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Compiled by Miss Alice H. Sanborn, of the Library School, Class of 1898.

An asterisk (*) affixed to an article signifies that it is illustrated.

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VACATION AND FOUNDER'S DAY NUMBER

OCTOBER, 1897
Pratt Institute, Brooklyn, N. Y.
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PORTRAIT OF REMBRANDT VAN RYN

BY HIMSELF

1607-1669

Rembrandt Van Ryn, one of the greatest artists of the Dutch School, was born in Leyden in 1607. He manifested at an early age a talent for drawing which developed so rapidly that he became an independent painter in his twenty-third year, receiving many commissions and the patronage of persons of distinction. He collected objects of art, and a catalogue of his collection which still exists in Amsterdam includes many paintings of Flemish, Dutch, and Italian masters. Owing to the cheerless atmosphere of the northern scenery, Rembrandt, like other members of the Dutch School, loved to produce compositions representing the warmth and comfort of household interiors. He preferred the lighting found in rooms with small openings, and in such compositions he produced color which, though not always true to nature, gave a rich and golden effect. This peculiar lighting was also carried into his portrait work, of which he was a master of the highest order. He skilfully introduced costumes which were lost in shadow, giving a mysterious, attractive, and picturesque effect. This masterly handling of light, together with the power and individuality of the artist, distinguishes his work from that of all other portrait painters. Among his earliest pictures may be mentioned "The Anatomical Lecture," at the Hague, famous for its wonderful anatomical rendering and its aerial perspective. "The Night Watch" in the gallery at Amsterdam is another noted composition, and the largest painted by Rembrandt. He produced great numbers of drawings, which are in the various public and private collections in Europe. They show great skill, and illustrate the artist's power to express in a few simple lines the character of the whole subject. He painted several portraits of himself; the original of the accompanying illustration is in the Pitti Palace, Florence.
Trinity Church, Stratford-on-Avon.
(Arched Boat-house of Avonbank near centre of view.)

THE AMERICAN LIBRARIANS IN GREAT BRITAIN.

TWENTY-ONE years ago, in the city of Philadelphia, the American Library Association came into being. One year later the members of that youthful and energetic body crossed the water to hold a conference with their British brothers in the profession. This meeting resulted in the foundation of the Library Association of the United Kingdom, familiarly known as the L. A. U. K.

Last year the American association received a cordial invitation from across the water to repeat the visit of twenty years ago, and welcomed another chance to compare experiences. Much progress had been made on both sides of the ocean. We knew we had learned much of administration, but felt that in our great interest in methods we might be in danger of forgetting the truly literary flavor and antiquarian interest of library work in the Old World. And would not this be a golden opportunity to fight again the dear, familiar, and ever-undecided battles over open access to shelves,
fiction in public libraries, etc.? So the invitation was gladly accepted, and the second international conference was appointed, to be held in the Guildhall, London, from the 13th to the 16th of July. Many of the European countries were represented, as well as Japan and New South Wales. The United States sent as delegates, Messrs. Justin Winsor, Melvil Dewey, and Herbert Putnam. It was generally understood, however, that many of the American librarians were expected to attend the conference; and early in the spring, tidings began to come across the water of many pleasures in store for us. So it was with cheerful hearts and high anticipations that a Library party of fifty sailed from Boston on the 26th of June. Some had gone earlier, and some came later, just in time for the conference; but the date of our own starting was planned with a view to reaching Liverpool for the first of a series of entertainments which was to precede the conference. Alas for human expectations! the morning of the "glorious Fourth" found us helpless, with a broken shaft. After about twelve hours' drifting out of our course, we were very glad to be taken in tow by a small freight steamer. Being shipwrecked is almost worth while, when one is not in danger. It stimulates the imagination. In fact, the fancy of one of our travelling companions (not a librarian) rose to such a height that, on discovering one of the life-boats ready to be lowered, she speedily went below, wrote two letters to her husband, and emptied two bottles in which to put them, thinking that all would surely be drowned in a very few minutes.

But if I linger longer on the water, I shall never reach Liverpool; nor did the party. Two days after we should have arrived at that port, and after a day of quiet enjoyment of the beauty of the Irish coast as we sailed slowly by, we were towed into Queenstown, and hustled off to Dublin at midnight on a special train. A genial Irishman told us, "Ye can't do anything but slape on the train, and sure ye can't do that."

And we lived to experience the truth of his remarks; the motion of the train and the beauty of the two o'clock dawnng alike made sleep impossible. Six o'clock found us on jaunting-cars "doing" Dublin, and then another special train hurried us through Wales and England to Birmingham, where we caught up with our itinerary.

Meanwhile a few—very few—American librarians had been the honored guests at a reception held in the noble library building in Liverpool, had been entertained on the following day by the Earl of Crawford and Balcarras at Haigh Hall, and after visiting the John Rylands and Water libraries in Manchester, had been received by the Lord Mayor and Lady Mayoress. The Earl of Crawford's library is a most remarkable one. The collection was begun by the present earl's father, and now numbers over 100,000 volumes. It includes many valuable Greek, Latin, French, and English manuscripts, early printed books, broadsides and proclamations, and the second largest collection of metal-bound books in the world,—the largest collection numbering thirty-six, while the Earl of Crawford has twenty-six. He had selected five hundred of his choicest treasures for our close inspection, and had had a special catalogue prepared. All these pleasures were enjoyed by but a few of the visiting Americans, and most of us really began our English festivities with that model municipality, Birmingham.

Here an interesting and varied programme had been prepared for us, including visits to the two libraries, the educational institutions of the city, and the art museum; a luncheon and reception at the Council House tendered by the Lord Mayor and Lady Mayoress; and later in the day, a tea given by Prof. Windle and the members of the library committee. Here was the first Lord Mayor we had seen in all the glory of his gold chain,—in this case a particularly massive one. But before many
weeks we were destined to become connoisseurs of chains and maces, and even to know a silver snuff-box, provided it was massive and elegant. The large Shakespeare collection in the Birmingham Library (over nine thousand volumes) made us feel we must be drawing near to the poet's own country, and late the next afternoon we drove into Stratford-on-Avon. As the horses stopped at the Golden Lion, we were almost dismayed to receive an invitation to tea at Avonbank; for we were dusty and travel-worn after a day's coaching through Warwickshire, and visits to Kenilworth, Guy's Cliffe, and Warwick Castle. There was no time to dismount, for we must see Shakespeare's birth-house before closing-time. So we hastened on, forgetting our fatigue in the interest of the birth-house, and the delight of having the collections there explained by Mr. Richard Savage, secretary and librarian of the birth-place, and Mr. Brassington, the librarian of the Shakespeare Memorial Association. A more ideal home than Avonbank would be hard to find, placed as it is between Shakespeare's church on one side and the grounds of the Memorial on the other, with the beautiful lawn running down to its boat-houses on the bank of the gently-flowing Avon. A gracious reception by its mistress, Mrs. Charles Flower, and her delicious tea, made us into new beings, and we went on to the Memorial carrying not only roses, but a memory of charming hospitality.

The next day was Sunday. Under the guidance of Mr. and Mrs. Ward, the authors and illustrators of "Shakespeare's Town and Times," we sauntered over the stone bridge built in the fifteenth century by Sir Hugh Clopton, and through the pleasant fields to Trinity Church for morning service, which included the prayers of thanksgiving for those who have escaped the dangers of the deep. Sight-seeing in the church on Sunday is forbidden; but the Vicar, Mr. Arbuthnot, most kindly made exception in favor of the American party. Service being over, the Bishop of Illinois invited us into the chancel, and after another prayer, the Vicar escorted us through the church, explaining all the most notable objects in a very interesting way. Returning from church, we visited the grammar-school where Shakespeare was a pupil,—dating from at least 1400. The beautifully-timbered roof looks strong enough to last for many generations, and the desks of Shakespeare's time are still in use, though his own has been removed to
the birth-house. Below is the Guildhall, where trials took place. Plays were given there in the poet's boyhood, and, like other boys, he doubtless looked in at the ochen window. We may possibly find some recollections of those scenes woven into the brilliant tissue of the "Merchant of Venice" and "Hamlet."

The almshouse adjoins the grammar-school. Although Sunday visitors are not allowed here, Mr. Ward's genial face would disarm Cerberus himself; and a few of us went up to see the timbered passage, and the comfortable rooms where the pensioners were cooking dinner, each one in her own room, with her own neat little grate and pot of potatoes boiling on the hob. Clpton, the residence of Sir Arthur Hodgson, a fine old house, dating in part from the time of Henry VII., was the next place visited. We hardly knew which to admire most, the Jacobean dining-room (in our turn laves the entrance hall) with its beautiful panelling, or the collection of "Tobys" ranged on the mantel. The Gunpowder Plot was contrived at Clpton. Where so much is to be seen, one cannot do all; but I think we who, in the evening, went to the "bank whereon the wild thyme blows", plucked great bunches of that and other wild flowers, listened to the sky-larks, and then walked back over the hill to Anne Hathaway's cottage, will never regret our choice.

We reached London the next day, ready to begin the Conference, which was opened that evening by a reception at the Guildhall followed by an entertainment given by the Savage Club, presided over by Lord Crawford. During the Conference week, there was an exhibition of library appliances in the great main hall. Gog and Magog looked steadily at it, and well they might, for the stately hall had never been put to such a use before. On Tuesday, work began in earnest. The Conference was opened with a witty speech by the Lord Mayor. Sir John Lubbock, relieved frequently by the Earl of Crawford, was the presiding officer.

This is not the place to enter into a detailed account of the Conference. It was a very interesting one, both from the quality of the papers offered, and from the extremely business-like and courteous way in which it was conducted. There were no delays. The meetings began and ended promptly, the programme was a full one, no papers were omitted, nor were the discussions apparently cut short; and yet there was time for formalities unusual in our conferences, and for a formal closing session with speeches from the delegates. The most marked difference, however, between this conference and the meetings of the American Library Association was that, whereas at ours there is a very large proportion of women, the Americans were almost the only women at the International conference. In the British libraries women are employed very little, and only in subordinate positions; and the assistants have an association of their own, meeting at a different time from the Library Association of the United Kingdom.

Our day's occupation in London did not end with the conference. Every afternoon from four to seven there were teas, a garden party, or some great house to visit; and every evening brought its entertainment. Among the many interesting occasions were a reception at the Mansion House given by the Lord Mayor and Lady Mayoress, a garden party by the Marquis and Marchioness of Bute, a complimentary performance of the "Merchant of Venice" tendered by Sir Henry Irving, a reception by Sir John and Lady Lubbock, tea and a visit to the library of Brook House by the invitation of Lord and Lady Tweedmouth, the Conference dinner, visits to Apsley, Stafford and Grosvenor Houses, a reception at Sion College, etc. The Marquis of Bute's townhouse is St. John's Lodge, Regent's Park. It is a park within a park, and in the heart of London. The host and
hostess met their guests at the entrance to the grounds near the house. Refreshments were served from a large tent on the lawn, and the famous Scots Guard band played during the afternoon. Among the distinguished guests were Lord Kelvin and Baroness Burdett-Coutts.

The Mansion House reception was given in the beautiful rooms known as the Egyptian suite. These lofty rooms in white and gold, decorated with tall palms between the columns, were deliciously cool, and fragrant with flowers. At the end of the first room stood the Lord Mayor and Lady Mayoress, supported on the right and left by the sword-bearer and the mace-bearer. These functionaries were very imposing in their black brocaded gowns. The mace-bearer wore a powdered wig, and the sword-bearer an immense fur hat. The Lord Mayor's mace is a very massive silver one, about five feet long. During the evening the Viennese White Band gave us sweet music. After the formal reception, the receiving party moved through the banquet-hall to smaller rooms, where personal friends chatted with them, and we all lingered, loath to go, till the familiar strains of "God save the Queen" warned us 'twas time to seek our carriages.

After the gay week in London, we were quite ready for the country again, and left London Saturday morning, July 17th, for Salisbury and a West-Country excursion. We were late in reaching our destination (English trains are always behind time), and were told on arrival that the Mayor and Corporation were already awaiting our arrival at the town-hall. We hastened there to find them grouped in the entrance. Their robes were of scarlet cloth trimmed with black velvet, and on each side of the Mayor stood three beadle with black robes, bearing the ancient maces of Salisbury. Salisbury is famous for her hospitality, and we soon felt quite at home with the friendly citizens who received us very cordially. The members of the Corporation had considerately brought the ladies of their families and the Mayor laughingly apologized for the Mayoress's not wearing the costly red silk gown authorized by an ancient statute, pleading as an excuse the warmth of the day. Many pleasant acquaintances were formed, and delight-
ful invitations to tea or drive given and accepted during our stay in Salisbury. After the luncheon, under the guidance of the Dean, and the Bishop's secretary, we saw Salisbury's Cathedral, the "lady" cathedral of England—so called from its slender, beautiful spire. We saw it inside, and from all points outside, during our stay,—from the chancellor's garden, from the garden of the bishop's palace where Mrs. Wordsworth entertained us at tea, and late at night when the faint light gave added beauty to the cloisters, and when we could see the soft reflection of the spire in the lake of the palace garden. The swans were sleeping on the water in the shadow of the shrubbery, and their white feathers made the one "high light."

One does not visit Salisbury without going to Stonehenge; and we drove over Salisbury Plain just as the sun was dropping into the west. There are few houses on the road, most of the cattle were grazing in the water-meadows, and the birds were almost the only living things we saw as we drove by grain-fields gay with poppies, and by tangled hedgerows, to where stands the mysterious circle "tenon'd and mortis'd in granite."

From Salisbury to Devonshire via Glastonbury, Wells, and Exeter, was our next route. At Plymouth, the Mayflower descendants among our party came nobly to the front, and the rest of us tried to make a good background while the historic spots connected with the Pilgrims were visited. Under the guidance of Mr. Wright, Librarian of the Free Library, we saw the spot where the Pilgrims embarked, the Library, and other places of interest, and after a reception and luncheon given by the Mayor, we embarked for a sail to Mount Edgcumbe and Cotehele, two estates belonging to the Earl of Mount Edgcumbe. Mount Edgcumbe was the spot destined by the commander of the Spanish Armada for his own residence. Sir Francis Drake thought otherwise; and after he had finished the historic game of bowls which he was playing on the Hoe when news was brought of the Armada's approach, he so routed the Spanish fleet as to settle the question of Spanish occupation forever. The Gulf Stream and the sheltered location of Mount Edgcumbe, make the vegetation almost tropical. Orange-trees and bamboo grow in the open air. For two hours we wandered through the lovely French and Italian gardens, seeing only a small portion of the grounds, and then embarked again for Cotehele. Cotehele is one of the most perfect of the mansions of Henry VII.'s time, the furnishings belonging to the Elizabethan period. It is still occupied by the Earl's family. The stately hall, tapstred bed-rooms, and chapel in the heart of the house and overlooked by the priest's chamber, made English history and historical novels seem very real.

As this was an excursion by water, it naturally rained on the way home; but the skies smiled again as we embarked the next morning for a quite different excursion on the same waters. Admiral Sir Edward Fremantle escorted the party in person to the training-ships, where the most modern gunnery and torpedo practice was explained and exhibited; to the dock-yards, and over the "RENOWN," one of her Majesty's newest and most magnificent men-of-war. Plymouth harbor is a remarkably fine one, with numerous deep, winding, and picturesque estuaries. Her Majesty's war-ships are built here, and many of the finest were lying in the harbor after the Jubilee manœuvres. In picturesque contrast to these were the old wooden three- to five-deckers, now used as training-ships.

"Full thirty feet she towered from waterline to rail, It cost a watch to steer her and a week to shorten sail; But spite all modern notions, I found her first and best— The only certain packet for the Islands of the Blest."

We were loath to leave the land of raspberries and clotted cream, and hard-
ly felt the need of the restorative waters of Bath, but remembered that we had accepted the Mayor's invitation to luncheon in the Grand Pump-room there on July 22d. We had not been many hours in Bath before we fully understood why Jane Austen's heroines and consequently her heroes, always went there. Were not the inns delightful, and the lodgings, presumably, equally good? Were there not the beautiful Abbey when our heroine felt devout or melancholy, and the delightful shops in Milsom Street where she could while away her mornings? Bath has been a favorite resort since the Romans discovered the health-giving properties of its waters, about 60 A.D., and built those luxurious baths whose ruins have in later years been discovered. On their site stands the Grand Pump-room of to-day, containing drinking-fountains and baths of various kinds. We were not quite prepared to see so fine a city, attractive both from its location in a fertile, beautifully-wooded, and hilly country, and from the grace of its architecture—built as it is in crescents and circuses. The residents of Bath are justly proud of their ancient city with its wealth of historic, literary and social tradition, and point with special pride to their historic houses. Mr. Sturge Cotterell, who is always ready to assist strangers in the city, is now preparing a map showing all places of historic and literary interest. The Abbey Church is a fine specimen of Perpendicular work, and is called the lantern of churches on account of the immense number of wind-

dows. Near by is the old Guildhall where the very ancient charters of the city are preserved,—one of these almost as old as Magna Charta. The botanical gardens are also fine. But the crowning delight of our visit was reserved for the next day when we drove through Bath and out to the hospitable home of Mr. King at Limpley Stoke, visiting on our way a charming house of Henry

* This plate is the courteous gift of J. Sturge Cotterell, Esq., of Bath.
VII.'s period, the home of Major Davis, the city architect. After luncheon we walked up the hill behind the house. Our progress was slow, for the grass was full of wild flowers we could not pass by—centaury, sweet marjoram, rest-harrow, dainty wild convolvulus and others—and the partridges were springing up under our feet, too tame to fly very far. The top of the hill once reached, we heard a most interesting talk by Mr. Morris on Alfred's campaigns against the Danes. The battlefields were in sight on the surrounding hills, and far off we could dimly see on the hillside one of the famous Saxon "White Horses" made by cutting the turf from the mountain side and so exposing the chalk underneath.

On again to the Saxon church of St. Lawrence at Bradford-on-Avon, and from there to Mr. Moulton's residence, a beautiful Elizabethan hall, where more tempting fruits, cakes and wines were offered us. Then back through thatch-roofed villages and lovely hedge-rows to Bath; and so by train to Oxford. Mr. Nicholson, the accomplished librarian of the wonderful Bodleian Library, gave us a reception on the evening of our arrival at Oxford; and we gathered in the Bodleian the next morning to hear some words of explanation from him, and of welcome from Sir Henry Acland, before starting on our round of visits to the college libraries. All that day and the next were spent in visiting college libraries, halls, and chapels, rowing on the Isis and Cherwell, wandering in the college gardens, or walking on the Broad, and in Christ Church meadows. On the afternoon of the second day, Dr. Murray, the editor of the New English Dictionary, received us in his scriptorium, and explained the making of that colossal work.

The following day our party separated: some for a Canterbury pilgrimage through the Kentish country, fresh and green still, although many weeks had passed since "April with his showres sote the droghte of Marche had perced to the rote", and the south of England was suffering for rain; some to see the sights of Paris, or visit Ireland; and all to meet in Cambridge in a week. Here we saw the college libraries under the guidance of Mr. Jenkinson, the University librarian. As in Oxford, each college has its own collection, and nothing can be more different from most of our American public institutions than these quiet, beautiful college libraries looking out on the "quads" or the gardens at the rear, and filled with precious manuscripts and illuminated books in addition to the latter-day works. At Cambridge, those of John's and Trinity are specially beautiful. The latter is more museum-like in its character, containing among other things Thorwaldsen's famous statue of Byron (Byron was a Trinity man) with its two expressions—one side of the face angelic, the other showing all that was evil in the man. The old carved black oak book-cases at John's delighted us, and at least one librarian longs to build some cases having just such little sunken doors in the ends—doors which when opened, reveal ancient manuscript catalogues. The two most famous colleges for women, Girton and Newnham, are at Cambridge. They are delightful homes, inviting one to study. Among the interesting portraits at Newnham are those of Miss Helen Gladstone and Miss Clough. Miss Clough, the sister of the poet, was the first principal, and her gracious presence still seems to pervade the place. The beautiful wrought-iron entrance-gate is erected to her memory. The Mayor of Cambridge, Mr. Horace Darwin, a son of the scientist, entertained us at tea, given like most of the teas we attended, in a beautiful garden.

We regretfully left Cambridge the next morning for a flying trip through some of the cathedral towns of England, and a brief stay in Scotland. As one of our party remarked, "One always wants to stay another day everywhere in England." We had hasty glimpses of Ely and Peterborough, and a few hours'
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stay at York. We went first to the Guildhall, there to inspect the maces, chains, swords, huge ancient red velvet hats worn on occasions of ceremony, and other interesting objects. The Mayoress of Lincoln has a mace (much smaller than the Mayor’s); and the Lady Mayoress of York, as well as the Mayor, wears a chain on state occasions. In Lincoln the name of each mayor is enamelled on a link of the chain, and in York the chains are particularly beautiful ancient specimens of the goldsmith’s art.

Led by the energetic Sheriff, we “did” Lincoln at a five-mile gait—that is, the good walkers did. The others came later. The cathedral is superbly situated on almost the highest ground in the city, and renowned for the beauty of its Angel Choir. Quite recently, thanks to the generosity of one of Lincoln’s citizens, all the old buildings which crowded and concealed the chapter-house have been cleared away, and supported by its beautiful and unique flying buttresses, it now stands in unobstructed view. Lincoln is full of interest to the modern business man and also to the antiquarian. There are many Roman remains, and people of means indulge themselves in making excavations or restorations as we grow orchids. Quite recently, in lowering the grade of a street, the bases of the columns of a fine Roman temple were discovered. The site of each column is now marked in the pavement, and Lincoln rests secure in the fact that she can have her temple any time she chooses to dig for it.

Like Lincoln, York is a Roman city rich in remains of that period. The city wall is still quite perfect, and frequently pierced by picturesque gates, there spoken of as “bars.” Walmgate with its projecting barbican is perhaps the most interesting. The chief glory of the city is its Minster, so perfectly proportioned that one does not realize its great size. It will help a New-Englander a little if he considers that one of the village meeting-houses, whose tall spires are landmarks for many
miles, could be placed under the arches that support the central tower. The famous "Five Sisters" window, its five slender lancets filled with exquisite softly-tinted old glass, is in the north transept. York is a stately city, and many are the interesting historical associations clustering around her. The history of the picturesque and unfortunate Earl of Strafford is closely linked with hers. The public library in York is doing good work. Linking the old with the new, the librarian has designed a book-plate, bearing in its centre the Minster, above and below the rose of York, on its edge a suggestion of the wall, and on each corner one of the city gates. York's Lord Mayor is second only to the Lord Mayor of London; next comes the Mayor of Dublin, and then several of very recent creation. We met the Mayor quite informally, enjoyed the Mansion House and Guildhall under his guidance, and lingered in the new council-chamber for a chat on city government in England and America.

On our way from Newcastle-on-Tyne, we stopped at Durham, and had the good fortune to see the Cathedral from the bridge in all the beauty of a thunderstorm. Standing as it does, its west front close to the edge of the bluff overlooking the stream, there is no opportunity for the usual imposing western entrance. The original end of the Cathedral has been altered, and is now a chapel. The customary entrance is by the north transept, where still hangs the sanctuary knocker. The fugitive from justice, fleeing to the shrine of St. Cuthbert, was safe, could he touch this knocker. Overhead watched the monks ready to open the door and give sanctuary. In this cathedral rest the remains of the Venerable Bede.

In going from Durham to Newcastle-on-Tyne, we proceeded from the power and splendor of the past to a city full of the stress of modern life. The world-famous Armstrong Works are here, where they not only roll the plate but make the guns for the war-ships built in their yards. Sailing from above the draw-bridge down the Tyne to where from South and North Shields the graceful sea-walls, each ending with a lighthouse, curve out to protect the harbor, one gains a good idea of the commercial importance of the smoky city. Newcastle builds many war-ships for foreign countries. Japan and China have given her large orders of late. We met with a cordial reception from the Lord Mayor and Newcastle people, and enjoyed not only our water-exursion, but a handsome dinner at the Assembly rooms, followed by a reception at the "Lit. and Phil." given by Dr. Hodgkin, the author of "Italy and her Invaders." If you asked a Newcastle man about the Literary and Philosophical society, he would not know what you were talking about, but everybody is familiar with the "Lit. and Phil."

To these pleasures were added visits to the unusually-interesting museum of natural history, where there is a fine collection of Bewick's etchings and paintings of birds; to the library; to the Black Gate and Norman keep; and other points of interest.

The next day we passed all too hastily through Abbotsford, Melrose and Dryburgh Abbey to Edinburgh. As we reached the rugged hills which divide England and Scotland, we began to see flocks of the Highland sheep with black faces and curled horns, small native cattle with wide branching horns, and Galloway cattle with no horns at all. Beautiful collies looked at us understandingly, as if they knew how much we should like to take them back to America; and the fresh air blew away the fatigue of travel.

