards, professor of chemistry in the Boston Institute of Technology. "Home Sanitation" is its title, and it covers the ground for both city and country as to the situation of the house, its drainage and plumbing, its ventilation, heating and lighting, a set of questions at the end of each delightfully queer little chapter clinching all doubtful points. There are many elaborate manuals, but this and one or two others cover all the ground and must be thoroughly learned. A dry and well-drained soil, a house planned for as much sunshine as possible in every room, and perfect drainage are the requisites for even the simplest dwelling. In the city the size of the lot determines much. In the country it can always be remembered that it is by no means necessary to face the street, and that turning the house door to the side may give the sun impossible from the front. Storerooms are better on the north side for coolness, and the spare room, used less probably than any other, can much better dispense with sun than those in constant use. A little thought over the general plan will settle many questions of this nature.

#### Materials and Their Handling.

This is a matter supposed usually to be quite beyond the comprehension of women. Yet every woman can in a short time learn the difference between good and bad mortar, between seasoned and unseasoned wood, between well-laid courses of brick and the makeshift which marks much of the cheap building. She can learn also what constitutes a good cellar and good foundation, and how a cellar floor should be made, with the virtue of cement and the value of smooth cellar walls. These are all phases of home sanitation, and honest materials honestly put together are an equal part of it. Crocking walls, settling and uneven floors, baseboards shrinking away and doors sagging are all part of lack of knowledge or lack of honesty on the builder's part. We are a hasty people and kiln-dry our wood, with no thought of the consequence. And we are wedded to wood when all about is another material, more beautiful, more durable and in many places less costly. Common "rubble," the loose stone of the neighborhood, put together with good mortar and a course of brick here and there, over windows, doors, etc., as finish, will make a house beautiful to look at, beloved of all climbing vines, and picturesque under all conditions. Or there may be a story of rubble and brick and the upper portion finished in wood. But more and more architects—the thinking ones—urge the adoption of stone and brick and give models within even very narrow means.

#### Construction and Its Ethics.

Practically this is in great part included in the heading "Materials." But there is another point seldom thought of in the matter of flimsy or substantial structure, and that is the educational effect of honest workmanship, whether in house or its finish and furnishing. The day for gingerbread work in house finish, the cheap and most unbeautiful production of the jigsaw, is fast passing. Sanitation is teaching us that smooth surfaces are not only more healthful, since they give no lodgment to bacteria, but are also more beautiful. Veneers, save where wood is of so costly an order that it must so be used or not at all, are also out of date. But we still put cheap finish whenever we can, covering half-mixed mortar in walls with gay papers and making all out of sight construction of the poorest quality of wood. Our public buildings share often the same fate because the sort of conscience that would not admit poor construction is not yet part of our teaching. These things are, when we are a little wiser, to be a necessity in all education, and when that good day comes even our politicians will have been so drilled in what constitutes honest building that we shall have a new order of homes and of public buildings.

### II. THE HOME ENVIRONMENT.

Here again we have the possibilities of a volume in our title, but being held rigidly to the limits of a column or two can only outline certain points that bear upon all homes, whether rich or poor, in city or country. Four phases present themselves:

a. A new thought about building.
b. Possibilities of a back yard.
c. Building for privacy.
d. A new phase of factory work for the home.

This question of the home environment is, like all the rest that bear upon ways of living, made easy or difficult by the depth of the purse. But for the rich or those of moderate purse must be first of all some sense of beauty and fitness, or the story of their lack will be plain to read in every line of the building and its surroundings. The country home should seem to have grown naturally in the spot where we find it, even if set close among its neighbors. The city house is limited in expression by the narrow space upon which it stands; yet even this, as we shall presently see, is capable of different treatment, and is already receiving it. But for every town and village that has come to the sense of beauty sufficiently to desire the best arrangement and planning a harmonious whole, it is still possible to reconstruct at least a part of the space occupied. The time is nearing when the smallest settlement will be subject to laws laid down by competent authorities, and every house will be planned with relation to its effect to the whole. Now and from the beginning it has all been chance work, and the thought of a general unity of plan and effect absolutely unknown. Public buildings have been at the mercy of mere contractors, and each town has been a mere jumble of incoherencies. A change in this respect means a change in the whole handling of every phase of building; the growth of the civic sense and of that sense of a common obligation to make the most and best of every oportunity for larger, happier living. To this end a group of friends who propose building could easily take counsel together, pool their resources, employ a thinking architect and start in with a definite conception of what plan of planting and building would produce the best results. The very fact of having begun with this united purpose would give a different expression to the whole. As we do and always have done, a town, even with the best natural advantages, fails to show them to real advantage. The wealthier people are planted in the best places, and when it is presently discovered that parks and boulevards and free access to a lake or river, for instance, are public needs, every desirable foot of ground has already been appropriated and everybody wonders why nobody thought about it in the beginning.