It would be hard to find a more picturesque city than Edinburgh, flanked as it is on one side by its impregnable Castle, so built on a bold crag that it is impossible to tell where nature ends and art begins, on the other by Salisbury Crags and Arthur's Seat, and holding in its heart the gardens which divide the old from the new part of the city.
We had received invitations from the Lord Provost, Magistrates and Council "for a drive through the city at 10 o'clock A.M., luncheon in the Public Library at 1 o'clock P.M., and afterwards a visit to the Forth Bridge."

This programme included visits to the Cathedral of St. Giles, close to which in former days stood the Tolbooth,—the city prison known as the Heart of Midlothian,—whose site is now marked by a heart in the pavement; to the Castle, now occupied as barracks by the 43rd Highlanders; to the large and famous Advocates' Library, one of the five great British libraries entitled to receive a copy of all copyrighted books; to the beautiful Signet Library, patronized and supported by the "writers to the signet," as attorneys are termed in Scotland; to Holyrood, where we saw not only the ancient parts of the castle so indissolubly connected with the history of the beautiful Mary, Queen of Scots, but also the more modern part of the castle where Her Majesty or her representative opens court; and to the public library by a drive through the old portion of the city famous for its grim, gray, many-storied houses and wyndes. This fine building is the gift of Mr. Andrew Carnegie. In honor of the visiting American librarians, the library was diverted from its purpose for the first and probably the only time, the reference-room being closed for the day, and a delicious luncheon served there. A ten-mile drive in the afternoon, much of the way through Lord Rosebery's estate, brought us along woodland roads fringed with huge bracken to the Forth Bridge. Higher above the water and longer than the Brooklyn Bridge, it is an impressive object, standing as it does remote from other structures, with nothing to detract from its size or the beauty of its great arches. We left Edinburgh the next day for a drive through the Trossachs and a sail through Lohs' Katrine and Lomond to Glasgow. The heather was purple on the mountains, the mountain brooks ran merrily to the lochs, and we envied the happy mortals at whose doors was this beautiful, health-giving pleasure-ground.

Glasgow was the last city we were to visit before our return to the work awaiting us on this side of the water; and we ended, as most of us had begun, with one of Great Britain's model municipalities. Birmingham was our first city and Glasgow our last,—two most impressive object-lessons in municipal government. Although much poverty still exists in Glasgow, every effort is made to improve the condition of the lower classes, and much, in a sanitary way, has already been accomplished. Would that some of our Americans who scorn to mingle in politics, might take a lesson from the men who hold office in British cities. The mayor and aldermen serve without salary, not even

In the Saxon Church of S. Lawrence Bradford-on-Avon.
drawing upon the city treasury for funds for entertainments. The positions are highly honorable, and in case of aldermen, usually held for life. The mayor is selected from among the aldermen. Instead of seeking office, the office seeks him, and he is often considered—as in this jubilee year, when many entertainments must be given—to confer a great favor upon the city by accepting his post. Birmingham owes her Fine Arts building to the profits made on the municipal ownership of gas; yet the gas is sold at what seems to us a very low price. Glasgow is justly proud of her magnificent municipal buildings, her university, her cathedral with its interesting crypt, and her park. The size and usefulness of her libraries is not in proportion to the progress made in other directions; but if we read the signs aright, it will not be long before Glasgow is proud of her large and rate-supported libraries. At the university, we sat in the ancient chair where candidates for a second degree sit during an oral examination, and tried to imagine the feelings of the postulant as the precious minutes slip away with the sand in the glass fixed in the high back of the chair, and he knows that the short time before the glass is empty, is all that is his in which to make a favorable impression on his examiners.

We had so much to see in Glasgow, and so few hours in which to see it, that had it not been for the most admirable arrangements made for our entertain- ment, much must have been left undone, but the appointed hour found us ready to meet the Lord Provost at luncheon. After the last toasts and pledges of good feeling, we regretfully said farewell to our kind hosts and to Scotland, turning towards home, and bearing with us many memories of the five delightful weeks spent in the Mother Country.

MARY LOUISE DAVIS.
Founder’s Day, 1897.

(Address delivered October 4 by Frederick B. Pratt, Secretary of the Board of Trustees of Pratt Institute.)

THE Pratt Institute celebrates this year its tenth anniversary, and the sixty-seventh anniversary of the birthday of Charles Pratt, its Founder. Since its organization it has seen many changes in its buildings, in its departments, and in its teaching force, as well as in the ideas underlying its work.

From a school organized distinctly for instruction in the trades, it has been developed into its present organization by the sheer growth of ideas and the force of experience and circumstances, and by the enlarging and broadening of the scope of its industrial training.

The first department organized was known as the Art Department. In 1888 were added the Women’s Department, later designated as the Department of Domestic Science; the Department of Mechanical Arts, now known as that of Science and Technology; the Regular Course, since developed into the High School; and the courses in Phonography and Typewriting, afterward the Department of Commerce. In 1888, also, the Library was opened. In 1889 the Department of Music was organized; in 1891 the Department of Kindergartens began its work; and in 1892 the Department of Museums was formed to organize and supervise the various collections of the Institute.

With time, and development almost to overgrowth, it has seemed wise to concentrate effort in certain specific lines. The result has been the consolidation of some departments, the differentiation of others, and the exclusion of still others. The present and approved organization includes seven: the High School; the Department of Fine Arts; of Domestic Art; of Domestic Science; of Science and Technology; of Kindergartens; and of Libraries.

A very marked feature in this history has been the evolution from the original idea of a purely technical school to that of a school for the training of teachers. The development of this purpose in the Department of Fine Arts, Domestic Art, Domestic Science, Science and Technology, and Kindergartens, has met with the fullest response. The demand for teachers, and the record made by our Normal graduates throughout the country, have been most remarkable and gratifying.

The extent, value, and character of these ten years of work, it is not easy to reckon by figures or in words. That the Institute has been a source of power and usefulness in the city and country at large, no one can deny.

The original idea of the Founder contemplated an Institute that should be local in its character and extent; should supplement, rather than compete with existing institutions, by rounding out the school-system of the city; and should appeal to all classes of citizens, but to those of our own city first.

Where other institutions were doing satisfactory work, Mr. Pratt had no wish to interfere; and he desired an equal privilege in his own foundation. And yet I know that in his latest years his ideas as to the local character of this work were somewhat changed. The increasing demand for our graduates as teachers in other schools, and the enlarging number of students with broader training, made evident to him a wider and deeper field for his effort. Brooklyn was his first thought,—the nation his last. And yet to-day the United States is too small to contain the influence of our work. Japan, the Hawaiian Islands, the West Indies, Mexico, and Canada have contributed students, most of whom have returned to their native land broadened by contact with the ideas and spirit of Pratt Institute. Nearly every State in the Union has sent students; the number of students other than local increasing from 16 out of 63, in 1887, to 450 out of 3000, in 1897.
These students have brought hither varied ideas and personalities, and they have, I believe, carried new elements of equal value to their homes.

It used, also, to be a favorite thought of the Founder that the Institute was contributing directly to the earning capacity and power of the individual, and, hence, to that of the nation at large. Space will not permit a review of the number of graduates, the positions of responsibility filled, or the amount of salary earned. It is safe and sufficient to say that the 1,357 persons graduated by Pratt Institute, since 1887, are earning not less than $1,000,000, annually, and that at least one-third of this amount is due directly to the training received here.

Such thoughts, however, never interfered with or modified the Founder's fundamental theory that the Institute had a distinct lesson to learn and to teach. The changing social life, the demands of industry, and the cosmopolitanism of education, have been recognized in our work. The endeavor has been to bring the different lines of thought together, and to fuse them into a truer and better one. The value of art, literature, and music has not been forgotten, nor have the demands of science and the practical been slighted. Every subject has been taught in its philosophy, history, and practice; and, behind them all, we try to see and to teach the spirit that makes them living and real.

The Founder of the Institute believed more thoroughly in the human element in education than in any other. He held that behind buildings, equipment, and material conveniences we must have the interest, cooperation, and growth of the individual. If these could be secured, the results of the work would show for themselves. It was this idea that caused him to choose the motto,—" Be true to your work, and your work will be true to you ". And thus he infused into this place his spirit; and it has been nurtured and has grown steadily ever since.

In such a spirit and with such ideas was this Institute founded. Have our expectations been fulfilled? Does the last year's record show the steady progress and advance made in previous years? If numbers of students were an indication, the answer would be favorable, 3,056 persons having been enrolled during the past year. If previous training counted for anything, the results would show progress; for not less than 225 of these persons had received a high-school training or its equivalent, and 19 students held college degrees. If the visible results of work counted, the Annual Exhibition would certainly indicate a distinct advance over previous years. These, however, count but for little as compared with the felt but unseen spirit of enthusiasm, vigor, and happiness that has characterized our last year's work. It was marked from the beginning to the end of the year. No better indication of it can be named than the completion of the first stage of " The Art Students' Fund ". After years of effort, mainly by students of the several classes, a sum has been reached sufficient to guarantee a scholarship in the Department of Fine Arts, and it is this year for the first time awarded. The promoters and friends of this work have indeed caught the Founder's spirit.

Not less creditable is the work carried on by the Neighborship Association, in the Astral Settlement. Though organized and supported as a distinct feature from the Institute, it has naturally taken many of its characteristics. In one sense, the work of the Association is a test of the value and practicality of our teaching here. The past year's work has been the most important in the history of the Institute, not because of the number of persons reached, but because the limitations, difficulties, and possibilities of the work have been shown as never before.

The distinctly public features of the Institute work have also attracted an increasing number of friends and cooperators. With all its resources and
with all its efforts, our Library in its several lines of activity has encountered demands beyond its power to meet. If it be true, as Dr. John S. Billings calculates, that a library cannot, naturally, operate beyond a circle of one-half mile from its doors, the amount of uncovered territory in such a city as Brooklyn becomes apparent. What has been preached here for years, and in a modest degree attempted at the Astral Branch, the Long Island Branch, and the delivery stations: what the Founder of this Institute desired and endeavored to foster,—namely, the establishment of small free libraries in various parts of the city—has become a reality; and we welcome the work thus undertaken by the New Public Library Association of Brooklyn. If the district libraries already established in the different parts of the city can be led to cooperate as to division of territory and lines of action, no finer opportunity for rendering true service could be asked.

Of not less interest as an undertaking have been the monthly art exhibitions in the gallery of the Library Building. Though long contemplated, these exhibitions have been possible only since the completion of the Library Building last year. It has been our endeavor to exhibit here material that would cooperate with and strengthen the work of our departments; and the collections of art objects have been a distinct help to our teaching.

These exhibitions have been made more valuable by the addition to the photographic collection of the Library. There are now 15,000 mounted photographs of architecture, sculpture, painting, decoration, and ornament at the disposal of the students and the public.

The selection of the bulk of this material is due to Mr. J. F. Hopkins, who was for several years Director of the Department of Museums, and was lately called to the position of Director of Drawing in the Public Schools of Boston. The collections of textiles, pottery, work in various metals, etc., heretofore under the charge of the Department of Museums, have been permanently located in the several departments of the Institute.

It is possible to take up each department and show similar indications of growth.

It is not in the past, however, that we are to live, but in the future. The next ten years will present just as many problems as the past has brought, but of a different character. After explorations and frontier life come cultivation, clearer adjustment, truer distinctions, defined limitations. May the next decade in the Institute's history be as bright, as successful, and as hopeful as the past!

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A VAGABOND SONG.

There is something in the autumn that is native to my blood—

Touch of manner, hint of mood;

And my heart is like a rhyme,

With the yellow and the purple and the crimson keeping time.

The scarlet of the maples can shake me like a cry

Of bugles going by,

And my lonely spirit thrills

To see the frosty asters like a smoke upon the hills.

There is something in October sets the gypsy blood astride;

We must rise and follow her,

When from every hill of flame

She calls and calls each vagabond by name.

Bliss Carman, in More Songs From Vagabondia.

Let not future things disturb thee;

for thou wilt come to them if it be necessary, having with thee the same reason which now thou usest for present things.

*Marcus Aurelius.*
Mr. Charles M. Pratt.

Gentle Sir: This is a year of Jubilee. You, Victoria, Pratt Institute, and England all celebrate anniversaries. The most important of these is this day on which you have opened to us your heart and your home. We have tramped on your grass, plucked your flowers, breathed your air, sailed in your boat, partaken of your broiled fowl, and been happy with you and yours.

Yet this day has not been consumed only in frivolous jollity. We would fain believe that as the memory of your honored father has been present in our hearts, so his spirit has been, this day, about us and among us, glad that you and we have enjoyed together the scenes he loved so well. We could render no worthier respect to him than to pass the day as he would have had us do,—in friendliness and good-fellowship. And so, to you, who now and at other times have observed with your distinct personality the ideas that he cherished, we make acknowledgment. Hither we have brought, each a page, grave or gay, to serve as a permanent record of our obligation to you and yours.

The Pratt Institute Party of May 15, 1897.

May 15, 1897.

Mr. F. B. Pratt.

Dearly Beloved: On this day you did act as our guide and guardian. Our comfort and our pleasure were your only concern. You helped us up the heights of the Long Island R. R. landing-steps, you guided us to the summit of the treacherous step-ladder, you disposed us in cozy corners of express-wagons, you told us the names of places, and taught us practical geography.

You carried food to us when hungry, and at evening, gathering us together, you brought us safely to our homes. Like the Cunarders, you never lost a passenger. We thank you. We give you a memorandum of our obligation, and hope that when you turn these pages you will be reminded of how good a time you and those with whom you were associated, gave us on this day at Dorsoris.

The Pratt Institute Party of May 15, 1897.

Below will be found a brief list of articles in current periodicals of especial interest to the Departments of the Institute. Technical magazines devoted exclusively to the work of the various departments, have not been included.

HIGH SCHOOL.


FINE ARTS.

Art in the Victorian era. Nation, July 1, '97; p. 7.

DOMESTIC ART.

Décret de la convention sur le costume. (François Pilón.) (La) Nouvelle Revue, August 15, '97; p. 628.
Nineteenth Annual Meeting of the California Froebel Society, held in the well known Silver Street Kindergarten, Mrs. Langzettel gave an account of Pratt Institute and the work of its various departments.

Miss Josephine Emerson has returned from a summer in England and Scotland. She took lectures in Science and Literature at the Oxford Summer School.

Miss Waterman has held the fort at home, spending only a part of her vacation at Nantucket, and on the New Hampshire coast.

Miss Lillian W. Harris has returned from her summer trip to Twilight Park in the Catskills.

At the last meeting of the Alumni Association, Miss Ella H. McKay, '97, was chosen Director of the Greenpoint Kindergarten for the coming year.

The first Summer Vacation School in Brooklyn was opened this year, at Public School No. 14, and has proved a great success. The Kindergarten was conducted by Miss Estelle Koster, assisted by Misses Nicholson and Hawley. The average daily attendance was fifty. With two other kindergartens in the neighborhood, and an attendance of two hundred at the playground, one can estimate the number of children who would be glad to avail themselves of this work, were it provided in other parts of the city.

The playground in the City Park was under the charge of Mrs. Ada Locke, assisted by kindergartners, and a matron. An account of the work done will be found in another column.

The Kindergarten class of '97 will be glad to know that the proposed kindergarten in Greenpoint, L. I., has become a reality. Miss Cora M. Perry, of Ithaca, N. Y., has been appointed Director.

Miss Florence Barr, '98, has had a pleasant summer on the Hudson, carrying on a small summer kindergarten.

Miss Maud Sayer has returned from a four-months' trip in Europe, and has opened the Bedford Avenue Kindergarten, which will be known hereafter, as the Edward Richardson Memorial.

The Astral Kindergarten at Greenpoint has voted to come under the auspices of the Kindergarten Association. The two kindergartens of the Eastern District have also joined the Association.

Miss Estelle Koster has accepted a position as assistant kindergartner for the coming year, in the Asacog Club Kindergarten.

Miss Lillian Hatch, of '96, and Miss Selma Soderholm, of '94, have been chosen directors in two of the new public-school kindergartens in Brooklyn.

Miss Helen Kibbe, class of '97, will take the place of kindergarten assistant in a public school, No. 22, in Greenpoint.

Miss Mary French and Miss Mary Locke will open the Physicians' Kindergarten in a new room at No. 15 Garnet Place.

We are in receipt of the first number of the Kindergarten Review, edited by Emilie and Laura E. Poulsson. This is the Kindergarten News issued upon a broader basis, and the name of Emilie Poulsson as editor insures its success. The appearance of the magazine is greatly improved by a new cover, new type, and better paper, and we predict a hearty welcome from all kindergarten readers.

Miss Mary L. Davis, Head Cataloguer of the Pratt Institute Library, has spent her vacation in England as our representative at the International Library Conference. She has shared her pleasures with the Institute and its friends by the charming glimpses of her journeyings afforded by the leading article of this issue of The Monthly.
Miss Mary L. Avery has enjoyed a month on the islanded coast of Maine, "twelve miles from a lemon." She had often heard of "doing things by Main[e] strength," but has now learned the full significance of the phrase. Visits to Asquam Lake and to Claremont, both among the New Hampshire hills, completed her vacation.

Miss Josephine A. Rathbone has spent the summer at her home in Ann Arbor, and returns refreshed to the charge of the Library School. She was present at the meetings of the American Scientific Association in Detroit.

Miss Annie C. Moore has enjoyed the rest and delight of a summer at home in Limerick, Maine. The Children’s Library will not fail to profit by all her pleasures.

Miss Minnie A. Dill (Class of ’97) has returned as cataloguer to the Decatur, Ill., Public Library. She writes: "I find the work doubly enjoyable after the broadening influences of a year's study at the Pratt Institute, with its accomplishment of Greater New York."

Mr. S. F. Berry (Class of ’91), recently librarian of the Y. M. C. A. in Brooklyn, has been appointed to take charge of the Association's library in New York, a promotion on which he has the hearty congratulations of his friends of the Library School.

Miss Janet E. Bird, Class of ’94, has resigned her position as Librarian of the Bisbee (Arizona) Library, and has accepted the position of Librarian of the Millersville (Pa.) State Normal School.

Miss Marjorie Winn (Class of ’95) goes to Bisbee, Arizona, to fill the vacancy left by Miss Bird's resignation.

Miss Grace Hanford, of the Astral Branch Library, is issuing a finding-list of the books "on the instalment plan," a brief section being printed every Saturday in the Greenpoint Star. Those who preserve the numbers may easily prepare complete lists for their own use, as the Library will do.

The Graduates' Association of the Pratt Institute Library School has issued a dainty booklet containing a sketch of its organization, along with the Constitution and By-laws, and a list of its officers and members. For an account of its origin, see The Monthly for February, 1897 (vol. V., pp. 186-7).

Mr. Charles E. Wright, Library Class of ‘97, is engaged temporarily at the Dayton (Ohio) Public Library in cataloging and reference work.

Miss Flora R. Petrie, Miss Enid M. Saunders, Class of ’97, and Misses Angell and Babcock, Class of ’96, are working on the card-index of the New York Life Insurance Company.

Miss Elizabeth D. Renninger, Class of ‘96, has been made Librarian of the Free Public Library of the Buffalo (N. Y.) Catholic Institute.

Miss Gertrude A. Brewster, Class of ’95, who resigned her position at the Lenox Library in the spring, was married on June 30th, to Mr. Frank Burbank Mirick, and will hereafter reside in Pittsburg.

Miss Mabel M. Smith, Class of ’92, who has been in charge of the Long Island Branch of our Library, was married on August 26th to Mr. Louis Corlett, and will make Cleveland her home.

Miss Miriam S. Draper, Class of ’95, takes Miss Smith’s place at the Long Island Branch.

Miss Harriette L. McCrory, Class of ’95, resigned her position as Librarian of the Millersville (Pa.) State Normal School to go abroad last June, for a few years' foreign study and travel. Miss McCrory intends to pay special attention to literature and languages, in order that she may be more fully equipped for library work, on which she intends to enter again upon her return.
PRATT INSTITUTE MONTHLY.

Miss Frances B. Hawley, Class of '97, has taken a position in the order-department of the Milwaukee Public Library.

Miss Irene Hackett, Class of '97, has been engaged during the summer in classifying and cataloguing the library of the Reform Club, in New York.

Mrs. Edith Humphrey and Misses Melcher, Titus, Walton, and Saunders, Class of '97, are engaged on the catalogue of the New York Society Library.

Miss Helen Plummer, Class of '97, has acted as summer substitute at the Pratt Institute Free Library.

Miss Margaret D. Whitney, Class of '97, attended the International Library Conference in London, and will spend the winter abroad.

The first printed library report issued by any of the students of the Library School, as far as we are aware, is that of Miss Agnes Judson (Class of '96), from the Free Public Library of Montclair, N. J. It is concise and business-like.

Miss Laura M. Carleton, of the Second-year class of '97, has been engaged to work upon a collection of pamphlets and of Latin and Greek Testaments at the General Theological Seminary, Chelsea Square, New York.

Miss Fanny G. Ford, of Brooklyn (Library Class of '94), is engaged in compiling and editing material for the Exporters' Association of America.

Mr. John Angus MacVannel, Instructor in Psychology and the History of Education, spent the summer months at his home in St. Mary's, Ontario.

Dr. J. Martin Voorhees, Instructor in Physical Culture for Men, has devoted himself to work in town, in outlining and preparing the courses for his classes in the Institute Gymnasium.

Miss Martha Garside has spent six weeks at Chautauqua, studying the theory and practice of Swedish Gymnastics under the very able direction of Mr. Jacob Bolin of New York; since which she has been resting at her home in East Orange, N. J., preparatory to her work in the Institute as instructor of women and girls.

Miss Margaret D. Fisher has given some time to professional investigation at various gymnasia in Boston and vicinity, and has also enjoyed a vacation tour in Massachusetts and Pennsylvania. "Much strength and sunshine and many helpful ideas have been stored up to take back to our Gymnasium."

Miss Elizabeth Mac Martin appears to have "got on swimmingly" at Glennwood Springs, Colorado, where she found the finest facilities for her chosen art that she has yet seen. An out-of-door swimming-tank six hundred by one hundred feet in size, and fed by the natural hot springs, has won her admiration, as also the superb hotel in whose grounds it stands, and the stone bath-houses offering all sorts of bathing known or unknown to the general public. The idea of a copper toboggan-slide descending into the swimming-tank—every swimmer being his own toboggan—will command breathless interest, especially among the small-boy contingent.

It is noticeable how large a number of the instructors of Pratt Institute seek Maine and New Hampshire for their summer rest, and how they rejoice in that delectable land. There is not a more interesting spectacle to-day than that afforded by Northern New England, where rocky shores and stony pastures and unvalued "wood-lots" are yearly becoming more precious to the once-desponding owner and to the eager buyer from "the city," who knows that a host of glories and delights will make him blest, though not one of them be set down in the title-deed of his purchase. "There is no price set on the lavish summer," yet a vantage-
ground from which to enjoy it must somehow be obtained: and here the cool, bracing air is fragrant with ethereal spices from woods and wild-flowers; the springs flow cold and pure from the granite ledges; the earth is undefiled, and healing in its touch; and the lakes and hills, the mountains and the ocean, have stored up magic spells from one generation to another. Even the passing pilgrim of a season may take his fill of all that is spread out before him, and go home with some of the strength of the hills, the mysterious power of the sea, girding him for his appointed task.

It has seemed for some time, that a change in the Constitution of the Athletic Association was desirable. Early in the spring, the Trustees expressed their desire to be relieved from all management of the association, except to furnish the grounds and tennis-courts and keep them in order. A committee was appointed to prepare a redraft of the Constitution and present the report for the consideration of the association. This report was presented and acted on at a special meeting held June 16, and the revised form is given below. The important changes are the placing of the financial management in the hands of the Executive Committee, and the giving of all responsibility for the moneys of the association to the Treasurer. The various sports are placed each in the hands of a separate committee, and the captains and managers for each year are to be elected at the close of the previous season.

CONSTITUTION.

ARTICLE I. NAME.—The name of this association shall be the Athletic Association of Pratt Institute.

II. OBJECT.—The object of the association shall be to promote and regulate athletic sports connected with Pratt Institute.

III. MEMBERS.—Any person directly connected with a department of the Institute may become a member of the association by the payment of one dollar to the Treasurer or Assistant Treasurers of the association, and by obtaining a membership ticket.

The executive committee of the association by vote of a majority of the members present at any meeting, may refuse the privileges of membership to any person by declining to receive his payment.

Any one may be voted an honorary member who will pay to the treasurer for the association the sum of five dollars. Honorary members shall not be subject to dues.

IV. OFFICERS.—The officers of the association shall be:

1. A President, whose duty shall be to preside at all meetings and to exercise the usual functions of that office.

2. A Secretary, who shall make records of all meetings, post written notices of all meetings, and preserve all records.

3. A Treasurer, who shall keep the accounts of the association, and allow the president and executive committee access to the books from time to time, for their information and guidance in the making of expenditures. He shall also make reports to the association at the first meeting of each term, of the amount of income and expenditures since the last report.

4. Assistant Treasurers, one from each department of the Institute, who shall make collection of dues, issuing tickets for the same, and shall deliver to the Treasurer each Friday, all collections of the association.

5. A Superintendent of Grounds, who shall be appointed by the trustees and have charge, under their direction, of the tennis-courts, ball-grounds, athletic fields, and gymnasium of the association, and of the enforcement of the rules of the trustees and of the association, regarding the use of the same; he shall have charge of the hired help of the association, and shall have power to suspend temporarily any member from any or all of the privileges of the association. He shall report any suspension within two days, to the executive committee, who shall pass upon his action or refer the same to the association.

6. An Executive Committee, consisting of three members, of which the treasurer of the association shall be the chairman. The executive committee shall have power generally to direct the affairs of the association in the interim between meetings.

The executive committee shall have the power to suspend any member from the privileges of the association or to refuse to extend the privileges of the association to any applicant; but they shall present at the next meeting of the association a statement of the reason for their action, which action, if not voted otherwise by the association, shall stand as an act of the association itself.

7. The Trustees of Pratt Institute shall be ex-officio trustees of the association, and shall have power to amend or veto its acts.

8. (a) Committees of three, to direct respectively, Base-ball, Foot-ball, Bicycle, Archery, Hand-ball, Basket-ball, and General athletic interests. The action of each committee may be revised by the executive committee. Each committee shall elect a chairman, who shall be manager of its interests.

(b) The chairman of each of these committees shall have charge of all property of the association delivered to his committee. He shall be responsible for its proper use, and shall deliver to the treasurer all such property, at the close of the spring and fall terms.

(c) Each committee shall consist of not more
than one member from each class of a department.

(d) No member shall serve on more than one committee at a time.

(e) The committee on each form of sport shall select the members of the team which is to represent the Institute, subject to change by the committee. At the close of the season, each team shall elect a Captain and a Manager for the ensuing year. The captain, in conjunction with the committee, shall have the conduct of the team, and shall direct the actions of the team during contests.

(f) The bicycle committee shall have general supervision of the wheeling interests of the Institute. The wheelmen shall elect their own officers.

(g) The tennis and archery committee shall respectively manage the contests and exhibitions of tennis and archery, electing their own officers.

V. ELECTIONS—1. The officers (except the superintendent of grounds), the executive committee, and the committees on sports, shall be elected by ballot at the first regular meeting of the fall term.

2. The president of the association shall not be eligible to re-election.

3. Officers and committees aforesaid shall hold office for one year, and until successors shall be elected. Vacancies in office shall be filled by the executive committee.

VI. MEETINGS—1. Regular meetings shall be held on the second Friday of each term, and the Friday preceding Commencement.

2. Special meetings shall be held upon call of the president; upon call of the executive committee; or upon written request to the president, of five members of the association.

3. The secretary shall post on bulletin-boards the announcement of each regular or special meeting at least one day before each meeting.

4. A quorum shall consist of twenty-five members.

VII. DUES.—The only dues of the association shall be the membership fee of one dollar, entitling the payer to membership until the first of July following the payment.

VIII. EXPIRATION OF MEMBERSHIP — 1. All memberships, except those of the officers and committee-men, shall be forfeited on the first day of July.

2. All memberships shall be forfeited—(a) by withdrawal from the Institute; (b) at a time specified, with cause, by a vote of two-thirds of the members of the association present at a regular meeting; (c) with expressed cause, by direction of the executive committee, unless countermanded by the association; (d) temporarily, by direction of the superintendent of grounds.

3. The president, treasurer, superintendent of grounds, and executive committee shall retain their membership and duties as officers until their successors shall have been elected or appointed as provided heretofore.

4. Officers and committee-men may be removed from office by a three-quarter vote at any meeting of the association.

IX. RECEIPTS.—All money received for entry fees or admission to games, or from any other source (except that received by the assistant treasurers for memberships), shall be delivered to the treasurer not later than two days after the date of receipt.

X. EXPENDITURES.—Expenditures of the association's funds can be made; (1) by direction of the president, approved by the executive committee; (2) by requisition of the president on the treasurer to the total amount of five dollars during any one week.

XI. FIELD DAY.—A day devoted to competitive contests by members of the association shall be held each year in May. The president, with the executive and general athletic committees, shall constitute a committee having in charge the field day.

XII. AMENDMENTS.—Amendments to the Constitution may be made by a two-thirds vote of members present at any meeting; the motion to amend shall be presented at a previous meeting at least three days before.

THE MONTHLY has received the following school and college text-books from the publishers.

(These may be examined in the Textbook Collection, shelved at the north end of the General Reference-room of the Pratt Institute Free Library.)

From Berlitz & Co., New York:
French with or without a Master. A practical Course in French Conversation. By M. D. Berlitz. $1.00.
Zweites Buch. $1.00.
From Carl Schoenhoff, Boston:
German Noun-decension for advanced students; arranged by Prof. Otto H. L. Schwetsky. 1893. $.20.
From the Prang Educational Company, Boston, New York, and Chicago:
From the Macmillan Company:
An introduction to Geology. Illustrated. By W. B. Scott, professor in Princeton University. 1897. $1.90.
From the American Book Company, New York:
From Scott, Foresman & Co., Chicago:

INSTITUTE RECORDS OF JUNE, 1897.

PRATT INSTITUTE HIGH SCHOOL,
BROOKLYN, N. Y.

GRADUATING EXERCISES

PROGRAMME OF GRADUATING EXERCISES.

Class of '97.
"Presto."

Friday Afternoon, June Eighteenth, at half-past four o'clock, in the Assembly Hall of the Institute.

PROGRAMME OF GRADUATING EXERCISES.

Music.
Address. Prof. C. R. Skinner, State Superintendent of Public Instruction.
Address. Mr. William McAndrew, Director of Pratt Institute High School.
Address. Mr. Frederick R. Pratt, Secretary and Treasurer of Pratt Institute.
Presentation of Diplomas. Benediction.

PROGRAMME OF CLOSING EXERCISES.

The senior class banner presented by the class of '97 was dedicated in the Assembly Hall at 9 o'clock on the morning of June eighteenth.

The Graduation Exercises of the High School occurred at 4:30 P.M., in Assembly Hall, June eighteenth.

The annual dinner of the High School Alumnae Association occurred in the Dining Hall, main building, at 6 P.M., immediately after the graduation exercises.

The reception and ball given by the class of '97 to the alumni and instructors of the High School was held in the Music Room of the High School building after the alumni dinner.

The "Trustees" reception to alumni, instructors, and guests of Pratt Institute was held in the Library at 10 P.M.

CLASS OF '97.
"Presto."

Henriette Adams.
Ruth Babcock.
Harold Hill Blossom.
Elisabeth Williams Bolitho.
Alfred William Bowie, Jr.
Edith Powell Burdette.
Henry Rice Cobeigh.
Bess Eastman.
Thomas Nest Fairbanks.
Edward Ayres Finch.
Allen Gard.
Arthur Emery Gard.
Agnes Josephine Hall.
Maude Penfield Harmon.
Florence Johnston.
Eva Breedlove Jones.
Ward Dix Kerlin.
Harold Edwin Martin.
Bertha Mathews.
Mary Frances Clare McCafferty.
Edith Edna McElenie.
Gertrude Fowler Merril.
Joseph S. Miller.
Jessica Elizabeth Morse.
Franklin Nevius.
William Jarvis Pock.
Nathaniel Pratt.
Walter Reginald Ross.
Gertrude Smith.
Frances Taylor.
Charles Nelson Warner.
Ethel Armstrong Weeks.
Joseph Nelson Wickham.

"Be true to your work, and your work will be true to you."

PRATT INSTITUTE.

ANNUAL GRADUATING EXERCISES

of the Departments of Fine Arts, Domestic Art, Science and Technology, Domestic Science, Kindergarten, and Libraries.

In Assembly Hall, at eight o'clock.

FRIDAY, JUNE EIGHTeenth, MDCXCVII.

PROGRAMME.

Music.
Prayer.
Music.
Presentation of Diplomas by Frederick R. Pratt, Secretary of the Board of Trustees.
Music.

DEPARTMENT OF FINE ARTS.

DIPLOMAS.

Normal Art.

Louisa Elizabeth Barr.
Antonie W. Brabe.
Ida Brunner.
Lillian Burdon.
Cora W. Corwin.
Catherine Kyburg Couch.
Katharine E. DeForest.
Mary E. Eillmeyer.
Mary Woodcock Ellmale.
Alice Egler.
Sally E. Field.
Ploia E. Horne.
Florence L. Howland.
Bertha Hull.
Rose Amelie Kastner.
Lillian L. MacClinche.
Sarah E. MacNair.
Bertha L. Minor.
Caroline May Nell.
Iola Delphine Osgood.
Julia Patterson.
Mary Emily Shannon.
Bertha Sophia Shepard.
Cora Luella Stokins.
Mary Elizabeth Stewart.
Lucy Isabella Stickney.
Isabelle Stowe.
Ida Teed.
Mary Lavina Warren.
Grace Latimer Wright.

CERTIFICATES.

Regular Art.
Mable Montague Hale.
George W. A. Koch.
Eida Laurentia Nichola.
Julla M. Sherman.
Joseph H. Pratt, Jr.
Rome Kincade Richardson.
Evelyn H. Wade.
Clifton W. White.

Architecture.
C. Claude Armstrong.
Ir B. Betta, Jr.
Louis Francis Bird.
Mabel Campbell.
Warren E. Green.
Fredk W. C. Magdeburgh.
Milton Dana Mortill.
Louis Newberry Thomas.
William Wallace Tyre.
Frederic W. Wengrooth.
PRATT INSTITUTE MONTHLY.

DEPARTMENT OF DOMESTIC ART.

DIPLOMAS.

Normal Domestic Art.

Sarah Annis Billard.
Dorothy A. Bradt.
Isabelle G. Tyler.

CERTIFICATES.

Normal.

Sewing.

Clara S. Dudley.
Lillian Heindl.
Grace A. Chaplin.
Bessie Cook.
Florence K. Daniels.
Martha De Castro.
Charlotte Kainew Ewell.
Helen Moore Gladding.
Ethel May Hosford.
Nancy E. Jinks.
Josephine Seymour.

Annie Van Anglen.

Dressmaking.—Special Course.

Mary Edna Griffith.
Florence N. Palmer.
Mary Throm.

Dressmaking.—Regular Course.

M. Ethelyn Cameron.
Addie M. McClellan.
Sarah E. Stillwell.

Millinery.—Special Course.

Louisa A. Brigham.
Laura B. Miller.

Millinery.—Regular Course.

Evelyn B. Brown.
Emilly Deckelman.
Clara L. Jeffery.
Eva Jenkins.
Jennie Suydam Luqueer.

Art Needwork.

Nora A. Hall.

DEPARTMENT OF DOMESTIC SCIENCE.

DIPLOMAS.

Normal Domestic Science.

Grace Brainard Norton.
Bessie Taylor.

Florence Willard.

CERTIFICATES.

Cookery.

Elisabeth C. Silkman.
Florence Willard.
Ann A. Heath.

Emergencies and Invalid Cookery.

Anna Terese Corcoran.
Christine Merle Sovel.

DEPARTMENT OF SCIENCE AND TECHNOLOGY.

CERTIFICATES.

Normal Manual Training.

August Ahrens.

Drawing and Machine Design.

William J. Campbell.
John W. Crippen.
Thomas S. Martin.
Charles Robbins.

Day Trade Class in Carpentry.

Barton T. Bishop.

Day Trade Class in Machine Work.

Le Grand Learie.

Florence Ames Wood.

Library School.

CERTIFICATES.

First-Year Course.

Mary Collier Brooks.
Frederick C. Burch.
Grace Annie Child.
Jeannette W. Daley.
Annie Deanna.
Minnie A. Dill.
Joel Nelson Eno.
Irma A. Hackett.
Frances Barnard Hawley.
Edith Humphrey.
Mary Merwin Meichler.

Second-Year Course.

Laura M. Carleton.

Jessie Rollins.
Laura V. Talmage.

Mildred A. Collar.

Edith M. Pomeroy.

"Much of the satisfaction of going away arises from the thought that those you leave behind are likely to be wretchedly miserable during your absence."

Eugene Field.

"For every one

Beneath the sun

Where Autumn walks with quiet eyes,

There is a word,

Just overheard

When hill to purple hill replies,

Bliss Carman, in "Wood-Folk Lore."

"American tourists in Switzerland would do well to pay attention to their dress when visiting the Canton du Valais. Three murderers have escaped from the cantonal prison at Sion, and have taken to the mountains in the picturesque sulphur-and-sepiad-hued costume of the Swiss malefactor. Both the authorities and the press are warning people in consequence to be on their guard and to mistrust appearances, as 'with the close-cropped hair, knickerbockers and striped jackets, the fugitive murderers may easily be mistaken for American and English tourists excursions in the Valaisan Alps.'"
MORE and more the cry of wearied nature for other scenes and new activities is heard and heeded. As the summer heat arrives to lay the last burden on the tired shoulders, the victim revolts, casts down his pack of duties and discomforts, and takes flight to whatever refuge his taste and time and opportunity have decreed.

Every one feels that it is "a change" he needs; but a change that merely shifts a load from one side to the other is too often selected. "University Extension" and "Summer Schools" are admirable things; but will the person who has been teaching throughout the scholastic year find it wise to take charge of classes during his outing-time? or will he who has used his brain unremittingly for nine or ten months, do well to spend in study, even under new conditions, the two or three which follow? In England,—where the scholar somehow "arrives" after all, in not more time than in the United States,—the University Extension lecturers are a distinct body, not drafted from the ranks of instructors wearied by work in regular schools. It is a method worth considering.

But the change,—what shall it be? Those who can cross the sea, find that the completest "re-creation,"—whether "that" be taken to mean the sea-voyage or the lands to which it brings us. There is an unspeakably pathetic tale by a modern writer, which under the title "Four Meetings," relates the story of a little New-England school-teacher. After a dozen years of longing, she arrives in Europe only to give up all her savings at the importunity of a rapacious art-student cousin who attacks her in the moment of disembarking; and she turns homeward from the same port, after thirteen hours on the soil of France! The recital breaks your heart as you read it; yet you reflect how much the voyage and the day's glimpse would be to one who had expected no more, and you realize that "half a loaf is better than no bread." So does the man of affairs who seeks in a fortnight at sea the only refuge possible to him from telegrams and interviewers.

For some, the flying cycle with its glimpses of a dozen counties or a dozen States, is the ideal. Another desires a woodland camp, where the lake furnishes bath and breakfast, and the forest, shelter and supper. To one, the cottage in France or England, "hired furnished," as last year's amusing book has it, seems an earthly paradise; to one, the tranquil life of some rural town in our own land; to another, that of the racketing "summer resort." Some are unhappy away from the possibility of seeing that which pertains to their own calling; others, no less in love with it, feel the need of ignoring it for a time, and drinking at other fountains. Let the vacation be what it may, so that the end is secured—the hour-glass absolutely reversed, that the sand may freely flow again until it shall have measured another period of work well done.

* * *

The Founder's Day address for 1897 appears in the present issue of The Monthly. In this decennial year, the speaker naturally reviews in some detail the progress which the Institute has made in the first decade of its existence, and brings all to the test of its harmony with the ideas which actuated Charles Pratt in planning his foundation.

The city of Brooklyn has now become a resort for students from nearly every State in the Union, attracted by the privileges which the Institute extends to all. Like every man who adds to his generosity, personal devotion and practical wisdom, Charles Pratt thus builded even better than he knew.
Among-the-Departments

Domestic Art

Gymnasium Work at Chautauqua.

Among the many delightful spots where the busy people of Chautauqua congregate, either for work or for play, perhaps there is none more attractive than the Gymnasium. It is charmingly situated at the extreme end of the Assembly grounds, only a few feet from the lake shore and almost hidden away in the woods, and the plainness of the building is more than offset by its delightful surroundings. To go through a course of physical training in warm weather, requires at best a large amount of courage; but in this environment, with the cool lake always at hand inviting a plunge to all so disposed, the way of the aspiring student undoubtedly becomes much less trying, and even enjoyable.

A unique annex to the Gymnasium is a large tent, which, while it protects from sun and rain, still allows refreshing breezes to blow through. Here many of the classes are held. Beneath this friendly shelter, even the severe discipline of Swedish gymnastics under the vigorous and delightful leadership of Mr. Jakob Bolin, becomes like unto play; and when, during the occasional pauses we glance around and catch through the surrounding green, fascinating glimpses of blue sky and water beyond, we are more than content to be there.

The most important branch of the Chautauqua School of Physical Education is the Normal Course, which includes a Junior and a Senior Class, each covering a period of six weeks. While it does not profess to give the training of Normal Schools whose pupils devote two years to the work, this course with its supplementary reading is especially valuable for busy teachers who wish to obtain a sufficient knowledge of gymnastics for use in their class-rooms, and for teachers of Physical Culture who desire to pursue some special branch of theoretical or practical gymnastics.

The subjects taken up include Anatomy, Physiology, Kinesiology, Physical Diagnosis, Anthropometry, and lectures on "First Aid to the Injured". In practice the work done is in Swedish, German, American and Delsarte gymnastics. This ground is covered in as thorough and comprehensive a manner as is possible in the limited time, the Swedish work being particularly strong both in theory and practice.

Special instruction is given in fencing, swimming, rowing, athletics and various forms of fancy gymnastics. Of all these, the swimming-lessons seemed to be the most popular during the past season; and a familiar sight was the struggling victim at one end of a fishing-pole making strenuous efforts to conquer "the best stroke", which all were assured would take them "flying through the water". This was undoubtedly true, when once the stroke was mastered!

The more serious work is broken into by games of all sorts, basket-ball, Newcombe, hand-ball, tennis and others, vying with each other in attractiveness and in the number of devotees.

The Normal Course is, however, but one branch of the work in the Gymnasium, and never is there an unoccupied hour in that busy place. Classes for men, women and children are open to the general public, and the numbers in attendance vouch for their popularity. The most interesting of these are the children's classes. For an hour every morning, girls varying in age from six to sixteen, have their gymnastics and games; and in the afternoon the boys, often ninety of them on the floor at one time, provide ample work for the four or five instructors in charge. These children are mostly members of the
Boys' and Girls' Clubs, organizations which have as their object not only the keeping of the youngsters out of mischief and older people's way, but also the providing of helpful instruction and amusement.

Thus we find the Gymnasium not only a place for special instruction, but one of the many agencies at Chautauqua which are planned for the physical, mental, and moral betterment of the people who go there for recreation or study. Chautauqua has for its aim, education in the art of living.

**Martha Garside.**

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**Science and Technology**

**The Electrical Laboratory Course.**

The course in Applied Electricity is intended to fit men to take charge of the installation and operation of electric plants for light and power, or to superintend the construction and testing of electrical machinery. The work of the course is laid out with this end in view, and the laboratory is equipped for this purpose.

Practice in the management and firing of boilers will be given in the boiler-room of the Institute; therefore, no provision is made for this in the laboratory. To give practice in running and testing engines, dynamos, and motors, there has been installed a 25-horse-power high-speed automatic engine, belted to a General Electric multipolar 125-volt dynamo, a Brush arc-light dynamo, and a Westinghouse two-phase dynamo. These have been arranged so that they can all be run at once, or any one separately. For load on the dynamos, provision is made of a bank of 100 incandescent lamps, two incandescent arc lamps, several constant-current arc lamps, a pair of transformers, a german-silver resistance, and a Thomson-Houston five-horse-power motor. The power developed by the motor runs a size-3 Crocker-Wheeler dynamo belted to it.

The measurement of insulation, and such tests as require the use of delicate instruments, are made in a separate testing-room, provided with masonry piers and brass steam-piping and radiators to insure freedom from vibration or magnetic disturbance. Three pairs of large wires run as mains from this testing-room to the main laboratory. Telephone connection between the two rooms provides for convenience in making readings.

The ordinary operations of commercial and station testing are performed in the laboratory by the use of Weston and Whitney volt-meters, ammeters, and wattmeters, of which a large equipment has been provided. Among apparatus of a more delicate type are a D’Arsonval high-resistance galvanometer, a Kelvin deka-ampere balance, a Wilyoung dynamometer, standard resistance boxes, a Weston laboratory standard volt-meter, and other instruments.

All dynamo, motor, and load mains are connected to a switchboard of the arc-lighting type, so that any two pairs of mains may be connected by plug cutouts. On this switchboard are mounted voltimeters, ammeters, and rheostats for the direct-current and alternating-current dynamos. A General Electric street-car controller is provided, and a pair of series-motors will be installed to be used in the study of the action of railroad motors.

Practice will be given in designing and putting up systems of wiring for lighting and power, and the systems at hand in the city will be carefully studied. In the study of armature-winding, several small machines provided for this purpose will be wound, assembled, and connected by the students, and tested to see how nearly they agree with the predicted results. This practice will give familiarity with the various forms of armatures.

During the last term, a detailed study of the lay-out and machinery for an isolated light or power station will be made.
by each student, and, as far as possible, detail drawings made. A dynamo or motor of about ten-kilowatt capacity will also be built in the shop course of each class. Arthur L. Rice.

Kindergarten

THE BROOKLYN CITY PARK PLAYGROUND.

A PORTION of the City Park, Brooklyn, having been set aside for a children’s playground, notifications were sent out, and on July 6, about three hundred children responded. The playground was separated from the park proper by a wire under which any one who wished might freely pass. Where no limitations of any kind were imposed, discipline in the general acceptance of the term was quite impossible, even if it had been considered desirable. Nevertheless a certain degree of order and organization was necessary. Government under such conditions can be evolved, as was done in this case, only by following each child, taking his activity and turning it into educational channels, thereby leading him to participate gladly in all that was being done. In this way he himself was respected and not disregarded. Insensibly a harmonious atmosphere was created which was not as a thing of to-day that is gone to-morrow, but a real abiding influence.

In every step that was taken, the child himself was the point of departure. No song was sung, no game presented, no occupation given, that did not spring from the expressed desire of some child.

A fine tent, with a platform and two large tables at either end, had been provided, and at a little distance a great sand-pile surrounded a beautiful willow tree. On all sides graceful trees, flowering shrubs, and fresh green grass aided in making up a harmonious setting.

For the first few days the session was from eight o’clock until eleven, so as to avoid the extreme heat of the hour near noon; but it was found necessary to make a change, and so the regular school hours were substituted. During the hot nights the children did not go to bed until very late, and it seemed impossible for them to reach the grounds so early as eight o’clock. It was a disappointment to many to find we had begun without them. Then, too, as the morning circle gave the keynote to the whole morning, it was desirable to have all present if possible.

At a sound from the triangle, all the younger children, accompanied by the Matron, walked away to the sand-pile under the willow, and the baby-carriages were wheeled just outside the enclosure. The older children began a march, singing some popular tune. Then they joined hands and filed in under the tent, forming as many concentric circles as necessary when all were seated. One hundred and twenty-nine children had been gathered into these morning circles, not to speak of those seated at the tables, nor of the children in the sand— an orderly, happy, responsive band of children, all eager to do something.

A question or two elicited the fact that “Good-morning” is the usual salutation between friends. A simple good-morning song was sung, and readily caught. Several other “Good-mornings” followed. One was to the trees. They were then asked to tell the names of some trees. Many were given, and the request was made that a leaf from each tree mentioned should be brought the next day.

A story, “Charlotte and the Ten Dwarfs,” was told, and the next morning, referring to the story of the previous day, a little girl asked to have the fairies in the fingers say “Good-morning.” That opened the way for a whole series of finger-songs, which were learned with great readiness, the gestures being so expressive of the words. These songs were asked for each day thereafter.

On the third day, a child noticed a large flag that had been sent to us, and then followed flag songs and national
hymns. In the same way an opportunity was given to prepare for the game of "Soldier Boy," which became deservedly popular.

The request for leaves elicited a general response, and all the leaves brought were noticed in the morning circle and then were taken up more definitely at the tables, forming the basis of the occupation work. After being carefully examined, the general outlines and veining noted, the leaves were pasted on gray paper. Later they were traced in outline upon cards, and pricked. They were also traced in colored crayons. Finally they were represented in free-hand drawing on cards which were afterwards pricked and sewed.

The making of chains from ailantus seeds, the pasting of these in borders and designs, paper-cutting and folding, sewing, the making of cardboard baskets, and clay-modelling, constituted the principal occupations.