Some thought and plan, then, is what all must take with them who make a country home. Suppose, however, that one must live in a block? Even then we are by no means so helpless as we have believed. The great apartment houses have shown us how much comfort can be increased by the lessening of labor, a common heating apparatus and plumbing system doing away at once with some of the heaviest labor of the private home, the care of the fire and all the dirt and trouble of coal and ashes. A well-known Brooklyn builder, Alfred White, who put up the first model tenement houses, has since built a block of small houses, the first one in this country, about an open court with fountains, trees and shrubs. No millionaire's house has more perfect finish, and building an entire block at once the expense for each house was so reduced as to enable the landlord to rent them for less than the same sum charged for individual houses. On a small city lot there seems no chance for change. Not long ago one of our best and most progressive architects, Russell Sturgis, told us in a popular magazine how to build on a city lot so that there might be an actual front yard planted in such fashion, all given in detail, drawing by drawing, that the street seemed quite put away.

Note—Mrs. Campbell's studies will be continued next week.

## GREAT AMERICAN STATESMEN.

(Continued From Fourth Column.)

the post until 1797, when he retired from public life. He died on October 2, 1803, having "through a long life exhibited," as one of his friends said, "on all occasions an example of patriotism, religion and virtue honorable to the human character."

Bernard C. Steiner

Johns Hopkins University.

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## HOW TO STUDY SHAKESPEARE.

(Continued From Column Three, Page One.)

he gives an illuminative decision ("Winter's Tale," IV, iv, 89 ff.):

Nature is
Made better by no mean,
But nature makes that mean; so over that art
Which you say adds to nature is an art
That nature makes.
This is an art
Which does mend nature, change it rather, but
The art itself is nature.

Finally, when he speaks of "the elegancy, facility and golden cadence of poesy," he has at once named the trait by which the unlettered most readily recognize it, and the quantity of which the greatest masters are the quickest to appreciate the charm. Shakespeare studied nature but he labored at an art, and the measure of his success in touching the hearts of men is the perfection which his art attained.

So we may, if we will, begin by looking in Shakespeare for these six things. We may see how he loves, and studies, and reveals man in brutes—the human soul in a human body—in a world which thwarts, perplexes, amuses or inspires him, and amid other human beings from whom he is strikingly dissimilar, and with whom he is essentially akin. Then we may observe how Shakespeare never persistently and ultimately misleads us, but always gives us ample materials for deciding upon the true moral rank of each of his important characters. We may perceive how he is interested to uphold the moral order of the world, as revealed in social and political institutions, and how he lashes those who are guilty of any attempt to subvert this moral order, while he bestows honors with a lavish hand upon those who are concerned in maintaining it. We shall then discover, on closer inspection, that the dramatist has but slight sympathy with other worldliness, with the spirit that, regarding man as a stranger and pilgrim on the earth, deliberately sets its affection on things above. Next, we may follow his pencil as, with vigorous or tender touches, it paints for us the appearance and effects of objects in the world of sense, rarely giving us an object alone, but associating them in groups or uniting them by reciprocal action and influence, as he does with his human beings. When we have begun all this we may at length study Shakespeare's views concerning the wonderful art by which he was enabled to perform these marvels, and investigate the means by which they were actually brought to pass.

Albert S. Cook.

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Note—The Shakespeare studies will be published on Mondays and Thursdays. The study of "Love's Labor's Lost" will be commenced on Thursday.

## THE WORLD'S GREAT ARTISTS.

(Continued From Column Five, Page One.)

color effects, not forcing the note, not making a flaunting display of technical mastery, nor seeking vivid contrasts. He is sober and harmonious, tending more and more, as he advances in years, toward a single color note, flooding the surface with light and obliterating outlines. This makes him at last quite an impressionist, so that to appreciate many of his late pictures it is necessary to obtain the right distance and focus before the proper effect of color and form can be understood. At close quarters they seem blurred and careless.

But beyond the wonderful coloring which so often gives just the intoxication of a Venetian evening there was undoubtedly a vivid power of characterization in Titian's art, whether his portraits have the clear outlines of the "Young Man With the Glove" or are impressionistic like the "Antiquary Strada." If the master's art is perplexing in its variety of stages, it is due to his long life and the changes in contemporary art; if it is uneven in its quality it is because his laxity was not proof against the temptation of pot boilers—and for this his age was more to blame than he was. Certainly the fact that his nature was impressionable has made him a radiant reflection of the sensuous life of the late Venetian renaissance to a degree that would have been impossible to a more self-poised or solitary genius.

A. L. Frothingham, Jr.

Princeton University.

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