As far as practicable the children were separated into circles, so that all might be interested in something definite. There were but two tables, so after these were filled another group received books, another group clay, another a jumping-rope, and a number of others had bean-bags. To vary the position, certain ball-games were played during the morning circle,—"Little ball, pass along", "In my hand a ball I hold", and tossing and bouncing the balls in time with singing.

After the babies were tired of playing in the sand-pile, they had luncheon under the trees, and afterwards had colored beads to string, and simple ring-games. A friend of the children volunteered her services, and gave a number of the older girls definite instruction in Mrs. Robertson's system of sewing.

After the first week, the kindergarten games had superseded the street-games, although the choice lay entirely with the children. The principal games were: "Equal treading", "I put my right hand in", "Five little chickadees", "Let your feet tramp, tramp,

"I wish, dear little playmate", the running game, "Soldier boy", "The farmer" and ball-games. No attempt was made at securing regular attendance, but a desire to be present every day soon manifested itself. One little girl was going on an excursion with her mother, and sent a bunch of flowers and the message that she would surely return the next day.

Some children brought pennies the first day, and as we had no safe place to keep them, the boys volunteered to make a bank. One brought a cigar-box, another some tacks, and a third cut a hole through the cover. The children's offerings were entirely voluntary, and it was understood that the bank was to be opened the last day of July. This was accordingly done, and the sum of sixty-six cents found within. Suggestions as to its disposition were asked for, and some of course spoke of ice-cream, etc. A few questions as to whether they had enjoyed the playground and would like it another summer, and the statement that it was the only playground in the city, but probably many other little children would be glad to have playgrounds next summer, brought forth the suggestion that the money be placed in a bank as the beginning of a fund for next summer's work. All agreed that that would be the best way to dispose of it.

Many nationalities were represented, Irish and Italian predominating and Germans and Swedes being few.

The free, unrestricted play, the pleasant employment, the influence of the bright sky, contributed to make a joyful, happy holiday for all.

Ada M. Locke, Director of the Summer Playgrounds.

Along the pastoral ways I go,
To get the healing of the trees;
To hive me honey like the bees,
Against the time of snow.

Lisette Woodworth Reese.
Library

THE CHILDREN’S ESTIMATE OF THEIR OWN LIBRARY.

(From the New York Commercial Advertiser, September 4, 1897.)

When the Pratt Library moved into its beautiful new home, the children were given a room all to themselves, where they would not be hindered by the feeling that they were disturbing their elders, but would come to have a certain sense of proprietorship. This room, which is purposely a reproduction in miniature of the general departments, differs from the rest of the Library in that the children can go to its low shelves and look at the books and find what they want, instead of being compelled to hunt for meaningless names in a catalogue.

To prove the merit of the new plan, and also to ascertain how to improve it, the children’s testimony was sought.

To this end the Librarian gave question blanks to one hundred typical children, ranging in age from eight to fourteen years, with an average of eleven and a half years. These were pupils in the Brooklyn schools in grades from the fourth primary to the first grammar. Sixty were boys, and forty girls. They were asked to fill out the simple question blanks and return them to the Librarian. The results, now published for the first time, are [in part] as follows:

The parents of only sixty-eight children, forty boys and twenty-eight girls, take books from a library. Fifty-seven children said that no one reads to them, and twenty-nine answered that no one at home or in school tells them what books to read. Of the seventy-one who answered that teachers tell them works to read, many meant Sunday School teachers. Only thirty used any other library, and thirty-eight never read any children’s papers. The answers to a question, “Do you come to the Library to aid in your composition work?” brought out answers of this nature: “I didn’t know you could;” “I am capable of writing all compositions myself;” “I make a good deal of stories.”

The answers to the question, “What kinds of books do you like best?” gave the following figures:

<table>
<thead>
<tr>
<th>Boys</th>
<th>Girls</th>
</tr>
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<tbody>
<tr>
<td>History</td>
<td>40</td>
</tr>
<tr>
<td>Travel</td>
<td>18</td>
</tr>
<tr>
<td>Adventure</td>
<td>22</td>
</tr>
<tr>
<td>About Animals</td>
<td>8</td>
</tr>
<tr>
<td>Birds</td>
<td>3</td>
</tr>
<tr>
<td>Plants</td>
<td>2</td>
</tr>
<tr>
<td>About Real Persons</td>
<td>17</td>
</tr>
<tr>
<td>Boys and Girls</td>
<td>14</td>
</tr>
<tr>
<td>Fairy Stories</td>
<td>13</td>
</tr>
<tr>
<td>Poetry</td>
<td>6</td>
</tr>
<tr>
<td>Historical Fiction</td>
<td>2</td>
</tr>
<tr>
<td>Funny Books</td>
<td>—</td>
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</tbody>
</table>

Some interesting facts are to be gleaned from these figures. Sixty-six per cent. of the boys are agreed on their favorite, history, but only fifty per cent. of the girls like stories about boys and girls best. It will also be seen that the boys like books about history, travel, biography and facts, while girls like fiction and poetry. The boys’ exclusive interest in animals, birds, and plants is noticeable.

The vote on the absolute favorite was scattering. Eight girls voted for “Little Women,” and three boys for “Swiss Family Robinson,” and three for “Uncle Tom’s Cabin.” The remainder favored “Grimm’s Fairy Tales,” “Dab Kinzer,” “John Halifax,” “Harper’s Story Books,” “Lamb’s Tales from Shakespeare,” and “Ivanhoe.” The reasons given are interesting: “Little Women” is so real and the people are so real and sweet; “Story has helped me to lead a better and happier life;” “It shows us how to persevere.” “Swiss Family Robinson” was liked by one boy for the astounding reason that it describes points of shipwreck and how man with common sense can help himself, and shows what Christianity will do.” “Uncle Tom’s Cabin” was liked because “it describes life among colored people and shows how they were treated before the war;” because “they are true stories and some parts are piti-
ful and others pleasant." "Grimm's Fairy Tales" received one boy's appro
bation because "it was interesting and teaches there is no one to give you sand
dals and wings." "Dab Kinzer" was "such a real boy" that he was liked;
"John Halifax" because he had pluck;
"Lamb's Tales" "because they seem like fairy books;" "because they are full of adventure;" "Ivanhoe" "because it is true and is told in such an interesting way."

The most interesting of the answers were to the question, "How Could the Library be Improved?" Some wanted pictures of art hung up, others wanted more pictures of great men. One sug
gested that a pencil be tied to each table. Calls for books on how to draw, on stamp collections, on geography, and history. One fellow asks for Catholic books. Others wanted more funny books, and the funny papers. More im
portant, however, were the following suggestions: A nine-year-old asked to have children kept in order, another wanted two desks with librarians, a third wanted stamp charts giving values, and another wanted valuations of pictures. Another wanted lectures by great men, and a kindred spirit suggested lectures with experiments. One child wanted an aquarium in the library, "so that you can see the pollywogs change into frogs when you come to the Library."

Two or three very odd papers were handed in. One by a Jewish boy showed great independence of spirit and ambition. He objected to being shut off from the big library, and liked to get his books from the catalogue. His parents did not use the library nor direct his reading. His list of favorite books was "'Heroditus,' Plutarch, Livy, Virgil, Boys' King Arthur, Stories from the Bible, Jesus the Carpenter of Nazar
eth, William the Conqueror, Life of Napoleon, War of 1812, Revolutionary War, Civil War, War of the Roses, History of England, France and Switzerland." His suggestion was that they should add a collection of curiosities and offer prizes for the best story.

Another boy, of Scotch parentage, liked "Swiss Family Robinson," because it showed what a man could do for himself and the influence of Chris
tianity, and then as a suggestion asked that more funny works be added to the library. One boy liked "Tennyson, Longfellow, Scott and Whittier."
"Enoch Arden" was admired because it "read smoothest."

Neighborhood

Last summer little, save the Fresh
Air work, was undertaken by the Neighbor
ship Settlement; but this year the Resident Worker has spent nearly all of July and August at the Astral, a Union Theological Seminary student has been in residence for five weeks, and most efficient help has come from two young women, interested in the Settlement, who have remained in Brooklyn.

Of course the class work is suspended in summer, as no doubt it must always be; but the social life of the place goes on. A number of young women from the different classes met together on Tuesday evenings during June, July, and August, holding informal social gatherings. For a time they travelled, by means of the Library photographs, through Spain and into Italy. The Alhambra was studied and some of Irving's sketches read, and the girls listened to Mrs. Burnett's "The Pretty Sister of José." It was something of a feat to find a good story that the major
ity of the girls, even, would endure to hear; for while the boys and men whom we meet in Greenpoint usually care for books, the girls and young women rarely look into them. Then after "travel
ling" for some weeks, we turned entirely to Greenpoint and sociability, and we held two Salmagundi parties, the second having refreshments and prizes— arranged for entirely by the girls. Twice we went to Glen Island, the Working Girls' Vacation Society fur
nishing us with tickets at half price. The first of September, the meetings closed,
but in October the girls will form themselves into two clubs, and the winter's work will begin. We plan to have the clubs meet separately each week, yet to come together every two weeks for a dance or for some special festivity.

Some dozen girls about twelve and thirteen years old, have met one afternoon during the summer, sometimes going with the Resident Worker to Prospect Park, to Bergen Beach, or to the New York Aquarium, or again arranging the flowers that have been sent us regularly by friends in North Country, Glen Cove. As over forty bouquets were distributed every Thursday, the flowers went into many homes, and our North Country friends can hardly imagine how many persons have been gladdened by their kindness in sharing something of their country life.

The small boys are never forgotten at Greenpoint, and they, as well as the girls, helped in the arrangement of the flowers, and had their meetings to take trips to the pleasant places near the city. They are now very familiar with North Beach, where they have been out rowing, and have shown feats of swimming which for such young boys are remarkable indeed. Mr. W. E. Davenport, a student at the Union Theological Seminary, devoted himself for five weeks to a group of Astral boys, and especially spent much time in taking them away on morning or afternoon excursions. He has thus learned to know a few boys well...

But there is one disadvantage in going with the children on these popular trolley trips. North Beach, Coney Island, Bergen Beach, Bowery Bay, and our other inexpensive pleasure resorts, belies the name I have given them. They are cheap of access; but once arrive at their thresholds, and the num-berless side-shows tempt the pennies out of the boys' pockets, and waste the time that should be spent playing on the sand or in the water. These places of amusement prove a great barrier in teaching the children to care for beautiful things in nature, or simple, out-of-door play. Mr. Davenport made the boys tramp steadily past the shooting-galleries, merry-go-rounds, theatres, and other exciting amusements until they came to the quiet bay where they all went in swimming, and afterwards hiring a boat for the morning, rowed until they were too tired to row more. Some of them were satisfied with their good time, but others complained that they didn't have any fun because they weren't allowed at the shows. There is surely something pitiful in thus permitting our beautiful bays and headlands to become places where people turn their backs on the restful view, while they dash down chutes, whirl round and round a stand where an organ grinds out a distressing tune, or go inside a dingy tent to spend their scanty money in hearing their fortunes told. A boy who, while chewing gum, gazes intently on the advertisement of a five-cent museum, is not likely to know whether it is the sea or a mud-puddle that lies at his back.

I often wonder what the children see when they go on the Tribune Fresh-Air Fund excursions into the country. In the Park they notice the flowers, and there is just one tree they look at—a Christmas tree! What must the Berkshire Hills be to them, or the moun-tains of Pennsylvania? Some twenty had a chance to find out this summer, and then our Fresh-Air work stopped. Funds failed to come to the Tribune, and for want of money for railway fares, hundreds of children were unable to get away. It seemed altogether unfortunate; and yet the Fresh-Air work has changed a little from its first begin-nings, and with the change, interest may have waned. The original thought, that the farmer-folk should open their homes to the city children, was a beauti-ful one, and carried with it little dan-ger to the children's welfare. But now, besides this family hospitality, many large homes accommodating hundreds of boys and girls have been opened in the country, and one is far from sure
that in these places they will have a good time. More than one carefully-trained child has come back unhappy from his visit at some such great caravansary. Even on "Life’s Farm,"—and one would suppose that the New York Life would have the best, most intelligently-managed Home,—there are things at which a careful mother might well shake her head. It is another example of what one sees so often as to be helpless as well as heartsick,—that the wisest thought and care are still too often lacking in the kindly-intentioned efforts that are made for the poor.

One of the things of which we at the Settlement are most glad is the starting of a Band of Mercy among the boys. This originated with the children themselves, since three or four boys, disgusted with certain brutalities they had seen, asked if they might not form a society for the prevention of cruelty to animals. They met in Mr. Davenport’s rooms, elected their own officers, and now, once a week, report on the cases of kindness which they may see, and the cases of cruelty which they have endeavored to prevent. They have grown in a sense of consideration toward helpless creatures, and I doubt if now they could forget themselves and be really cruel. Their society may enlarge its membership, though its present number, fifteen, is excellent for working purposes.

Dr. Allen’s dispensary has been active throughout the summer. She is a most devoted helper to the neighborhood, and her kindness and skill are known and understood by the people more and more.

The bank has been open every Monday night. There are over fifty depositors, and they make a goodly showing with their accounts. M. W. O.

Physical Culture

THE NEW HIGH-SCHOOL COURSE FOR BOYS.

A writer has remarked that boys require no studied muscle-culture. “Give them,” he says, “the unrestrained use of the grove, field, yard, or street, with various sorts of apparatus for games and sports, and they will dispense with the scientific gymnasium.” As well might we leave the mental culture of our children to their unguided will, the library, conversation, and newspapers. The symmetrical growth of the body as well as of the mind requires discriminating, systematic guidance. The education of chance would prove unbalanced, morbid, and profitless.

The aim of physical development among the ancient Greeks was that they might excel in gladiatorial games and in wars. To-day, physical culture is looked at from a very different standpoint. It is felt that a well-developed body is a good thing in itself, contributing to the wellbeing and happiness of the individual and the nation; not merely that it enables him to win games and fight well, but that the physical as well as the mental condition may be beyond reproach, and that the success and happiness of the individual may be assured.

It is well known that food is required to replace the waste consequent upon mental as well as physical exertion, and that a perfectly-ordered digestive and absorptive system is necessary to the preparation and appropriation of the required nourishment. A life of continued mental activity and physical inactivity renders the heart and lungs weak; oxidation is but poorly performed, circulation is sluggish; consequently, what nourishment is prepared is not properly distributed and it is merely a question of time when we succumb to the inevitable and become victims of nervous exhaustion consequent upon the neglect of our bodies. We are compelled to give up the work for which we have lost our health, and devote two or more years to travel, change of scene, doctors
and their tonics, and exercise. How much better would it have been had we given a few moments of each day to our bodies, that they might have supported our mental exertions!

In view of the idea set forth above, it will hardly be necessary to state that the aim of the present course of physical culture will be a question not so much of producing men of exceptional athletic and gymnastic ability, as of securing for every one a uniform physical development, an erect carriage, broad shoulders, and a condition of heart, lungs, and muscular system, that, with proper physical care, will be equal to all emergencies, and capable of sustaining him in his fight for success.

The first step in the course will be to arrive at a correct conception of the requirements of the student. To accomplish this, a thorough physical examination is necessary. Physical defects and weak points noted, special exercises will be prescribed which will tend to reach and correct the conditions.—exercises that will strengthen the drooping shoulders and head, broaden and deepen the chest, and strengthen the abdominal muscles; this, together with simple exercises and the graded class drills, tending toward a symmetrical development of the body and a gradual increase in strength and muscular development. As soon as the student begins to appreciate this increase in strength, exercises on the apparatus, of some degree of difficulty, will be given, requiring a certain amount of calculation and appreciation of distance and resistance to be overcome. Knowing his physical strength and ability, and being able to appreciate the resistance to be overcome, he will not be likely to attempt that which may result in failure or injury to himself. Thus he has a physical courage and confidence which forbids all nervous awkwardness and hesitancy of manner.

The great variety and gradually-increasing difficulty of the exercises develop a condition of muscular coordination which finally enables the individual to perform exercises of extreme difficulty, with ease and grace. The rapidity with which the individual arrives at this state of physical perfection, depends upon his inherent tendency or natural ability and nervous energy. By nervous energy, I mean that quality by which you distinguish a quick, active, energetic individual from one of opposite nature; a quality which will often enable a comparatively weak person to do more work in less time than one who has twice the muscular physique.

The plan of work for this year will, in a general way, be a system of drills and exercises divided into three grades of difficulty:—i.e., elementary, intermediate, and advanced,—continuing through the four years of the school course. It is contemplated to hold examinations twice a year in the exercises gone over during the preceding half year, for the purpose of advancing the student from one gymnastic grade to another; presenting to each student a certificate of efficiency in each grade as he gives evidence of such efficiency. It is hoped in this way to create in each individual an interest in his bodily condition, and a pride in his physical and gymnastic ability.

This will be augmented by an indoor athletic series, consisting of twenty-one events, beginning the first week in November, and continuing, three events a week, to the last week before the Christmas holidays; repeating the series during the second term, and continuing to the first of March, thereby keeping the men in condition for the spring games. The combined gymnastics and athletics develop physical strength, courage, nervous energy, agility, judgment, confidence, form, skill, speed, and endurance, all tending toward the same end,—our motto, "Mens sana in corpore sano."

J. Martin Voorhees, M.D.
Mental Culture from Nature’s Beauty.

Nothing can so clarify and perfect the intellectual senses as the constant association with beautiful natural sights. A strange sunrise or sunset is a greater element in the education of a man than most people think. Every appreciated object in Nature has an influence, imperceptible it may be, but none the less real, on the mental culture. Truth of perception, which was commoner among our grandfathers than with us, is one of the least of the benefits of Nature. A larger sense of form and color and the beauty thereof, a finer feeling for the hidden melodies which may be heard hourly in any field, and a vastly increased power of enjoyment of life, are things which some would not count too dear at any price.

The wandering among the fields and hills carries with it a delicate and abiding pleasure that to some means more than the half of life. The blessedness of mere movement, free and careless motion in all weathers and in all places is incomparably great. One morning sees a man in a country of green meadows and slow lowland streams, where he may lie beside a tuft of willows and dream marvellously; and the next finds him in a moorland place, high up above the valleys, where the air is like new wine, and the wide prospect of country gives the wanderer a sense of vast proprietorship. Whether the heather be in flower and the wilderness one great purple sea, or whether the bent be gray and wintry and full of pitiful black pools, it is much the same to him; for one of the marks of this spirit is its contentment with the world at all seasons. He may arrive tired and hungry at some wayside inn, and taste the delicious sleep of utter lassitude; or he may make his bed for the night in some nook in a wood among green brackens, and wake with a freshness which makes him wonder at the folly of man in leaving the open air for the unworthy cover of a house. For him there is no restraint of time or place. He can stay an hour or a week, as it suits him; he can travel fast or slow; he can turn if the fancy takes him, away from the highroad down green, retired lanes, and enjoy the satisfaction which comes from long hours of leisure in the height of summer.

To the artist in life, the connoisseur of sensations and impressions, this manner of spending his days commends itself. There is a subtle influence about every place which dwells long in a man’s memory, and which he may turn to time upon time and not exhaust its charms. Each type and shade of weather and each variation of scene leaves an indelible impression, so that soon he will have a well-stocked gallery in his mind to wander through, when the dull days come and he is bound hand and foot to his work in a commonplace town. Every sound carries with it for him a distinct sensation; the crowing of cocks about a farm, the far-off bleating of sheep on a hillside, the ceaseless humming of bees, and the splash of the burn among the gray rocks. Rhymes run in his memory, confused lines of great poets which acquire a meaning never grasped before; and he himself gets into a fine poetical state, and dreams pleasant things, which are vast nonsense when written down, but which seemed to him there and then to be of the essence of poetry. What philosophical system of life, though it be followed ever so rigidly, can make a man so high and free in spirit? It must needs be that one who lives among great sights should win something of their greatness for himself. The artist, too, whether in colors or words, gains a becoming humility. He feels the abject powerlessness of his brush or pen to express, in anything like their pristine beauty, many of the things he meets with. Not dazzling summer days or autumn sunsets, for these come within the limits of his art; but the uncommon aspects, like the dim look of the hills on certain days in April—such make him feel the impotence of language.

John Buchan, in “Scholar-Gipsies.”

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Nov. 3. In the Assembly Hall, at 4 P.M., the fifth illustrated Wednesday afternoon lecture on the History of Art, by Walter S. Perry, Director of the Department of Fine Arts, Subject, "The Art of Asia Minor and Cyprus: Babylon, Assyrian, Persian, and Cypriote Art."

Nov. 10. In the Assembly Hall, at 4 P.M., the sixth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Perry, Subject, "Greece: Mycenaean and Tiryns. Athens: Ancient and Modern, The Doric, Ionic, and Corinthian Orders of Architecture as Illustrated in Ancient Monuments."

Nov. 24. In the Assembly Hall, at 4 P.M., the eighth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Perry, Subject, "Greek Sculpture: The Age of Scopas, Praxiteles, and Lygippus. The Hellenistic Period."

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PORTRAIT OF EDWARD VI.

BY HANS HOLBEIN "THE YOUNGER."

1498-1543

HANS HOLBEIN, called "The Younger" to distinguish him from his father, who was also a celebrated painter, was born in Augsburg in 1498. He was an infant prodigy, manifesting at an early age a talent for art which culminated in attainments through which the German School reached its highest and noblest developments. In his early life, Holbein spent much time in travel; while in Basle, where he took up his residence for several years, he was admitted to the guild of painters in 1515. He is generally known by his portraits, of which there are a great number in existence. In them he portrayed the individual character with simplicity of line and delicacy of modelling. A portrait of his friend Erasmus, it is said, was sent to Sir Thomas More in 1525 to prove his power as a portrait-painter. Through it he won the patronage he sought. Later, Holbein was made court painter to Henry the Eighth. Naturally, the honors bestowed upon him in England led to a greater appreciation of his talent in Basle, and he was offered many inducements to reside in that city. These he refused, preferring to live in England, thus avoiding the troublous conditions in Germany at that time, due to the Reformation.

In religious compositions, Holbein did not equal Dürer. Doubtless he possessed that ability in drawing, that feeling for form and line, which would have enabled him to represent historical scenes with a power equal to the great Italian masters; but the circumstances of his life did not lead him in that direction. Portraiture became the source of his inspiration; and his success in this particular is evidenced by the many masterpieces in the European galleries. Holbein also possessed great skill in the execution of designs. He was the Renaissance artist of Germany. Owing to his changes of residence he cannot be considered as having founded any school of art, although he had many followers. The accompanying illustration is a reproduction of a portrait of Edward VI. of England, now in Windsor Castle.
THE LESSON TAUGHT US BY THE GANG.

BY JACOB A. RIIH.

In my position as a police reporter,—that of a newspaper man dealing with criminal matters at first hand,—at Police Headquarters, I have for years attentively observed the product of urban conditions known as "the gang," and have come to certain conclusions about it which experience has fully confirmed, and which seem to me to apply to the whole child problem. I am not now speaking of the gangs that have in the past usurped our politics. That comes afterward. I refer to the organized disorder of the streets, in which the later, logical development is hatched. These conclusions, summed up, are in effect that the gang responds to a real need in the boy's nature, and that its presence indicates that the need has not been understood. Had it been, it would have been just as easy to supply it in a safe way, and much cheaper. For gangs are expensive. The damage they do in the street, to the grocer's stock for instance, is a small item beside their later cost. A certain per-
PRATT INSTITUTE MONTHLY.

centage of their members has always to be provided for behind prison walls, and the jail is from every point of view the most expensive place to keep any one in, more particularly a boy.

This need is the instinct for organization, for falling into line, that belongs especially to youth. It is the instinct the schoolmaster turns to good account, if he knows his business,—that makes good soldiers,—a human instinct that moves children and men to-day, as it has moved them in other days, to deeds of good or evil, according to—opportunity! according to the chances that befall. That is the universal significance of the gang, and it involves no pessimism or surrender to fate; just the reverse. For the chances that are to decide the bent of these boys do not happen. Over them we have, or ought to have, full control. It is our own fault if we have not. We have the power to shape the boy's environment and through it to shape the boy. The bugbear of heredity is but the neglected environment of the grandfather or the great-grandfather. The bad environment of to-day is the heredity of to-morrow. The sins of the father are visited upon the children unto the third and fourth generation unless atoned for.

The community is the father of its people in a sense it has only begun to find out through its sins. That is the doctrine of heredity in the slum problem as I read it, and all there is of it for all practical purposes. Certainly the matter of dealing with the children is a very practical one.

With that as the starting-point, one does not have to look long at the average tenement-house boy's environment to understand the gang and what it stands for. The tenement itself bears the greater share of the blame. Its chief offence was ever that it destroys individuality,—and with individuality, character. With the loss of these, the instinct to seek the crowd asserts itself at once. Any one who has tried to get slum-tenants to move out into the coun-

try where they might have the chance the tenement didn't give them, has run against this snag, and marvelled much at the perverseness of the poor,—a little angrily, perhaps. They would not go. "The society of the stumps" as an exchange for the street with its crowds didn't appeal to them, and the argument that they would be better off had no weight. They wanted to be where something was going on, even if they were not sure of the next meal. The toughs who "hunt with the pack" are always sure of being where something is going on. They make it go, if necessary. Tenement-house life, reported the late Tenement-House Committee, "produces a condition of nervous tension, interferes with the separateness and sacredness of home life, and conduces to the corruption of the young." The boy is robbed of his home, and the strongest prop of character is knocked from under him. The "condition of nervous tension" is reproduced in the ready brutality that renders a boy who under other conditions might have been a hero, capable of amazing outrages. The Tenement-House Committee's inquiries disclosed blocks with more than three thousand human beings stuffed into them, blocks in which 93 per cent. of the ground-space was covered with brick and mortar, leaving but 7 per cent. to air and—I was going to say sunlight, but that would have been a mockery. "The sunlight never enters," reads the official report of half a hundred of the rear tenements that were condemned by the health-officers this past year. How should it? There was a Frenchman once who wrote about such a block of houses in Paris. "The result of such packing," he observed with scientific precision, "was the exasperation of the tenant against Society." Most naturally, and not in Paris only.

Away from home there is not much to soothe that exasperation. It seems as if the ax had been laid on purpose, in our urban life, at the foot of every prop upon which the child of the street
is expected to build a character. Play-
grounds he has none to call his own.
It is only now, while I am writing this,
that a Commission is sitting to devise
means of giving him the chance to play
without which it seems impossible that
he should grow up a morally healthy
boy. We are going to have school-
playgrounds and public playgrounds by
and by, please God, but as yet we have
none. Yet observation long since
taught us that crime in all cities is to
the largest extent a question simply of
athletics, of a chance to play. "Play,"
said Froebel, "is the normal occupa-
tion of the child, through which he first
perceives moral relations," and he built
his whole kindergarten scheme upon
the idea. We are a good half-century
behind, municipally, in making this dis-
covery, and it has been an expensive
half-century to the community. Robbed
of his home and his childhood, the
boy, with the "exasperation of the
tenant against Society" to egg him
on, though he didn't understand it,
sought his revenge in the streets, and
found it.

All the other props in the ordinary
child's life had been carefully loosened,
or knocked away altogether. Respect
for law is a discovery of the most recent
past. Until Theodore Roosevelt came
to show us another use for them, laws
were, for all a boy could tell, made only
to break. Every saloon whose proprie-
tor could pay for the privilege, was open
on Sunday in defiance of the police, or
with the connivance of them. With a
law expressly prohibiting saloons within
two hundred feet of a school-door, little
Giuseppe down in Mulberry Street
could count fourteen clustering about
his school-door and within the limit.
The factory law that was designed for
the protection of the child was broken
unchallenged for a twenty-five cents'
fee to the notary, by any father with a
minor child; and he justified his perjury
by pointing to the overcrowded schools,
at the doors of which an army of chil-
dren knocked in vain. Better the fac-
tory than the street, he said; and Jus-
tice hid its face.

Forth from this environment came
the young savage who was all surface
and no depth, all vanity and show, with
the instinct for association with his fel-
lows exaggerated and corrupted by the
tenement-house setting,—the saloon
the only friend that ever took kindly to
him,—to step shortly up to the polls to
give his opinion with the rest of us, of
what government should be. The Re-
formatory registers its verdict: 77 per
cent. without moral sense or with next
to none; nine in a hundred coming from
good homes. To the rest, the word had
no meaning. Ninety-nine per cent.
corrupted by bad company; the one
hundredth was a case for the doctor evi-
dently. That is the genesis of the gang.
But the prison chaplain adds "all weak-
ness, not wickedness," and lets in a ray of hope along with his heavy charge of neglect for which we—the community that gave him no better chance—are to blame. We are learning its lesson. The ray falls to-day upon barriers that are being put up all along the road the lad is traveling, to catch and switch him off. It falls upon kindergartens that reach even the slum home through the boy himself, with their cleansing and sweetening touch; upon schools growing up by the score in atonement of the most saddening crime ever committed in the name of a free people; upon playgrounds planned, and shortly to come; upon clubs that offer him the chance he asked, and of which the street had the monopoly before. It is broad sunshine there. The club "knocks out" the gang every time. It is that kind of club.

I remember the experience of a certain band of young women who set out to make friends with the people in a neighborhood on Manhattan Island where the tenements were thickest and poorest. There were gangs in the district that were the despair of the storekeepers and of the peddlers,—gangs of young boys not yet ripe for worse mischief. There was one in particular that was a little harder than the rest, nearer the goal,—or gaol; it is only another way of spelling it. The girls started boys' clubs, gave them something to do, and the gangs ceased to trouble. All except the bad one. That held aloof, waiting to see if the newcomers were "straight." When it appeared that they were, and that there was no reasonable "Sunday-school racket" burrowing under their unwonted friendliness, there came a delegation from the street.

"We will change and have your kind of a gang, if you will let us in," was the message it brought, and the truce was signed. The old gang went out of business, and the neighborhood took a long breath. The girls had no stauncher friends ever after.

There arose an emergency within a year. The establishment was cleaning house, and some of the furniture had been moved out into the area. Somehow, the rumor spread among the girl patrons of the Penny Provident Fund bank which was one of its strong features, that the concern was breaking up,—moving away; and there was a run on the bank. The managers were in despair. Argument and objection were alike useless. They were taken as corroborative evidence that something was wrong. The run developed into a panic. The end of the whole promising enterprise was in sight, when the boys heard of it. They knew nothing of banking, but they knew that their friends were in trouble, and it didn't take them long to decide what was to be done. Pennies were scarce among them, but they begged and borrowed and scraped.
and then its name is changed and it becomes a club in fact,—perhaps an incorporated one, which the police court and don’t fight. But gang or club, its programme isn’t changed materially. Raiding is still its business. The grocer’s stock is safe, but other things are not.

The gang has its leader, who in a very real sense is the gang itself. It takes its tone from him. If he is a bruiser, the gang has fights; if he is a thief, it steals. If he is both, the police have their hands full. The club must have its leader, too. Everything depends on him. If he is not a leader in the real sense, he will shortly have a club in the wrong sense, or none at all, which is better. Two accounts came to me this year of club experiments, one successful, the other not. The latter was in a Western city. The story of it was told to me by the man who started the club and paid its way. He was a business man, and had to, or chose to, have a paid superintendent. He hired four in as many months. The last one had gone on duty the first night, when the proprietor came down to see how the club was getting on. A block away he heard an uproar as of a general fight. As he opened the door, an Indian club and a boxing-glove whizzed past his ear and struck the wall with a bang. The superintendent was in a state bordering on collapse.

"Why, what have you been doing?" asked his employer, surveying the scene in amazement.

"Doing?" gasped the unhappy man, hopping about to escape a checkerboard that came sailing his way, "doing! As if I didn’t have enough to do dodging these things. What is the matter with this club, anyhow?"

"Now, what do you suppose is the matter with it?" asked my caller anxiously.

I bade him sit down while I told him the story of the other club, down East, which I had just then heard. It was his kind of club, too. One man after
another had given it up as a bad job. The managers were about letting it go altogether, when a little woman applied for permission to try her hand. They sized her up and laughed in her face.

"Why those boys would tear you limb from limb," they said. She persisted, and reluctantly they consented to let her try. They went up with her. There were two big policemen in the room. The club was in a grimly observant mood. The managers grew uneasy; they knew the signs. The policemen must stay, at all events.

"No, take them away," she said, "out of the room, out of the house." They protested, but she had her way, as before. They went out and sat on the curbstone, and the moment the door was closed the riot broke out. It raged for five minutes, and then simmered down till at last the building was as quiet as the grave. They fidgeted upon every word that fell from her lips as if their lives depended on it.

"Where is that woman?" said my Western caller, getting up and thumping the floor with his stick. "Tell me where she is."

Yes, where is she? That is the question to be answered before the club is started, every time. Wherever she is, it will run, and the gang will go out of business.

Probably one of the mistakes the good people had made was to start a reformatory instead of a club. The two things are not the same. It is the office of the club to head off the mischief rather than to cure it. It gives the better part of the boy the chance it had not before; gives him respect for society and its opinion, a very necessary part of the make-up of the growing man, which the street has not in stock.

The first boys' club I ever heard of, and I believe the first of its kind anywhere, was started by a woman of heart and sense. The last one I have knowledge of as run upon a plan that seems as nearly ideal and of universal application as can be, is managed by a woman too, Miss Winifred Buck. It is in the University Settlement in Delancey Street. I should rather she would tell the story of it herself, for it is worth the telling; but I may perhaps be allowed to touch upon the salient points, as she developed them to me. Here is a club of thirty-odd tenement-house boys. Its sessions are always preceded by an hour's romp. The club is in rather restricted quarters, and several games cannot go on at the same time without care and circumcision. The boys learn to respect each other's rights. The business sessions proceed in orderly fashion on the basis of Cushing's Manual, always the boys' dear delight. It is astonishing how they take to it, and what parliamentarians they become.

Shooting Craps; the Game of the Street.
in no time. In the early discussions they learn to agree on fundamentals. They picked their members in the first place, leaving out boys who swore and stole and gambled. Convictions as to the rights and wrongs of these things that were, to put it mildly, nebulous if they were at all, grew out of the effort. The latter stages bring the discussion of punishment for offences, and realization of the fact that there are grades, mitigating circumstances; with, finally, the discovery, evolved by the boys themselves, that all punishment is self-defence, not vengeance, and the natural consequence of law-breaking. That is a lesson worth learning. It paves the way to the comprehension, and formal statement in the organic law of the club of the first rude, but fundamental, principles of justice. Very likely, the next thing they do will be to remove their counsellor by formal resolution, if her counsel doesn’t happen to suit in a particular case. The road is not all smooth, but it points right. When the boys have traveled it so far, they have turned the corner. The grocer’s stock is safe.

Boys and girls "learn by doing." Let them grow up on a diet of this kind, and the Reformatory in the next generation will make a different showing. The gang will be a tradition of the bad past. In San Francisco, of nine thousand children from the slums that went through the Golden Gate Kindergarten Association’s schools, just one got into jail. The Boys’ Club is the kindergarten carried into the boy’s later, growing years,—nothing else. And it could be nothing better.

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The House by the Side of the Road.

["He was a friend to man, and he lived in a house by the side of the road."—Homer.]

There are hermit souls that live withdrawn
In the place of their self-content;
There are souls, like stars, that dwell apart,
In a fellowless firmament;
There are pioneer souls that blaze their paths
Where highways never ran—
But let me live by the side of the road
And be a friend to man.

Let me live in a house by the side of the road,
Where the race of men go by—
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorners seat,
Or hurl the cynic’s ban—
Let me live in a house by the side of the road
And be a friend to man.

I see from my house by the side of the road
By the side of the highway of life.
The men who press with the ardor of hope,
But I turn not away from their smiles nor their tears—
Both parts of an infinite plan—
Let me live in my house by the side of the road
And be a friend to man.

Sam Walter Foss, in the Independent.
OUR NEIGHBORSHIP SETTLEMENT.

It is now two years since the Pratt Institute Neighborhood Association established a Settlement at the Astral in Greenpoint, among the factories of the Eastern District of Brooklyn. The work there has grown steadily, and classes and clubs that were at first experiments, have become permanent and very practical institutions. Each autumn more residents have gone to live at the Astral, and with the beginning of its third year, the Settlement may feel that to its friends in Greenpoint it is an important factor, to be taken account of carefully in plans for the coming winter. More than one working girl is considering whether she can give up three or four evenings to the Astral; while the boys, who never consider anything, are asking every day when they will be allowed to come to their club again.

It would be pleasant to think that our Settlement was a little more in the minds of the friends of Settlement work in the city, that we were considered worthy of support and of intelligent criticism or praise; that our tiny class-rooms were occasionally visited by the fortunate men and women who work in the sunny, perfectly-equipped rooms of the Institute. But we are hopeful, and believe that in time the cooperation not only of a few, but of many, will be ours.

The work at the Astral may be divided roughly into three classes: educational work, social work, and personal work. The educational work is treated of in this issue of The Monthly, in that section headed "Among the Departments." Each Department of the Institute has given some help, and a few have contributed very largely to the success of the Settlement. Ours is a work that has grown out of the desire of the students of Pratt Institute to give of their own advantages to those less fortunate than themselves; and the spirit of good-will and intelligent appreciation of the needs of men and women that its Founder made the corner-stone of the Institute, actuates many of those who come within the building's walls. Their help has made possible the Neighborhood Settlement.

But the need of a larger number of supporters among people of very varied interests, is felt more and more; and probably during the coming year persons in no way connected with the Institute will aid us in our work. We sincerely hope so. A Settlement can expand almost indefinitely, and it depends upon the number and the enthusiasm of its supporters whether it continues in the cramped lines in which it necessarily
begins, or whether it attains a growth somewhat commensurate to the needs of the men, women, and children who come to it.

There will be much for our new helpers to do, and we hope especially that they will aid us in our boys' and girls', our men's and women's clubs.

And this brings me to my second topic,—the social life of the Settlement.

Social work seems, by a general movement of these times toward association, to resolve itself into club work. People like to form groups, to elect their president, secretary, and treasurer, and to feel that they form an organization. This side of club life furnishes a certain amount of routine work; but what to do after the business meeting is over, is the serious problem. We began club-work only last year, and we floundered about a good deal, got into much too deep water once or twice, and indulged in some noisy splashing. Now that it is over, we can lay down a few rules for future use, and silently take to heart some of the mistakes that came through our inexperience. We can also have considerable courage; since elsewhere club-work, except with working girls, has too often been done in haphazard fashion, and has been left to depend upon the personality of the individual worker, who in many cases is inexperienced and cannot formulate any definite plan.

Last year we had during the winter, a men's club; a club for boys from fourteen to eighteen; a club for boys from twelve to fourteen; and a club for boys from seven to twelve. There were three girls' clubs; and this summer we formed a club for young women. Mothers' meetings were held every other week. We expect all these to continue during this season, and that two new clubs for young women will surely be added to the list. The clubs average twelve members.

Instead of going into the details of the management of these clubs, it might be of interest to note a few of the things which we have learned, and which will aid us in the future.

And first in regard to boys' clubs. We believe that they should be small, and that there should always be two of the workers in each organization. The rule at the Riverside Association Clubs, that there must be at least one worker to every five members, perhaps exaggerates the necessity of individual attention; but it certainly errs on the right side. Club work, to be of the best value, must be orderly and systematic; and, particularly with boys, supervision can be given to only a few at a time. To make a club pleasant and sociable, to obliterating entirely the attitude of teacher and scholar, to meet as friend to friend, and yet all the time to preserve necessary order and to prevent unruly members from spoiling the pleasure of the rest of the club,—all this is a task that should be shared, and should not be left to a single director. Of course, there are persons who can manage large numbers of children, securing excellent results and seeming to reach the needs of each individual. But these are the exceptions; and most of us, coming in contact with a group of children but once a week, must devote ourselves to a few, satisfied that to make a real impression on one human life is sufficient return for hours of patient service.

Having determined on our small clubs, the next point is, what shall we do with the boys when they have come? We must know definitely what we are to do, for they will never remain quiet while we think it out in their presence. From our experiences, and from the work we have seen at the Riverside Association, we are convinced that manual training, for the main part of the evening, is the best occupation for the boys. The enormous enthusiasm with which, last year, our boys took to making jute mats, and the unusual quiet which ensued when they learned to do the braiding well, was sufficient proof, after many unsuccessful evenings of
stories and games, that active boys need to be occupied not only with their minds, but also with their hands.

We do not mean to eliminate the element of amusement, however; and after the manual training, a little time can be devoted to games.

Our plan of work for boys' clubs, then, will include a business meeting, simple manual training, and amusements. But the plan will be merely a pleasant fancy unless we can get a number of conscientious helpers who are ready to work by faith, and expect only after many days to see their bread return. Home government among the poor is usually arbitrary: when a child teases for a thing at one time, he gets it, while the next time he gets a blow instead; but in neither case can he know which is coming, and life thus becomes a most exciting game of chance. Children so reared find it difficult to believe that we mean what we say; and when we consider how much they have to learn in order to understand us, and how much we have to learn in order to understand them, and how few hours we have to do it in, we need not expect to see at once any remarkable results.

The little girls' clubs will be conducted in the same fashion as the boys' —in small groups, with much individual attention from the directors. Their manual training, we intend, shall be not only in sewing, but also in basket-making, woodworking, and as much as possible in the subjects that are taught to the boys. When they wish to cultivate the domestic virtues, they are able to attend the sewing- and cooking-classes. Reading aloud and talking about books is excellent, too, for the girls, since they receive less encouragement to read than do their brothers. Any mother is delighted to see her boy quiet and out of harm—such negative virtue is a great blessing; but a girl should not waste her time at a book when there are children to care for, and work is to be done about the house. So the girls' minds become less active, as thought-life is closed to them; and they need our help to show them some of the many worthy things that are to be found outside their tenement home.

Our club work among young women has but just begun, and we know very little of the many possibilities that are before us this year. For two years we have carried on a good deal of class-work for women of the neighborhood, and it has not seemed possible to develop club-work as well. That, however, we shall be able to organize this winter, and we have determined to divide again into groups, each group meeting on a separate evening, and doing some work that shall be different in its character from that taught in the classes. There will undoubtedly be reading, and we hope some field-work on Sunday afternoons. Every two weeks all the clubs will come together for an evening that shall be given up to social festivities.

The Mothers' meetings have been the most successful social gatherings we have ever had. Under the direction of the Settlement Kindergartner they have been primarily for the mothers of the kindergarten children; but other women have been invited to come, and have greatly appreciated their privilege. The meetings are held in the evening,—a great improvement on afternoon gatherings, since in the evening the father can look after the babies and give the mother a chance to be free of her many charges. This chance comes to her so seldom, and she enjoys the sociability of the meetings so much, that though some interesting educational talks were given last year, and were well appreciated, much of the time was spent in games and in dancing. Usually the working-girl gets "a good time", in one way or another; but as soon as she marries, her home duties close in upon her, and she rarely goes beyond her own doorstep. So monotonous, uninteresting a life, where the pedlar or the insurance agent is the only visitor, must be hurtful to both mother and children,
We hope to bring the educational and social good time together this year, and to make our mothers’ meetings something to be anticipated from fortnight to fortnight.

A little work has been done among the young men. But when we reach this point, we come upon so vast a subject, and one in which we have done so little, that it seems useless to discuss it. We started a men’s club as a debating society last year, and opened with a large membership. When, however, the novelty wore off, the members, the older ones particularly, dropped away, and left a small club of young men who were glad to meet together once a week, to smoke and talk and have a game of cards. At times, they held an informal debate. If they had a pleasant room of their own, the director assures me, they would be able to do much more satisfactory club work. As it is, our great class-room, with its uncomfortable chairs and dark corners, does not promote social life.

To work extensively among men, we should have men in residence, that they may enter into the political life of the neighborhood. Kindly-minded persons often strive unsuccessfully to establish a sense of social equality in their club; but in a democratic country, political equality exists, and men can meet naturally upon that basis. We should have a Good Government club in our neighborhood, and it should be possible to work together for the welfare of the city.

It may take years in coming, but our work will never reach its highest development until, through action in municipal affairs, we are instrumental in helping great numbers of people in our neighborhood.

This summer, a society—one can hardly place it among the clubs—was formed for the prevention of cruelty to animals. This Band of Mercy was desired and arranged for by the boys. Some of our more thoughtful children were greatly impressed by the suffering of the animals about them, and they joined together to prevent, as far as they were able, any harm that other people might inflict upon animals, and always to keep from cruelty themselves. At their meetings they report cases of kind, as well as of ill treatment.

This sums up our organized work through society and club. It has been very instructive to the directors; and judging from the continual questionings as to when work will begin, it must have been to some extent a pleasure and a profit to the members.

Our last division,—personal, individual work, work that is done outside of any of our organizations,—cannot be measured. The Resident Worker did keep account of the calls she made in six weeks, and found that they mounted up to seventy; but it was disagreeable reckoning pleasant visits among friends as though they were society obligations. So, too, the pleasure that came through the distribution of flowers this summer—and we can never half thank our friends at North Country, Glen Cove, who kept us so plentifully supplied with posies—was one of the many things that we love to think of, but of which we cannot possibly measure the value. One thing we can measure a little—the aid we give the sick. This comes, first of all, through the Dispensary, where Dr. Emma Allen has worked for three years, and where her skill as a physician, and her faithfulness to every case that comes under her charge—though it be miles from her home—is appreciated by the people of the neighborhood more and more. Her office hours are Wednesdays from 6.30 to 8.30 P. M.; and they are the busiest of all the hours the Settlement knows.

But other help can be given than the physician’s, and we have been able to obtain nurses when they were greatly needed; once from the Memorial Hospital, which has been very kind to us, and once from the Society of Christian Helpers. The consecrated work of the members of this society should be
known and understood by all the people of Brooklyn.

Last winter we organized a Savings System, and once a week the children come to us and deposit their pennies. Monday night has been chosen as the time money is most likely to be most plentiful, and the response in the num-

ber of depositors, forty-two, has been encouraging. We do not use the Penny Provident stamps, but a system of book and card by which the banker, and the depositor as well, can keep an account of the money. This book-and-card sys-
tem is much like that used by the Homes Saving Society of Boston.

All this tells something of the life of the Settlement; and yet any report is deceptive,—it says too much or too lit-
tle. We can be sure only of this,—that if all our work were to cease, and we were to disappear from Greenpoint as completely as the green fields and pas-
tures after which it was named have left it, something wholesome and pleasant, something that helped in the home duties of the day, would be missed by scores of people, and there would also

* * *

There seems to be a great deal of vagueness in the minds of many as to the manner in which the work of the Settlement is supported, and perhaps it would be as well to explain it here.
First. By Neighborhood Association dues of fifty cents. Since the Neighborhood Association started, its membership dues have been fifty cents. Half of this sum goes to the particular Chapter the member joins, and half to the General Association. The dues were made so low in the belief that every one who was desirous of helping the work would be able to join the general organization.

Second. By Neighborhood Settlement dues of three dollars. As the Settlement has grown, the fifty-cent dues have proved entirely inadequate for meeting the expenses, and three-dollar dues to the Settlement have been instituted. This, we trust, will in the future insure us a regular and generous sum upon which we can rely when we begin the year. There have been many persons throughout the city, and in the Institute as well, who have expressed an earnest interest in the work, while regretting that they were too busy to come to Greenpoint to help us. They will now be able to join our membership, to learn of our meetings from time to time, and to help us very materially throughout the year.

Third. Contributions other than the dues.

Fourth. Proceeds from entertainments.

Last spring a meeting was held at Pratt Institute in the interest of the Settlement, and the need of a house for our future work was discussed. Our rooms are cramped, and the difficulty of making comfortable arrangements for residents confronts us every autumn. So we end, not only with a report of what we have done, but also with a wish that before many months have passed it may be possible for us to secure better equipment and to be more favorably housed for our work.

Mary White Ovington,
Head Worker.
LIST of articles in current periodicals of especial interest to the Departments of the Institute. Technical magazines devoted exclusively to the work of the various departments have not been included.

HIGH SCHOOL.
College discipline. (D. S. Jordan.)
Freehand-drawing in education. (H. G. Frits.)

FINE ARTS.
Art of Charles Keene. (Joseph Pennell.)
Century, Oct., '97; p. 823.
Newly discovered Venus.
Sir Joshua Reynolds. (J. C. van Dyke.)
Century, Oct., '97; p. 815.

DOMESTIC SCIENCE.
What the century has done for the household.
Outlook, Sept. 25, '97; p. 225.

KINDERGARTEN.
Kindergarten progress in Indianapolis. (Anna Mackenzie.)
Century, Oct., '97; p. 957.

LIBRARY.
Chicago's new public library building. (Forrest Crissay.)
Outlook, Oct. 2, '97; p. 279.
Children's home library movement. (E. L. Foots.)
Outlook, Sept. 18, '97; p. 172.
Competitive designs for New York Public Library.

New public library of Chicago. (Eugene Parsons.)
Critic, Sept. 25, '97; p. 177.


The Harpers sent forty-one covers neatly mounted, each on a harmonizing background of color. Distinction can scarcely be made in this contribution, the designs and execution are of such excellence. Drawings by Howard Pyle, Maxfield Parrish, and Will Bradley for covers to Harper's Bazar, Weekly, and Round Table, are also contributed.

Fine examples of bound books from Dodd, Mead & Co. are in a case in the hall. Notable examples of these are The English State, Dragons and Cherry Blossoms, The Missing Prince, The Queen of the Jesters, and The Adventures of Mabel.


Rudder Grange and Pomona's Travels have charmingly-conventionalized picture-covers, shown by Scribner's Sons; and the same firm gives dainty olive-and-gold dresses to Robert Louis Stevenson's "Weir of Hermiston," and "Poems" by H. C. Bunner.

Other interesting designs are for Authors and Publishers and An American in Europe, sent by Putnam; The Freedom of the Fields, by Lippincott, and The Seven Seas and Bracebridge Hall by Appleton, who also shows sumptuous covers for editions de luxe. One of the latter is that made for the illustrations, shown in this gallery last year, of the Walters collection of ceramics.

The music-covers sent by Schirmer are delightful in their refined drawing,
and their contrast to what in former years did duty as music-covers.

Elihu Vedder's design for the cover of the Rubáiyát, shown with the covers from Houghton, Mifflin & Co., is still unexcelled in its vigorous and decorative character. From the same firm comes a somewhat unusual arrangement of poppies in graceful flow of stem and blaze of petal—a design for The Revolt of a Daughter; a flight of wild geese in decorative spaces, for The Story of Hiawatha; and a dainty gold medallion and border, for Hawthorne's Our Old Home; while Betty Leicester and Nature's Diary are interesting in motive and treatment.

Both the artist's design and the finished cover are shown by the Macmillan Company; something of much practical interest to the student. On the back of a drawing by George Wharton Edwards are careful "Directions to Die-cutter," clearly written in black ink and signed by the artist. It would certainly add to the interest of these exhibitions if artists would more generally give their signatures on book-cover designs.

Of covers by John Lane we are unable to speak, as they have not been received at the time this goes to press.

For the present year arrangements have been made for interesting and important exhibitions in the Art Gallery, each of which will be open to the public for at least four weeks.

The clerical business connected with the women's section of the Gymnasium has this year been transferred from the Domestic Art Department to the Gymnasium Office, and eager inquirers are constantly calling there both day and evening. These are chiefly women and girls, but occasionally an especially interested father, husband or brother braves the dangers of the "Women's Side" in behalf of his female kinsfolk. Thus far, the time of Miss Martha Garside, the instructor, and Miss Margaret D. Fisher, the associate instructor, has chiefly been given to interviewing applicants and taking such physical measurements and strength tests as has been deemed advisable before admitting members to class work. The kindergartners were the first to commence, but by October 18, all the regular classes of the year had begun their work.

The mornings are claimed by the kindergartners and the High School girls, but time has been found for one Women's Class, open to the public, which meets Tuesday and Thursday mornings. Other classes open to the public for women and girls meet Monday and Tuesday afternoons from three to four, and Tuesday and Thursday from four to five. The special students of the Domestic Art Department occupy the Gymnasium Tuesday and Friday afternoons from three to four. These classes have an average membership of forty,—which seems small, compared with the seventy-five enrolled for the class meeting Tuesday and Thursday evenings. On account of this large membership, the evening class will be conducted by both Miss Garside and Miss Fisher, and an effort will be made to afford each member the same individual attention which is given in the smaller classes.

The children's class this year, composed of girls only, has also commenced its work.

The swimming-tank seems to have roused wide-spread interest, and the number of applications already received promise busy days for the instructor, Miss Elizabeth MacMartin.

During the summer, some additions have been made to the gymnasium equipment. Instructors and pupils are anticipating a busy and happy season.

After November 15, all the classes will be closed to new students.

Mrs. S. S. Bird, a '97 student in the Art-needlework Department, sold this summer, through a friend in Saratoga, nearly all her year's work in embroidery. Her Institute work was preferred
to any other which she offered for sale, being greatly admired both for design and coloring. As a result of this sale, several orders have been received at the Art-needlework rooms.

Miss Sarah A. Billard, Miss Mary L. See, and Miss Isabelle O. Tyler, Normal Domestic Art graduates of '97, have received appointments as instructors in sewing in the New York public schools, and have already entered upon their work for the year.

The graduates of the Kindergarten Department who took the public-school kindergarten examinations did credit to the Institute.

Thirteen public-school kindergartens were opened in Brooklyn on the thirteenth of September, with Miss Fanniebelle Curtis as Supervisor.

Miss Mari R. Hoffer, of Chicago, is to give a course of singing-lessons to the students of our Kindergarten Training School.

The Mothers’ Class of the Kindergarten Department opened on the thirteenth of October.

Mrs. Langzetel spoke on the sixteenth of October before the Hartford kindergartners. Her subject was “Games”.

The work of the Kindergarten and Connecting Class prospers. Many of last year’s children came back with shining faces, and many new ones were added to the number.

An interesting family has come to us this year from England, and has taken up its abode in the Science Room of the Kindergarten Department—a family of ants consisting of the queen with her attendants, princes, neuters or workers, and grubs. The nest is arranged between two squares of plate-glass, according to the plan of Sir John Lubbock, and the little people may be easily seen carrying on their various operations of building, excavating, nursing, etc. The royal inmates will gladly welcome any interested friends.

A very interesting programme of the proceedings of a Convocation of Mothers recently held in Chicago has been received.

Articles in Current Periodicals.

Education. (October, ’97.)
The Outlook. (Sept. 4, ’97.)
The New Crusade. (Sept., ’97.)
The Outlook. (Sept. 11, ’97.)
Kindergarten Methods in Higher Education. (Minnie M. Gildden.)
Two Kindergarten Questions. (Mrs. Frank Melleson.)
The Occupations of Children. (Mrs. Frank Melleson.)
Reading for Children. (Alice A. Chadwick.)

Miss Fitts, the Director of the Department of Kindergartens, delivered addresses in Boston on October 14, 15, and 16.

The Library of Pratt Institute has received from the Prang Educational Company (through Mr. Walter S. Perry, Director of the Department of Fine Arts) a complete set of the books used in the “Course in Drawing for Graded Schools” and in their “Elementary Course in Art Instruction”. These books will be found in the Art-reference department of the Library.

Miss Helen L. Plummer, Class of ’97, has been engaged as assistant at the Astral Branch of the Pratt Institute Free Library.

Mr. Frederick C. Bursch, Class of ’97, has been appointed first assistant to Mr. Silas H. Berry, who has recently been made librarian of the Y. M. C. A. in New York.

Miss Irene A. Hackett, Class of ’97, has received the position of librarian of the Y. M. C. A. in Brooklyn.

Mrs. Edith Humphrey and Miss Mary M. Melcher, who were temporarily employed during the summer in cataloguing at the New York Society Library, have been permanently engaged by that Library.
MISS GERTRUDE H. WOOD (now Mrs. Chas. Stone) of the Class of '92, is temporarily employed as acting librarian at the Normal School at Hampton, Va., during the sickness of the Librarian. Mrs. Stone writes with enjoyment of life at Hampton, and of her work at the Library.

MISS EDITH TOBITT (Class of '97) has been appointed acting librarian of the Omaha Public Library.

MISS GRACE A. CHILD (Class of '97), who was temporarily employed during the summer at the Hartford (Conn.) Public Library, has now been engaged as assistant in the reference department of that Library.

MISS CHARLOTTE E. WALLACE (Class of '97) has been engaged as assistant in the Pratt Institute Free Library, and at the Long Island Branch.

MISS ELEANOR A. ANGELL is temporarily employed in cataloguing at the Gale Library, Northborough, Mass.

"The most needy are our neighbors, if we take good heed,
As prisoners in pita, and poor folk in cots,
Charged with children and with lords' rent,
That they with spinning may serve to spend it in house-hire.
Also themselves suffer much hunger
And woe in winter-time with waking of nights
To rise to rock the cradle by the bedside,—
Both to card and to comb, to patch and to wash,
To rub and to reel, rushes to peel,
That piteous to read, or in rime show
The woe of these women that dwell in cots,
And of many other folk that much woe suffer,
Both famished and athirst, to turn the fair outward,
And be abashed for to beg, and will not let it be known
What they need, by their neighbors."

How true is that last to the experience of every worker among the worthy poor to-day!
He inwrigs against tramps and lazy beggars with great shrewdness and force; but for those borne down by inexorable conditions, he has the gentlest sympathy:

"Now, Lord, send them summer some time,
For solace and for joy,
Who all their lives lived in lowness and poverty."

And the sympathy and charity which are reciprocally felt by the fortunate and the unfortunate when brought together under right relations,—the goodness of the poor to one another also,—he fathoms also with unerring insight. He says of Charity—that is, of Love—:

"For I have seen him in silk, and sometimes in russet.
By dress and speech thou shalt know him never.
But through works thou mayst know wherever he walketh."

The motto which Langland chose for himself seems as if it had been created for the Neighborship Association,—it so completely embodies in three words the work set before our members: "Disce, Doce, Dilige."—"Learn, Teach, Love."
High School

The High School Chapter of the Neighborship Association was represented last year in the class-work at the Settlement. A Gymnasium class, conducted by Miss Elizabeth Boletho, was in session once a week from October to April. It was a source of much enjoyment for the children. This was the third year that a gymnasiu class had been maintained by High School students.

Three stereopticon lectures were given at the Astral last year by Pratt Institute workers. Mr. F. B. Pratt described Japan; Mr. W. A. McAndrew spoke of "The Great Northern Country," and Mr. C. R. Richards talked on "Canoeing on Lake and River." The audiences were large and enthusiastic.

Fine Arts

The Art Students' Fund Association is a Chapter of the Neighborship Association; but it has had for its specific object the establishment of a scholarship in memory of the late Mr. Charles Pratt. The Association was formed by the art students after the death of Mr. Pratt, with the idea of putting into practice one of his favorite expressions, "Help the other fellow."

The Art Students' Fund antedates the Neighborship Association; but with the organization of the larger society it became a Chapter, still retaining its original purpose.

The scholarship awards are in three grades. The First Grade secures to the recipient the sum of forty-five dollars, to be used in tuition fees at the Institute. The Second Grade gives to the recipient all interest accruing from the amount of the first scholarship, until it shall reach forty-five dollars. The Third Grade gives honorable mention.

In April of this year the moneys reached an amount which justified the Associate members in announcing to the students that the scholarship would be open for competition for the year 1897-98. It was open to students who had completed the regular work of the first, second, or third year classes of any course in the Department, and was of such a character as to enable the jury to judge of the creative as well as of the technical ability of the competitors.

Fifteen students competed for the scholarship. The jury awarded the First Grade Scholarship to Mr. George Koch, of the third-year Regular Art class; the Second Grade Scholarship to Miss Katherine Van Allen, of the first-year Normal Art class; and honorable mention to Miss Josephine Barnard, of the first-year Regular Art class.

In addition to raising money for this fund, the Art Students' Fund Association last spring gave considerable financial aid to the Neighborship Association.

Individual members of the Art Chapter also undertook teaching at the Astral. Miss Bertha Shepard of the Normal Art Class gave a two-months' course in grammar-grade slip-work, and drawing was taught for a time by other members of the Normal class; all this serving to show what classes can most profitably be formed the present year.

The many friends and former pupils of Mr. George A. D. Tew, formerly Instructor in Design in the Department of Fine Arts of Pratt Institute, learned with pain of his death, which occurred on September 22, at Fallsburg, N. Y. Mr. Tew's failing health compelled him last winter to ask for leave of absence, in the hope that rest and change would restore his strength. This, however, proved unavailing.

Mr. Tew first developed the talent which led to his choice of a profession,
as a lad in the High School of Wor-
cester, Mass., and under the instruction
of Mr. W. S. Perry, now Director of
the Department of Fine Arts, Pratt
Institute.

From the High School he became a
student in the Lowell School of Design
in Boston. He devoted himself to work
with intense energy, making a railway
journey of forty miles each way, five
days a week, working all day in the
school at Boston, drawing four even-
ings a week in a night school of Wor-
cester, and working Saturdays. In the
summer vacation, that he might become
practically familiar with the carrying
out of designs, he worked at a loom for
a manufacturer in Worcester. Later,
he secured a position in New York as a
designer with the Bigelow Carpet Com-
pany. In 1889 he became instructor in
design at Pratt Institute, a position he
held until his death.

Gifted and earnest as he was in his
profession, Mr. Tew found his physical
strength unequal to the energy of his
spirit. To his bereaved family in their
deep sorrow is tendered the sincere sym-
pathy of his friends and fellow-instruct-
ors at Pratt Institute.

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Domestic Art

While the members of the Domestic
Art Chapter of the Neighborhood Asso-
ciation strive to exemplify the spirit of the
organization in their every-day help-
fulness to " the other fellow ", yet their
main work has been centralized at the
Settlement in the Astral apartment
house, at Greenpoint.

More than three years have elapsed
since the first effort was made, and a
summer sewing-school begun under the
instruction of one of the graduates of the
Institute. This rapidly became so
popular with the small daughters of the
neighborhood, that by the time the term
closed the class had nearly doubled in
size. A weekly fee of two cents was
charged, and the amount thus received
helped to defray the cost of materials
used in the lessons. The squares of
muslin oversewn, backstitched, gath-
ered, and hemmed, were afterwards ex-
hibited with pride by the youthful seam-
stresses.

In the following autumn, three addi-
tional teachers were recruited from the
volunteers among the students in the
Domestic Art Department. The work
now began to be conducted as nearly as
possible on the same lines as the sched-
ule laid down by the Institute for its
regular courses. The work of one grade
finished in a satisfactory manner, se-
cured promotion to the next. Thus a
goal was provided toward which the
ambitious might strive. As may be sup-
posed, the hands and finger-nails of
these little women were not immaculate;
but precept and example had their
weight, and now there is cleanliness
where once was grime.

Gifts of thimbles, scissors, needles,
thread, and lengths of pretty calicoes
will be gratefully received by the teach-
ers of these classes, as the small fee paid
by the children is not sufficient to meet
the outlay for materials.

Evening classes in millinery, con-
ducted by volunteers from the millinery
class of the Institute, were started, and
these proved attractive from the begin-
ning. Here gather young girls em-
ployed in the factories near by in the
daytime, and women more advanced in
years, free from dish-washing and
drudgery for the hour and forty min-
utes allotted to the lesson.

When one considers that most of the
members of the class have little or no
knowledge of plain sewing, and are en-
abled to procure only the cheapest of
material, the results are astonishing;
and while the " creations " might never
be mistaken for those of Virot or
Louise, yet there are evidences of taste
and skill pleasant to look upon. One
finds herself wondering what might be
accomplished with better material.

Here, my friends, I put in a plea for
your pass't finery. Let us have your
cast-off head-gear, the piece of ribbon that matches nothing, the feather limb and out of curl, the odds and ends of velvet and what not, valueless to you but treasures to these workers. This is an age of steam and hot iron, and with a damp cloth, plus some patience, the girls will renovate and renew your materials, and go to their trimming with new interest; for there is a "feel" to good material that does not exist in the cotton-back ribbon which comes within the limit of their purses, and this in itself is an impetus to better work.

So when your band-boxes are overhauled, will you remember us? And when the spring exhibition opens, will you come and see what the girls have done with your scraps?

The classes in dressmaking filled another need. To this class also came the factory girls and house-mothers,—both, in most instances, handicapped by their ignorance of hand-sewing and the use of the sewing-machine; but with the patient help of the volunteer teachers, many minor difficulties were overcome, and later the pupils mastered the art of drafting paper patterns, and were able to cut and make dresses of cotton material. Incidentally, they were advised as to the color and shape of garments best suited to their individual types of form and feature.

To this class, gifts of large sheets of clean wrapping-paper, such as cover parcels from department stores, would be very acceptable, as the outlay for paper on which to draft patterns would thus be saved.

The success of the class in Physical Culture was pronounced, and teacher and accompanist were rewarded by an enthusiastic class, who marched and countermarched, swung clubs and dumb-bells to popular music, and learned the value of deep breathing and the "setting-up" exercises. That these girls contrived to spare money from their scant earnings to get simple gymnasium suits, must be taken as evidence of interest and appreciation of the opportunity thus offered for the improvement of their physique.

As a whole, the work undertaken has been carried on with success, and the interest of the pupils has not flagged; but it has often been difficult to obtain volunteers to teach these classes.

We trust this condition will be improved, and that during the coming season the burden may be borne by the many rather than by the few.

In May, the following officers of the Domestic Art Chapter were elected for the year 1897-98:

President, Miss Sophie Hamilton.
Vice-President, Miss Minnie Oliver.
Secretary, Miss Mabel Corwin.
Treasurer, Mrs. J. R. Kunzer.

Committees as follows: Dressmaking, Miss Jessie H. Ditmars, Chairman; Millinery, Miss Ellie Millett; Sewing, Miss Louise Mueller; Physical Culture, Mrs. L. Girod; Decorations, Mrs. Wm. Hodge; Donations, Miss Nellie Alexander; Membership, Miss A. Dorothy Bradt; Entertainment, Miss Celia B. Seymour; Junior Branch, Mrs. A. M. Higbee.

Gifts should be sent to Miss Nellie Alexander, 323 Clinton Street.

M. O.

Domestic Science

The Domestic Science Chapter of the Neighborhood Association was organized a little over two years ago. At that time it was expressly understood that all individual philanthropic work, whether at Greenpoint or in some other quarter of the city, should be considered as Chapter work. The students, it was felt, were too busy to have any extra burden laid upon them, but should merely emphasize the work at which they were already engaged by bringing it under one name. Thus in inquiring into the activity of the Chapter this year, it should be understood (as indeed is no doubt the case with all the Chapters) that work at the Astral does not
constitute all the teaching done by the students, but that much else is undertaken for some especial church or some educational charity.

The contribution of this Chapter to work at Greenpoint was not inconsiderable last year. The cooking-class for little girls was continued from the year before, and a new one was started. The first-named class suffered considerably from the changes in its teachers. No sooner did a teacher become thoroughly acquainted with her scholars and her equipment than she seemed certain to be wanted for more ambitious work elsewhere. This was naturally a little unfortunate for the children. The work among the women, however, fared better; and three classes, two in the evening and one in the afternoon, were successfully carried on, two for three and one for two months. One of the evening classes was for working-girls, and the other for married women. The working-girls were taught much as the housekeeping classes are conducted at the Institute,—each student using very small quantities of material and doing the whole lesson herself. The girls were interested, and have often expressed the wish since as aided through this class to help understandingly about the work in their own homes.

The women's class was conducted on a somewhat different plan. A dinner for six persons was prepared by the pupils. No individual was able to prepare all the dishes; but by careful observation, each pupil,—and owing to the smallness of the room, all our cooking-classes must be limited to six,—was able to gain a fair idea of the preparing of the meal. After the meal was cooked, the class sat down to a table which had been carefully laid by one of the pupils, and consumed the dinner. They could thus tell just how good such a meal might be. The cost of the meals varied from forty-two to sixty cents. Nearly every dinner had three courses. As all the women in this class were housekeepers, they had ample opportunity to practice the dishes taught them between the lessons, and they were thus able to discuss their failures or successes with their instructors, as the factory and shop-girls, who have so little time at home, could not always do. The two teachers of this class spent always four hours at the Astral, giving much time to the marketing and the preparation of the room before the students arrived. Altogether, the course was considered by the pupils and by those who visited it, as very successful; and the favored few who attended it were looked upon with some little envy.

Last spring a cake and candy sale was held at the Institute for the benefit of the Domestic Science Chapter, and a large sum of money was raised. The energy of the Chapter, and its interest in the Settlement work, were manifested anew.

At the annual spring meeting the following officers were elected:

President, Miss Mary Lovell.
Treasurer, Miss Helen E. Shattuck.
Secretary, Mrs. L. J. Le Tournex.

A class was held at the Settlement last year, which, though in no way under the Domestic Science Chapter, seems to belong naturally here. Dr. Florence Leigh-Jones, for three months, conducted a class in Home Nursing. It was the first time such a course had been given at the Settlement, and when it was advertised, few persons seemed to think they would care to study it. But after the second lesson, enthusiasm for the work grew, and Dr. Leigh-Jones had soon more applicants than the room could accommodate. One of the pupils declared that it was more interesting than the theatre; and she proved that it was instructive as well as entertaining by the manner in which she managed the next case of sickness in her house. Dr. Leigh-Jones is a very busy woman, and the people at Greenpoint have good reason to be grateful to her for coming from a great distance to give them her aid.
Science and Technology

The year 1896-97 was a quiet one in the "S. & T." Chapter of the Neighbor-ship Association. We had no Lathe Contest, as in the previous year, to act as a unifying force in the Department, and yet a little aid was rendered by us to the work at Greenpoint.

Early in the season Mr. Millspaugh, of the class in Applied Electricity, organized a singing-class at Greenpoint, but was obliged to give it up on account of his work at school.

Mr. Promberger, of the Normal Manual Training class, gave his services two evenings a week from January to May, conducting a class in arithmetic for men,—a training which was highly appreciated by his students. Much praise is due Mr. Promberger for the faithful and persistent work which he voluntarily did for the Chapter.

Funds with us were very low, but we managed to support an instructor in grammar-grade slip-work at the Astral through January and February. This class was given up on account of the ill health of the instructor, Mr. Webb, also of the Normal Manual Training class.

It may be of interest to note that not a little help towards the support of this class was given by the members of our evening trade classes. These young men seemed to be more in sympathy than the day students with a movement which helped the children at Greenpoint to gain some instruction related to manual training.

Kindergarten

THE ALUMNÆ KINDERGARTEN OF THE PRATT INSTITUTE KINDERGARTEN DEPARTMENT.

In the autumn of 1893, the members of the Senior Class of the Kindergarten Department of Pratt Institute, decided to establish and support a kindergarten. The use of a comfortably-heated room in the Astral Building, Java and India Streets, Greenpoint, was offered them for this purpose and was accepted.

The aim of the class in undertaking this was to establish and maintain a kindergarten in a very needy district, and it was thought that perhaps each successive class would continue the good work.

The Director of the kindergarten was selected from the graduating class of the Department, and received fifty dollars a month. This money was voluntarily contributed by the Alumnae and the Senior Class. Many were the devices for obtaining the needed fund. Candy was made on the one free day of the week, Saturday, and sold to appreciative customers. Amateur theatricals were given, and each girl pledged herself for a certain amount.

The following year, the class of '94 continued the work, and the class of '95 joined the ranks and enjoyed the privilege of helping to sustain the kindergarten. Each senior class since has been added to the list of members, and an impetus has been given to the work by the enthusiasm of each newcomer.

At the June meeting each year, a director for the following year is elected, the candidate being of the Senior Class, who will be a full-fledged kindergartner before assuming her duties in September.

The kindergarten was opened January 1, 1894, with accommodation for thirty-five children, the average yearly attendance being twenty-five. Regular monthly Mothers' Meetings have ever since been kept up. These are held in the kindergarten room. At these gatherings the kindergartner presents her side of the case, i. e., what she is endeavoring to do for the children, and hears, on the other hand, of the efforts made at home toward the same end.

The kindergarten opened in the fall of '96 with thirty-five children in attendance. Very soon there was a waiting list of thirty. During the winter, arrangements were made to accommodate more children, and fifty names were enrolled.

Calls were made once a month upon
the parents, and the kindergartner came
to know each home. The mothers be-
came interested in what their children
were doing, often visiting the kinder-
garten and spending a part of the morn-
ing in watching the games or other ex-
ercises.

The Mothers’ Meetings during 1896-
97 were held in the evenings, twice a
month. On these occasions talks and
practical suggestions were given on
subjects which were of interest to the
mothers. Three illustrated lectures
were delivered during the winter.
Sometimes the evenings were spent
socially, and the mothers entered into
the spirit of the games and fun with as
much glee as children.

As spring approached, the children’s
longing for green grass and flowers was
satisfied by several trips to the park and
by excursions into the country. These
were gala days, and very happy children
returned with large bunches of flowers
or leaves. Toward the end of June the
kindergarten spent a day at Coney Is-
land. Many of the mothers gladly took
the opportunity of giving their babies a
breath of sea-air, and in some cases oth-
er brothers and sisters also went. This
was a pleasant way of gathering to-
gether for the last time during the year,
the members of many families who had
come to know each other in a better and
higher way through the happy medium
of the kindergarten.

At a meeting in June, the Class of
‘98 was invited to join the Association
and accepted. It was also decided to
unite the Alumnae kindergarten with
the other free kindergartens of the city
under the control of the Brooklyn Free
Kindergarten Society. It was under-
stood that this in no way interfered with
the individual management of the kin-
dergarten by the members of the Alumnae.

Commerce Chapter.
The following committees have been
appointed to act for the coming year:
Mutual improvement committee, Rob-
ert J. Hollowell, chairman; Mem-
bership committee, Mrs. A. F. Wylie, chair-
man; House committee, D. M. Fergus-
on, chairman; Neighborship commit-
tee, Mrs. L. N. Esmond, chairman;
Entertainment committee, N. P. Hef-
frey, chairman. Meetings of the Chap-
ter will be held at 229 Ryerson Street
on each Wednesday evening. An em-
ployment bureau, speed - dictation
classes, and other activities for ent-
tertainment and instruction, are carried
on. A report of the “Help-The-Other-
Fellow” Loan Fund shows that a num-
ber of persons have availed themselves
of its privileges. The object of this
fund is to assist worthy persons to gain
a commercial education who would, for
financial reasons, be unable to do so.
Money sufficient to pay for instruction
is lent, and the sum repaid when the
borrower has secured employment.

During the past year a class in Arith-
metic and Penmanship was conducted
by this Chapter at the Neighborship
Settlement, Greenpoint, and financial
aid was given to the General Association
when it was much in need of help.

---

For myself, I can live in the midst of
town luxury and superfluity, and not
long for them. Charles Lamb.

---

Mankind i’ the main have little wants, not
large:
I, being of will and power to help, i’ the main,
Mankind, must help the least wants first.
Browning.

---

It is hard to keep a man out of heaven
when he finds it everywhere around
him. Frances B. Callaway.
Library

ASTRAL BRANCH FREE LIBRARY.

It is natural to consider the work of the Astral Branch Library in connection with that of the Settlement, because, though the two are entirely distinct, yet a very close fellowship exists between them. From the first, the library has aimed to assist the Settlement in all possible ways. Indeed, a spirit of cooperation, together with a lively sense of the fact that we are all striving toward a common end, have conduced to a oneness of feeling which could hardly be intensified if the two enterprises were one.

There are many ways in which this spirit of cooperation finds expression. The location of the Library makes it a convenient meeting-ground for those interested in the Settlement, and a fitting place for the display of announcements and signs in regard to class work and club meetings. Here the children can prefer the double request, "Please give me a nice fairy story," and, "Please, when does the sewing-school begin?" at the same time, and the librarian can give out book and information simultaneously without extra exertion. Here, too, the Flower Mission has become known, and through the pathetic pleas for bouquets to carry home to the father or the mother who is too ill to go out, we learn of various "cases" of unattended illness and want, which the resident workers and the visiting physician investigate and relieve.

The attitude of our public in general testifies to their evident consciousness of the alliance of our forces. They come to the library for information as
freely as do the little ones. Of course this condition of affairs is made possible only by the personal contact with the people which is such a marked feature of the library work here.

This spiritual partnership is as advantageous to the Library as it is to the Settlement. A number of constant readers have been added to our list through the influence of the Head Worker. It is a not infrequent occurrence for some eager young girl to pass in a request for certain books with the proud comment, "Miss Ovington advised me to read these." This always soothes the anxious librarian, who has to keep a vigilant watch on juvenile cards to see that they do not call for the "Woman in White," "Griffith Gaunt," and similar alluring titles. We notice a like beneficial influence affecting the choice of reading matter by some of our boys, though they do not need so much direction as their sisters do; they invariably choose a more bracing, wholesome kind of literature. They are nearly all fond of historical reading and books of travel and biography, but they do lack an appreciation of the classic stories. It needs, however, but the telling of one by some skilled Neighborhood worker at a club-meeting to arouse the keenest interest of the boys. They usually come at once to the Library to make closer acquaintance with the legend. Last winter the members of one of the boys' clubs haunted the reading-room for days in quest of the "Book of the Golden Touch," as they called it. They had been deeply impressed by a graphic relation of the story.

Yet, highly as every one familiar with the field here values the strictly educational work of both Library and Settlement, we feel keenly that the children of the working man need culture, in the widest meaning of the word, as much as they need to acquire knowledge. In the teaching of the minor points of good conduct, regard for the rights of others, civility of speech and manner,—in short, the amenities of life,—which do not flourish of themselves in the midst of ignorance, there is vastly important work to be done here. In this, too, the Neighborhood worker supplements the librarian, carrying on what the latter can only begin. The boy or girl who, through association with some cultured woman, forms a higher standard of personal behavior, is an invaluable helper in maintaining that standard in our crowded reading-room.

So the library and the Settlement interact, working together for the cultivation of a larger life in our people.

**Eliza S. Witham.**

**REPORT OF THE LIBRARY CHAPTER.**

During the past year, eight Home Libraries have been carried on by the Chapter. There are twenty books in each library, of which the greater number have been gifts.

The visitors in charge of these libraries report that the books are eagerly sought after. The more popular are sadly in need of re-binding, and of the one hundred and sixty volumes on hand, less than a hundred are in good condition.

At Ridgewood, under the guidance of Mrs. Cole, the establishment of a home library has led to greater things. A boys' club has been formed, classes started, and much general Neighborhood work done.

**Eleanor H. Frick.**

---

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Emily Dickinson.

---

"Everything in the world may be endured, except continual prosperity."

Goethe.
THE SECOND BEST.

Moderate tasks and moderate leisure,
Quiet living, strict-kept measure
Both in suffering and in pleasure—
"Tis for this thy nature yearns.

But so many books thou readest,
But so many schemes thou bredest,
But so many wishes feedest,
That thy poor head almost turns.

And (the world's so madly jangled,
Human things so fast entangled)
Nature's wish must now be strangled
For that best which she discerns.

So it must be! yet, while leading
A strain'd life, while overfeeding,
Like the rest, his wit with reading,
No small profit that man earns,

Who through all he meets can steer him,
Can reject what cannot clear him,
Cling to what can truly cheer him;
Who each day more surely learns

That an impulse, from the distance
Of his deepest, best existence,
To the words, "Hope, Light, Persistence,"
Strongly sets and truly burns.

Matthew Arnold.

Women's Settlements for Work in London.

Women's settlements for work among the poor of London are now assuming a more disciplined character. The latest proposal in connection with them is that women desirous of pursuing this work, or who are even interested in social problems, should be given a residence at the settlements extending over one or two years. During this period they would obtain an insight into the causes of poverty and the condition of life of the London poor; they would pay visits of observation and comparison; and finally, they would devote their time to the work in which they intend to specialize. It is even suggested that scholarships should be awarded in connection with the scheme, these entitling to residence at the Pfieffer Settlement in South London. This settlement is associated with Miss Octavia Hill's work and with the Benson Memorial Home.

London Telegraph.

War, he [Lieutenant-Colonel von Egidy, of Berlin] said, is only an attendant phenomenon of the present imperfect moral development. The real evil is not so much war as the unrighteousness out of which violence springs. Violence is not synonymous with force and the power which springs from it. Force and power are holy attributes of humanity. In the service of unrighteousness they become violence, something unholy. This violence we must overcome if we wish to put an end to war. We cannot imagine the disappearance of war under the continuance of existing conditions. Men must be changed, single individuals, the mass of society. Peace will be merely the sign of a "warless" time. In order to bring on this time, a new habit of thought must possess our innermost being. We must subdue the disposition of men to treat each other as enemies, and teach them to believe themselves members one of another. The feeling of solidarity which is felt by a people must be carried out to the family of peoples, the whole civilized world. This conception of solidarity must, however, be kept in harmony with that of the right of self-determination, which other nations, have also. Otherwise we should have subordination, slavery. The idea of self-determination leads to tolerance. From tolerance we reach the conception of forbearance towards our fellow men, whose faults are due in part to the circumstances under which they live.

Friends' Intelligencer and Journal, Oct. 2, 1897.

Gather you, gather you, angels of God,
Freedom and Mercy, and Truth:
Come! for the Earth is grown coward and old,
Come down, and renew us her youth.
Wisdom, Self-sacrifice, Daring, and Love,
Haste to the battle-field, stoop from above,
To the Day of the Lord at hand.

Charles Kingsley.
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FINE ARTS NUMBER

DECEMBER, 1897

Pratt Institute, Brooklyn, N.Y.
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Calendar

December 1—January 1.

1897.

Dec. 1. In the Assembly Hall, at 4 P.M., the ninth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Walter S. Perry, Director of the Department of Fine Arts. Subject, "Rome: Ancient Monuments; Development of the Arch and Dome."

2. In the Assembly Hall, at 8 P.M., under the auspices of the Art Chapter of the Neighborhood Association, Miss Isabel Hill Farrington of Boston will give "An Evening with Short-Story Writers."

7. In the Assembly Hall, at 3:30 P.M., under the auspices of the Free Lecture Course of Pratt Institute, a lecture by Mr. Hamilton W. Mable. Subject, "Books and what one may get from them."

10. In the Assembly Hall, at 4 P.M., the tenth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Perry. Subject, "Roman Art: the Ancient Cities of Pompeii and Herculaneum; Domestic Architecture; Wall Decorations; Household Utensils."

15. In the Assembly Hall, at 4 P.M., the eleventh illustrated Wednesday afternoon lecture on the History of Art, by Mr. Perry. Subject, "Roman Art: Architecture of the Empire; Sculpture, Painting, and Decoration."

18. In the Assembly Hall, from 2:30 to 6 P.M., and from 8 to 11 P.M., the Art Students' Fund Association will hold a Christmas Fair and Sociable.

22. In the Assembly Hall, at 4 P.M., the twelfth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Perry. Subject, "Early Christian Art: Influence of Symbolism. Byzantine Art,—the Art of the Eastern Roman Empire."

In the Assembly Room of the Kindergarten Department, on Mondays throughout the month, at 7:45 P.M., a series of lectures by Dr. MacVane, Instructor in Psychology. Subject, "English Poetry."
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Italian by parentage. Coming under the influence of Dante, the imagination, intensification of impressions. All who are familiar with the work of the great master, cannot but love these highly imaginative pictures. He was a member of the Raphaelite School, and his works possessed a peculiar charm. His figures are graceful and enchanting. He has caught the spirit of his own being. His figures glide as if draped in garments of mist. One charm is the expression; lips full, wild-like expression, "Beatrix," "Lady Beatrix," "Lady Sea Spell," and
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DANTE GABRIEL ROSSETTI was an Italian by parentage, although born and educated in England. Coming under the influence of his father, who was a great student of Dante, Rossetti developed an art which was peculiarly imagination, intensified by a faithful study of the great Italian masters. All who are familiar with the beautiful creations of Rossetti, cannot but love the poet-artist who originated them. Sensitive, tender, highly imaginative, visionary, was this English artist of the Preraphaelite School. His whole being, vibrating with the strange ecstasies that possessed his soul, found expression in noble themes and aesthetic fancies. His is not the art of the modern realist, cold, sedate, accurate; but rather of the poet, dreamy, musical, mysterious, sensuous, enchanting. He is the poet of the imagination and of the soul. His figures abound in sinuous lines, and revel in luxuriant color. He has caught the spirit of the Italian masters and made it a part of his own being. Nowhere does he express excessive action; his figures glide as though moved by a gentle wind. They are draped in garments with graceful, sweeping folds, wreathed with flowers. One charming type of face, that of his wife, is always present in his pictures. A woman with eyes of vague yet irresistible expression; lips full, yet sharply curved in outline; face with demure, childish expression, framed by heavy waving hair. Such are “Beata Beatrix,” “Lady Lilith,” “The Beloved,” “The Daydream,” “Sea Spell,” and others.
Pratt Institute Monthly

Vol. VI. December, 1897 No. 3.

Composition—Tropical Fruits.
(PAMELA C. SMITH.)

The Decorative Work of Miss Pamela Colman Smith.

It is an agreeable task to say a few words about Miss Smith’s work in connection with these illustrations, though they speak very clearly for themselves.

Most of the readers of The Monthly—certainly those connected with the Art Department—are quite familiar with her work, and will remember the composition called “Our Pets,” which was among those from Mr. Dow’s class exhibited last spring. The others have been done since her return to her home in the Island of Jamaica, and were but lately sent from there. It is to be regretted that her compositions can be reproduced here only in black and white, as her feeling for color-arrangement is most unusual, although her comprehension of form in line and design is equally fine. This last quality is obvious to even a casual observer, as also the rare gifts of imagination and originality. No doubt she has been influenced and helped by study of the good things in the art world; but she seems to have the power of assimilating these influences and using them as a stimulus in her own growth, not wearing them like a borrowed garment.

Doubtless from an academic and conventional point of view her drawing
The Wind.
(Pamela C. Smith.)

may be severely criticised; but as she is still very young, there is time for her to develop on that side, as well as on others. She will not "arrive" in the usual manner. Like most persons of decided and strong personality, she is impelled to leave the beaten path of method, and follow the light within herself. It is also legitimate to consider drawing as a means of expressing emotions and ideas, and this result is often obtained by departing from the photographic reproduction of facts in nature. In this sense Miss Smith has certainly travelled some distance toward success. The old masters were all hanging in the galleries when Cruikshank achieved a measure of distinction with his drawings.

One of the most pronounced char-
acteristics of Miss Smith's work is her evident pleasure in its production. Like Gallet, she signs her masterpieces "Pour Bonheur." They seem not a task accomplished, not the outgrowth of a desire to appear clever, her main impulse is the simple joy of creating the thing. She thus succeeds, very naturally, in giving pleasure, which certain good authorities find to be the raison d'être of all art.

The humorous side of things, too, is in many of her compositions very delicately and artistically suggested. She seems an interested observer of pleasing follies, and betrays that "there's a chiel amang ye takin' notes, and, faith, he'll prent it."
Miss Smith has written several plays to be enacted by little pasteboard figures on a miniature stage, across which they are moved by means of grooves and strings. One of the stage settings is illustrated in this article. The scenery and stage properties are constructed entirely by herself, and are in many instances most effective and delightful.

We at the Pratt Institute have watched Miss Smith's progress with great interest, will give pleasure to a much larger and predict that in the future she will public.

I. C. Haskell.

"When Earth's Last Picture is Painted."

When earth's last picture is painted, and the tubes are twisted and dried,
And the oldest colors have faded, and the youngest critic has died,
We shall rest—and, faith, we shall need it—lie down for an æon or two,
Till the Master of All Good Workmen shall set us to work anew!

And those who are good shall be happy: they shall sit in a golden chair;
They shall splash at a ten-league canvas with brushes of comet's hair.
They shall find real saints to draw from—Magdalene, Peter, and Paul:
They shall work for an age at a sitting, and never be tired at all!

And only the Master shall teach us, and only the Master shall blame;
And no one shall work for money, and no one shall work for fame;
But each for the joy of the working, and each, in his separate star,
Shall draw the Thing as he sees It, for the God of Things as They Are!

Rudyard Kipling.
ART SOCIETIES OF NEW YORK.

FEW persons realize the associated effort that is now made in New York for the improvement of the Plastic Arts and the cultivation of public taste in this direction. There are no less than a dozen societies which have this as their reason for existence,—all working for the common end, but each with its special interests.

The National Academy of Design is the oldest of these organizations, and dates back to the early part of this century. For years it fought the battle practically alone, holding its annual exhibitions of painting, and maintaining an art school. Its history would be the history of the development of art in America. Its members are painters and sculptors.

The Society of American Artists is in a sense an offshoot from the Academy. About twenty years ago, some of the younger men, returning from their studies abroad, felt that their work and aims were misunderstood by the older men, and so began, in a very small way, to hold exhibitions of their own. These exhibitions have now become an established art event of the year.

The Architectural League, organized about twelve years ago, is the outgrowth of a sketch club. It is one of the most active of all the art associations. Important as is its annual exhibition of architectural design and decorative work, its activities by no means end with this. It holds monthly meetings with discussions and papers upon subjects of interest to architects, and has established prizes for various architectural competitions. It has a membership of architects, painters, and sculptors.

Two other associations for the advancement of architecture are the New York Chapter of the American Institute of Architects and the Society of Beaux-Arts Architects.

The National Sculpture Society is one of the younger organizations, and, as its name implies, interests itself in sculpture. Its efforts to help sculpture are made by holding exhibitions, offering competitive prizes, and acting as an advisory board for individuals or associations in cases where expert judgment is desired. It holds monthly meetings, with discussions, papers, etc., and has both a professional and non-professional membership.

The object of the Municipal Art Society is to decorate with works of art municipal buildings, parks, and squares. Any one may become a member by paying the annual dues of five dollars: and the more the better, since it is with these dues it does its work. Its first achievement was the decoration of the Oyer and Terminer Court room,—one of the most satisfactory and important decorations in the country. At present, it has in hand the erection of a monument to the late Richard M. Hunt,—the work to be placed on Fifth Avenue, opposite the Lenox Library building.

The National Society of Mural Painters bears the same relation to the mural painters as does the National Sculpture Society to the sculptors; while the American Water Color Society, as its name implies, represents the interests of the water-colorists, and holds exhibitions of water-color paintings and drawings.

But the most important of all is, perhaps, the association made up of all these societies—the Pine Arts Federation. The object of this federation is to make it possible that the entire artistic influence of the city may be brought to bear at once, and in concert, "to foster and protect the artistic interests of the community."

Of course art is not made by merely forming societies, attending committee meetings, serving on juries, and reading papers; but associated effort on the part of artists to cultivate public taste for art and to give the public only that which is good, is an important work which the artists of New York are trying to achieve.
SOME RESULTS OF A SYNTHETIC METHOD OF ART INSTRUCTION.

In the PRATT INSTITUTE MONTHLY for December, 1896, I showed some examples of students' work produced under a system of art-instruction whose theory and practice are radically different from the prevailing methods of the present time. There were simple designs in straight lines, and also flowers and landscapes drawn with brush and ink on Japanese paper, or with charcoal. The present article will illustrate further results of the same system, though in this limited space the full scope can be indicated only. The examples are taken from the work of over two hundred pupils. This synthetic method of instruction differs from the usual modern systems (which begin with representation of objects, and make it the chief thing), in that it requires the exercise of the pupil's judgment from the very outset,—a discrimination between high qualities of beauty and ordinary ones. This exercise of the judgment is the ever-present and most precious attribute of the artist, and of every human being who loves and appreciates the Fine Arts. The choice of a line or proportion because he perceives and feels it to be beautiful, is the core and essence of the artist's productive effort. But this exercise of the power of choice is required in but a slight degree in the first stages of imitative drawing, or nature-copying; the shapes are there, to be put down as they are, beautiful or not, and the judgment can be used only in deciding upon relative sizes of areas or lengths of lines, not upon arrangement or degrees of beauty. To draw any object accurately is certainly a valuable attainment; but that the drawing shall be a work of art, demands that it possess not merely the natural beauty of the thing represented, but something more—the student's personal interpretation or idea of that beauty. Not the mere object, but the way he sees it, interests us most. This personal feeling for what is fine precedes, underlies, and is the master of all the rest in art-study. When that is developed, it is an easy step to truthful drawing. The problem before the art-instructor is how to develop this perception—how to help those who are, in a sense, strangers to Art, to appreciate some of its qualities,—to feel the difference between the fine and the commonplace. It seems absurd to adopt the methods of ordinary intellectual study, to try to impart art by telling or by means of reading, as if it were physics or Latin. One can tell another the facts of some science, and he will then know them. Not so with art—no
amount of telling will affect the student till his perceptions are aroused and made sensitive. Masterpieces of art are lost on people who do not know how to see, whose sense of beauty is uneducated; and it is evident that merely teaching them to imitate nature's forms in academic ways will not help art-students in this particular. The portrayed facts form but a small part of the beauty of a supreme thing—like Besnard's "Evening of Life," and no part of that wondrous composition of line-music, Giotto's tower of Florence.

In my experience, art-instruction must begin by awakening the perceptions of beauty, by causing an exercise of choice and judgment, by the effort to originate something that is fine,—that reflects the personal thought or emotion of the student. That is the purpose of the simple problems in elementary line. The pupil makes several designs, chooses the best, compares them with similar things in the art of the world, and is helped to perceive the style and distinction of the really fine things. By continually exercising his judgment and personal feeling, he gains creative ability; and when he desires to express his thoughts by representing nature, he has acquired a language in which to do it, and his eagerness to do it well will lead him to draw with enthusiasm. This simple beginning underlies Painting, Sculpture, Architecture, and Decoration.

Another distinctive feature of this method is its use of Design as a key to the higher problems of Art. In modern days, schools of Design and schools of Painting have been kept apart as if they were distinct branches. As a result, many students of painting are ignorant of the first principles of their art, while a proper study of design would have given them a sure foundation. Some years ago several students of a life-class in one of our leading schools told me that they were unable to decide whether a certain new public building is beautiful or not—they had no criterion, no way of judging; they did not know how to look at it, because they had never considered harmonies of line, and area, and mass,—those underlying ideas of all art; and like many students of painting, they would not be able to originate the simplest kind of decorative pattern. The use of Design (and by this is not meant the copying of Historic Styles) is a most important element of art education. Its results are apparent when the mural decorations of Puvis and Besnard are compared.
with the work of others who merely paint pictures on walls.

This system has another feature which differentiates it from the common methods,—the medium in which its drawings are worked out. If line is to be studied for its own sake, and personal peculiarity and character may appear even in a line, a stroke, or a touch, it is obviously necessary to choose the most sensitive medium. Japanese brushes, ink, and paper answer this purpose better than anything yet discovered. For correcting mistakes, for refining, rearranging, and perfecting compositions, the delicate and transparent Japanese paper has no substitute—as by the re-tracings all soiling by erasure is avoided. The ink-work is closely allied to oil painting, as to expressiveness of brush-technique; for the best Oriental in ink, and the best Occidental in oil, show most markedly the same characteristic, viz., the personality of the master in every line and touch. The brush of Sesshu, the Japanese, renders the mighty swirl of a river as the brush of Besnard paints the turbulence of primeval oceans. (It is hardly necessary to add that the use of these sensitive materials can impart no more of a Japanese quality to the drawings than the use of charcoal can impart a flavor of French art. To copy any style or manner is foreign to a system which cultivates from beginning to end but one style, that of the student himself.)

Elementary work in the treatment of lines and areas, efforts to find interesting combinations, and peculiarities of thebrush-touch of different students, are illustrated among the examples accompanying this article:—viz., the straight-line design in four variations; the book-covers in outline; the curved-line flower; the two landscapes with the large tree; and the three compositions of one landscape (the latter a specimen of remarkable individuality in the brush-touch). The two designs for iron grilles, the two stencil friezes, the

(Mrs. Clifton White.)

(Miss K. Van Allen.)

(Bessie Earl.)

(Isabel Whitney.)
black-and-white book-cover, and the
initial letter, are studies in the arrange-
ment of dark-and-light spots in two
tones. The line-plan precedes the
painting-in of the darks; for success
depends upon the harmonious relations
of sizes—upon proportions of areas
which determine the quantity of
light in the de-
sign. The four
sketches for a
magazine-i l l u s-
tration of a poem
are a further step
in the working-
out of the dark-
and-light prin-
ciple, the use of
more than two
tones. With this
comes also the
effort to apply to a special pur-
pose—to decorate the page. The two
wall-papers, and the drawing of the
petunia with its accompanying pattern,
in a few tones of charcoal—also by the
sketches of Miss Pamela Colman Smith,
which appear in this number of The
MONTHLY. Arthur W. Dow.
CONCERNING STUDENTS OF THE ARCHITECTURAL COURSE.

It is perhaps not an exaggeration to say that personal character is the product to a considerable degree of external circumstances, and that philanthropy as applied to sociological problems, is now based upon this truth. The work of the Children's Aid Society, which concerns itself with providing salutary homes for unfortunate children, may be cited as an illustration; while the new D. O. Mills Hotel in New York is the most recent example on a large scale. The aim in both cases is to elevate individual character through and by means of wholesome surroundings. In considering the success of former students of Pratt Institute, let us think of the proposition conversely and reciprocally, as an equation in which the individual and the environment are interchangeable terms, and extend to it so as to include the Art Department in that phase of its influence which embraces the work of students who have been connected with the Course in Architectural Drawing.

It is understood that the geographical limits of the environment of Pratt Institute are not to be regarded as coincident with the territorial area of the Greater New York: for the Director of the Art Department lectures annually upon the History of Art in the great Western cities; and, in their turn, students come to us from the far West and from the South, as well as from New England and our own neighboring States.

Among these students about whose movements we happen to know may be mentioned Miss Esther C. Skinner, who came to us from Los Angeles, and who, when we heard from her recently, had a position in an architect's office in New York. Miss Helen Maginnis, after graduating, designed and superintended the erection of a hospital near her home at Zanesville, Ohio. Miss Alice Lipincott, who resided in Jacksonville, Ill., before entering Pratt, completed the architectural course, and—wisely acquiring a knowledge of stenography and bookkeeping—is now a valuable assistant in the office of Boring & Til-
ton, New York. Miss H. C. Dozier, of Atlanta, Ga., and Miss Mabel Campbell, of Peoria, Ill., are continuing their studies, the one taking advanced problems in architectural design at the Boston Institute of Technology, and the other modelling with the regular art classes at Pratt Institute. Miss Cora B. Edson, of Binghamton, N. Y., has been teaching architectural draughting in the Correspondence School at Scranton, Pa.

It should be noticed that, while our graduates are equipped to enter upon practical office work, and early to assume positions of responsibility in connection with building operations, they are encouraged rather, if the object is to become skilled in planning, to take up advanced work and to study the arts allied to architecture. Many do this by availing themselves of the advantages offered by the various courses of the Art Department. Others, in addition to their office work, have entered the competitions held under the auspices of the Society of Beaux-Arts Architects, and several have won mention in these problems. Mr. Arthur G. Smith in Mr. Flagg’s atelier, Miss Margaret McNaughton in Carrère & Hastings’ office, and Messrs. Barnet Phillips, Jr., and Roy Crosby in Mr. Masqueray’s studio, are among these earnest workers. Still others select one of the professional schools, where their training at Pratt Institute entitles them to advanced standing. Mr. C. L. Otto is one of those who entered Columbia, while Mr. F. B. Betts and Mr. John F. Kelly chose the Institute of Technology, where as special students they were able to take up the problems in architectural design of the third-year class.

The allusion to office work need not be expanded, because, in the matter of environment, one is hampered by restraint, or stimulated by opportunity as much in one office as in another. It is more pertinent to note where graduates have had charge of building operations in the freer atmosphere of business and professional competition. Mr. Morrell Smith, class of ’92, who is the earliest-graduated student mentioned in this paper, has at present under construction a large school and numerous private residences near Rockaway, L. I. Mr. George Bartlett, associated with Mr. Flagg, has built a bank at Hartford, Conn. Mr. Frank Whiting, who has had considerable experience in city work, had excellent chances of winning the competition for the Tomb of the Martyrs at Fort Greene Park, Brooklyn, until the offer of MacMonnies’ gift to the city terminated the project. Mr. Fred R. Deremer had erected several school buildings on Long Island before he entered a new field in California. His successors in the office at Jamaica are Mr. Cuyler B. Tuthill and Mr. John R. Higgins. Mr. E. S. Ruston has been associated with his father in Syracuse. Mr. H. V. B. Ditmas has been building in Flatbush. The pleasant duty of Superintendence in the suburbs has fallen to the lot of Mr. W. E. Green, and to Mr. W. S. Swallow. Mr. Wm. W. Tyrie and Mr. Geo. A. Chapman have opened an office in Ogdensburg, and an office-building and several houses are approaching completion under their joint care. Mr. Frank R. Wallace has been active both in designing and in superintending.

As to the converse of the proposition concerning the relation between the individual and his environment, it would appear that the position of Mr. L. F. Bird, in the Department of City Works in Brooklyn, affords an interesting and hopeful illustration.

VINCENT C. GRIFFITH.

'Tis a life-long toil till our lump be leaven—
The better! What's come to perfection perishes.
Things learned on earth, we shall practise in heaven:
Works done least rapidly. Art most cherishes.

Browning.
ARTISTS' COLONIES.

BEGINNING with student days—perhaps, indeed, partly because of these student days and their associations—there is a decided tendency among artists to flock together. In Paris there are certain "quartiers" where the art students live; certain restaurants where they dine together. About 1889, though there was a small group of American students in the Clichy quarter, the great majority lived in the Montparnasse quarter. At the Café des Arts thirty or thirty-five habitually dined together; at Thrélon’s, perhaps fifteen or twenty, with another group at the "creamery." Here chat and jest, or furious discussion, were the rule. Everything was democratic—alike for rich and poor. Of the rich there were precious few. And, though these might have gone elsewhere and dined more daintily, and certainly more wholesomely, they were forced to join the rest for company’s sake. (We lacked years after) getting something really good to eat before arriving.

One curious fact about these days was the ephemeral vogue of the chosen restaurant. The Café des Arts, crowded in ’89, is now absolutely unknown. Some few pioneers were continually trying other places; and perhaps some "Café Utopia" was found, where the cooking tasted good forever! I believe an American Students' Club was formed soon after that time, and is still in existence; and also one for women students.

It will readily be seen how friendships must form among men with similar aims thus thrown in company, and how they would prefer to continue together. And in summer the same tendencies prevailed. The newcomer asks, not, "Where can I go?" but, "Where do you go?" For the seacoast, choice was then divided between Etaples (near Boulogne), and the villages about Concarneau, in Brittany. Inland, the villages in the Forest of Fontainebleau, Barbizon, and others, formerly held sway, both because of natural beauty and the traditions of the Barbizon school. These were being supplanted by Giverny, which is still popular, and bids fair to remain so as long as the Maison Baudy remains unchanged; for that is a clean, inviting, hospitable inn. In fact, it was largely owing to the Baudys that Giverny was ever "settled." The story runs that, about 1886, two students travelling through the region were attracted by the charm of the little village, and asked at the Baudys' for lunch, which Mme. Baudy hastily prepared, with apologies. Tradition hands this lunch down as excellent. In conversation they learned that Claude Monet lived there. They left, to return with their trunks and some friends. The Baudys recognized the opportunity, enlarging their place as needed. A studio or two were built. Some strong students went there; in fine, Giverny was established. It is a place that can be cheerfully recommended.

It should not be forgotten here that in those student days all were held together by the strongest of ties—the perfect community of interest, and would naturally band together rather than not; whereas later, when the individual strife begins, when in the struggle for bread, for advancement, for fame, your old neighbor of the Café des Arts becomes your competitor, and you his, then one would naturally expect the individual interests to sunder the group. That, of course, is to a great extent the case; for we are no longer all in Paris, but scattered through many cities.

Yet is not the old tendency at work? Is there not a distinct art "quarter" in New York now? The small region between Fifty-fifth and Fifty-ninth Streets, and the Sixth and Eighth Avenues, contains several hundred studios. There are several summer colonies also. East Hampton was at one time a favorite resort,—and some remain there. Places near Gloucester, Mass., are pop-
ular. A number go to Dublin, N. H. Others visit Onteora, N. Y.; and the list might be extended. One delightful colony is at Cornish, N. H., a beautiful spot in the Connecticut River valley, opposite Windsor, Vt. The country is a rolling, hilly farming region, with plenty of woodland remaining to give variety. The peak of Mount Ascutney furnishes a beautiful silhouette in the sky to the southwest. The artists residing here are Augustus St. Gaudens, T. W. Dewing, Charles A. Platt, H. O. Walker, Herbert Adams, Stephen Parish, Kenyon Cox, George de Forest Brush, Mrs. W. C. Houston, and the writer. There are also several other families. Mr. Charles C. Beaman, the lawyer, was the first to settle there. The rolling pastures furnished admirable building-sites, each having land enough for seclusion. The country is distinctly pastoral; the pastures with herds and flocks, and the neglected orchards, contrasting with the cultivated fields, and these again with the various gardens. Numerous springs and streams keep the country fresh.

This, further, promises to become a lasting place—from the manner of its growth. I mean because each settler builds his own house; because of the taking root which follows working the ground; because of the growth of homes, rather than the establishment of a resort.

HENRY PRELLWITZ.

All Arts are one, howe'er distributed they stand;
Verse, tone, shape, color, form, are fingers on one hand.

W. W. Story.

"Sculpture is particularly good for the mind: there is a height and divine stillness about it which preaches peace to our stormy passions."

Alfred Tennyson.

REMINISCENCES OF MR. CHARLES PRATT,

THE FOUNDER OF PRATT INSTITUTE.*

I AM very glad to do anything I can to help toward a fuller understanding of the true spirit which Mr. Charles Pratt put into his great work—the founding of Pratt Institute. I count it a very great privilege, one of pleasure and of rare profit, to have been associated with Mr. Pratt at a time when he had under consideration the organization of the various classes. When we consider what has been accomplished by Pratt Institute; how far-reaching is its influence, and how large is the number of the students who annually gather in its classrooms, it seems hardly possible that ten years ago this month only the walls of the main building and those of the building now occupied by the Department of Science and Technology had been erected. Not a room had been finished within the walls. Nothing definite had been made known to the public regarding the courses of study proposed. In my frequent intercourse with Mr. Pratt for several months previous to October, 1887, he constantly repeated these words: "Don't say anything about this; I do not want people to know what I am going to do." It is more often the case when a man gives a large sum of money for the founding of an institution, that a great deal is said and written about the matter, and when the buildings are completed, dedication exercises are held which tend to bring more forcibly to the minds of the public the beneficent act of the founder. It was not so with Pratt Institute. Mr. Pratt would permit no advertising. For many months he tried in every possible way to keep from the public a knowledge of what he was going to do. In October, 1887, it was decided to make use of one room on the fourth floor, in which was placed a stove for heating

* This address was given by Mr. Walter S. Perry, Director of the Department of Fine Arts, on Founder's Day, October 4, 1897, and is printed here by request of the Faculty of Pratt Institute.
purposes. The carpenters at this time were working in the other rooms on that floor, and partitions had not been finished on any other floor of the building. A few persons in the immediate neighborhood had learned that classes in drawing were to be organized, and on October 17, 1887, twelve students met for instruction. Of this number two wished to study architectural drawing, three or four mechanical drawing, and the others freehand drawing and design. Mr. Pratt had often been laughed at by persons who had heard that he was about to found an industrial school; for, as they told him, he would never be able to fill the great buildings. Therefore, on the following morning when he came to my office and asked how many students had been present, I felt a little hesitancy in informing him of the facts, for fear that he might be disappointed. My answer was, "We had twelve students, Mr. Pratt." I can see now the bright expression which lighted up his face, and the merry twinkle of his eye, and feel the warm pressure of his hand as he said with great enthusiasm, "Why, that's first-rate, isn't it? Twelve are enough. We do not want any more than that, do we? If we can take care of the twelve and do just right by them, there may be thirteen next week; and if we do the right thing by the thirteen, we may have fourteen the following week, and that's the way to make a success of this thing. It is so much better," he added, "to be prepared for, and to do the best by a few, than to advertise the Institute, get a large number here, and not be able to do the right thing by all." This policy of Mr. Pratt has directed the organization and development of all lines of work and courses of study, and that little beginning in Room 43, on that October morning, was the beginning which has led to the many day classes now in operation throughout this great institution.  

After this very limited explanation of the way in which the day classes of Pratt Institute were started, it may be of interest to say a few words about the opening of the evening classes. The room now known as the General Office was without finish and bare of furnishing when Mr. Frederic B. Pratt, Mrs. Bancroft (then Miss Healy), and myself for two evenings sat at a small table upon which stood a kerosene lamp,—prepared to answer any questions that might be asked by the few strangers who, either from curiosity or personal interest, might call to learn why the buildings had been erected. It may be imagined that the kerosene lamp did not give a very brilliant light in that large bare room. However, one young man soon ventured in and inquired whether we intended to teach mechanical drawing? We replied "Yes," and immediately took his name, saying that we would notify him at the time of the organization of the class. Another came in and asked if we intended to give lessons in shorthand. We replied that we thought we should. It was too early in the history of the institution to be very positive about anything. The next morning Mr. Pratt was informed that one applicant called for stenography. "Well," he exclaimed, "I had not thought of starting a class in stenography, but if there is one applicant now, there are likely to be more, and I think it would be well to consider it." A short time afterward he announced that he had made arrangements with Mr. Heffley to open a class in stenography when other classes should be formed. From that small beginning has developed the Department of Commerce, now known as the Heffley School of Commerce.  

But it was not till January, 1888, that Mr. Pratt for one evening opened some of the rooms of the main building for the inspection of any who might have learned that this was to be an educational institution. Sixty to seventy-five young people wandered about the fourth floor. Mr. Pratt was present. He grew enthusiastic at the prospects, and, com-
ing to me, said, "Now, we have a few people here. You just get them into one of the rooms and tell them what we are going to do." "Well," I replied, "this will be a pretty difficult matter, Mr. Pratt. You have had under consideration a great many schemes; and presenting new ones as you do every day, it will be difficult indeed to tell these people on the spur of the moment, which you intend to carry out." "Never mind," he said, "just get them together in one room and tell them something." So they were called into one room, and as far as was possible, they were told briefly the purpose for which the building had been erected, and the lines of work it was proposed to carry out. It was announced that evening classes in drawing were immediately to be organized, followed by instruction in other subjects. We then requested all who wished to join such classes to enroll their names. A few evenings later, the classes began work.

The young people now in the High School Department may be interested to know how that department was created. From the first, it seemed very desirable that there should be a regular academic course with manual training, covering three or four years. There were but few manual-training schools then in the country, and only one for girls. The matter was often presented to Mr. Pratt, but he did not regard it favorably, fearing, as he said, that he should not be able to do all that he would wish by a large number of students, if the rooms were occupied daily by students taking such extended courses. But to illustrate Mr. Pratt's readiness to consider and to give much thought to any proposition, I will relate a little incident. I well remember going to his house early one morning. In his quick way he said, "Now we must talk fast,—I have only a little time, and I must go to New York soon." The proposition to establish a High-School course soon engaged his attention. He became so much interested in it that at eleven o'clock he telephoned to New York that he would not go over that day. It was eight o'clock in the morning when I called, and it was eight o'clock in the evening when I left his house. All day long Mr. Pratt had been considering that High-School problem, and the many questions involved in this new scheme of work for Pratt Institute. Still, he was not quite ready to open such a department. However, the few young men in the classes for architectural and mechanical drawing, were advised to spend a longer time daily at the Institute, and to study mathematics, together with two or three other subjects included in a regular high-school course. From this beginning the High School was evolved.

I might enlarge upon the development of the school, and tell you that Mr. Pratt became so deeply interested that he realized its need for a building of its own to take the place of the few rooms which it occupied in the main building. Returning from his New York office early one afternoon, Mr. Pratt called me out of the Assembly Hall, where a lecture was in progress, and walking to one of the windows in the Science and Technology building, he began to talk about the lot of land where the present High School building now stands. Then and there he decided to tear down the wooden houses which occupied that area, with the idea of constructing a building suitable for those young people." The completing of the plans for this building was one of the last things to which he gave attention before his death.

We now have a fine public library, one of which the Institute and the City of Brooklyn may well be proud. Mr. Pratt first had in mind the establishment of a small library solely for the use of the students. He was often urged by those interested to make it a public library if possible. He hesitated for some time; finally one morning, while standing by the door of what is now the reception room of the Kinder-
garten Department, he exclaimed enthusiastically, "I have done it! I have done it!" "Done what, Mr. Pratt?" I asked. "I have decided to found a free public library, and to open its doors to all who may wish to come." As a result we have the present magnificently-equipped library, in which everything is done to aid students and the public in pursuit of knowledge.

Mr. Pratt was intensely interested in doing everything possible for women. For them he provided the Departments of Domestic Art and Domestic Science (first called the Woman's Department), and later established the Kindergarten Department. He also gave much thought to the courses of study affording men a practical training for the pursuit of trades, and organized the Department of Mechanic Arts, which has developed into the present Department of Science and Technology. I might recount many incidents of his thoughtful kindness in these particulars as illustrated in the formation of various classes, but my time is limited, and I must leave it to others.

Mr. Pratt's main thought was to give every one a chance. To this end he desired to have courses of study outlined to meet the respective needs of those who could give a number of years to study; of those who could give but a limited time; and of those who were employed during the day, and could attend only an evening session. He often said, "I feel that I shall not be doing all that I would wish and ought to do, unless I help at least three thousand people a year toward an education. And," he would always add in a suppressed tone of voice, "I do not know that I ought to put it so high—but I should like to make it four thousand instead of three thousand. Do you think that is too much?" And yet he lived to see the enrollment nearly reach the larger number.

What did Mr. Pratt expect in return for all this? He realized fully that many persons would misjudge him; that many would be so blind that they could not see that the expenses of the Institute would be far in excess of tuition; that they would call it a "money-making scheme;" and that many would criticise unjustly. But he sought not for thanks; the help which he gave, he wished transferred to others. When a student approached him and said, "I want to thank you, Mr. Pratt, for what you have done for me," he always replied, "Well, now, that's good, but if you have been helped just pass it along and help the other fellow." In these words, "Help the Other Fellow," was originated one of those mottos of the Institute with which we are all so familiar.

Out of this thought of progressive helpfulness first grew the Art Students' Fund Association, which has already raised one thousand dollars; the interest is now used in scholarships for the payment of tuition. Out of it grew also the Neighborhood Association with its various Departmental Chapters. As students have gone out from the Institute, they have carried with them this spirit of helpfulness, and its influence has spread throughout the country—as our students are scattered all over the United States.

I shall never forget the sincerity with which Mr. Pratt expressed himself one day, as he said, "I have heard something to-day which impressed me very much. A man said to me, 'I came to New York a poor boy without education. I attended the classes at Cooper Union, and the help I gained there enabled me to improve my position. One thing led to another, until I feel to-day that for the many things which I have enjoyed in this life, and the things which my wife and family enjoy, I am indebted to Mr. Peter Cooper, and I thank his name every day from the bottom of my heart.'" If," said Mr. Pratt, "one person, if only one, can say this to me, or can say it to any member of my family after I am gone, and speak with the sincerity of that man, I feel
that I shall be amply repaid for all that I have done.'"

There may be some present in this Assembly Hall to-day who were present that first Founder's Day, October 2, 1888. That day will not soon be forgotten. Mr. Pratt asked no one to come here to assist him. He did not invite any clergyman to officiate. He alone came to this platform; and, after reading a chapter from the Bible, he closed the Book and asked in prayer that the blessing of God might follow the work of Pratt Institute. Then, addressing the students and instructors, he said, "I have asked no one to attend the exercises this morning. I want just the family, so to speak; I wish to talk with you and feel that no strangers are present." Will those who heard the address which followed ever forget it? One of the Directors now present, who, up to that time had seen but little of Mr. Pratt, said to me, at the close of the exercises, "If I live to be a hundred years old, I never expect to hear words that shall come so directly from a man's heart as the words of Mr. Pratt this morning, uttered as they were with such homely eloquence that their truths sink into the deepest recesses of one's nature."

During the exercises of another Founder's Day, Mr. Pratt was almost tempted to tell how much he had given for the founding of Pratt Institute. As he was speaking he suddenly stopped and exclaimed, "Why should I tell what I have given in money—the giving which counts is the giving of one's self." And if ever a man gave himself for the good of a cause, that man was Charles Pratt.

During the spring of 1891, Mr. Pratt spent two or three mornings each week in posing for a portrait bust in the studio of Mr. Herbert Adams. One morning, that of May 4, he entered the studio for the last time, apparently in perfect health. "Well, Mr. Adams," he said, "everybody seems pretty well satisfied, and if you say so, we will call it finished." Bidding good-by to his daughter and others then in the studio, he went to his New York office—never to return.

I am not here this morning to give an account of the days which followed, or to tell you of the shock which his sudden death occasioned among the instructors and students of this Institute. The students soon felt that they must do something which should stand as a memorial to this great benefactor whom they had learned to love and to revere. It was suggested that the bust which had just been completed be cast in bronze, and that money be raised to cover the expense outside of Mr. Adams's services, which were freely given. It was impossible to state definitely how much the bust would cost. The students contributed whatever they chose, no one knowing how much the others gave. It was purely a gift of love. The amount required was five hundred dollars, and singularly enough the amount contributed was five hundred dollars and eighty-nine cents. Later it was found that the bills amounted to four hundred and eighty-nine dollars. To the sum left over were added later contributions, and the interest on this small sum is used each year in furnishing flowers for Founder's Day.

Is it an easy matter to give money for the founding of an institution like Pratt Institute? Only those who were closely associated with Mr. Pratt and with the members of his family who are now carrying on the work, can realize the great burden of such an undertaking, and the many perplexing problems involved. What have they done to whom fell the responsibility of conducting the work of Pratt Institute? I question whether I ought to make a statement of a matter which now comes to my mind, and which may be too personal, and yet perhaps I may be forgiven if I say to you here this morning that, after the funeral services the eldest son, Mr. Charles M. Pratt, the honored President of the Board of
Trustees (now absent in Europe on account of ill-health brought on by excessive care), came to my office and said, "You know possibly better than we just what my father wished to carry out in the Institute, and we should like to have you note down everything that occurs to you; for, as far as possible, we intend to carry out every known wish that he ever expressed."

No one who is familiar with Pratt Institute can question for one moment the earnest fulfilment of the wishes of the late Founder as they are carried out by Mr. Charles M. Pratt, President, and Mr. Frederic B. Pratt, Secretary of the Board of Trustees.

All honor to Charles Pratt, the founder of Pratt Institute! all honor to those who have so nobly conducted the work which he left for them to do!

Fellow-students—for we are all students in Pratt Institute—let us this year in all our work remember the spirit which Mr. Pratt put into this institution, and ever keep in mind the two mottos which have been so woven into the work: "Help the Other Fellow," and "The Giving which Counts is the Giving of One's Self."

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AT GIVERNY.

WHEN I first saw the French country at Giverny, it seemed so queer and strange, and above all so wonderfully beautiful, that the first impression still lasts; so that whenever I think of France that is the way I always see it.

The village is on the road from Paris to Rouen, in the lovely Seine valley, between the hills that rise on either side. A long winding road is bordered with plastered houses, whose lichen-covered, red-tiled roofs gleam opalescent red and green in sunlight, or look like faded mauve velvet in the shadow. High walls surround picturesque gardens; and long hill-sides, checkered with patches of different vegetable growths, slope down to low flat meadows through which runs the river Epte, bordered with stunted willows. Trees are loaded with fragrant bloom, and poppies and violets are everywhere. Peasants who are your friends call a greeting as they sit or lie on the grass beside their grazing cattle, or drive their great Norman horses, made picturesque by high blue fur-trimmed collars.

Here the beautiful days come and go,—each changing season, each hour, more full of fascination than the last.

The artists who used to go to Giverny year after year were, of course, a great attraction to the art-student. There it was that Theodore Robinson painted many of his most charming pictures, and there is Monet's home.

Monet himself was the chief object of interest in the place, although he always looked very forbidding and would have nothing to do with the students. While he took no notice of them, they all knew his whereabouts, and many were the little schemes to make his acquaintance. It took a very innocent new-comer to dare to stop and watch him as he painted by the roadside; and even then success was seldom, for as that head turned slowly round and those compelling eyes regarded the intruder, he found himself moving slowly past, when Monet would go to work again. Yet among us all we kept track of what he was doing; and the day he threw his picture into the river in disgust, it was not long before that stream was patrolled by young Americans looking for the treasure.

Monet is often visited by the "big men," and once, so the story goes, his guest was that little "big" man who is almost as celebrated for his witty sarcasms as for his painting. Very early the first morning there was a terrible ringing of the bell in the guest's room, and the servants rushed there thinking the little "big" man must be in a fit at the very least. "Run for your master, quick," cried he, "the landscape isn't all red and blue spots and yellow wriggles."
This is Giverny as it was the first time I was there. A few years later I went back, and although it was certainly as beautiful, there was a difference. The English, with their tea-pots and their rum-and-water, had taken possession, and for me had changed it all. But I am thankful to have known it when I did, and to have received that impression which I shall never forget.

GUY ROSE.

AN ART CALENDAR FOR 1898 is projected by the Institute, in case a sufficient demand for it shall be expressed in the shape of orders. It will consist of twelve of the best art supplements that have appeared in THE MONTHLY previous to the current volume (accompanied by the necessary calendar card), so arranged as to admit of the detachment of the pictures for framing. It will be mounted on rings for hanging, and the price will be fifteen cents. Orders may be left for it at the Library office or Reading-room, and by students of the Institute in their own departments.

SEVEN YEARS ago last June the members of the first Normal Art Class of Pratt Institute received their diplomas from the hand of Mr. Charles Pratt. This diploma, then as now, stands for the completion of a certain course of study which embodies foundation principles of art, but in the very nature of the work represents only the beginning of a lifelong study. This preparation develops self-reliance and individual judgment, and enables students, when placed in positions of responsibility, to think for themselves and adapt principles in a way to meet existing conditions. Last summer competitive examinations were given in New York for the purpose of securing teachers of drawing for the New-York Public Schools. From the large number of competing candidates from various art schools, twelve students from the Normal Art Classes of Pratt Institute were among those who successfully passed the examination and were elected to fill these positions. Of this number eight took the diploma for completion of the course in June, 1897: Altogether twenty-seven students since last June have secured positions, either as teachers or supervisors of drawing. The following is a list of these appointments:

Miss Anna Bennett, Teacher of Drawing, Plainfield, N. J.
Miss Anna C. Blenker, Teacher of Drawing in Girls' High School, New York
Miss Mary E. Chamberlain, Teacher of Drawing, Dixon, Ill.
Mrs. Catherine K. Couch, Teacher of Drawing, Amherst, Mass.
Mrs. Katharine DeForest, Teacher of Drawing in Public Schools, Brooklyn, N. Y.
Miss Alice Eppler, Teacher of Drawing in Public Schools, Jamaica, N. Y.
Miss Mary E. Ellermeyer, Teacher of Drawing in Public Schools, Pittsburg, Mass.
Miss Sally E. Field, Teacher of Drawing in New York Public Schools.
Miss Bertha Hull, Teacher of Drawing, State Normal School, Ypsilanti, Mich.
Miss Virginia M. Jackson, Teacher of Drawing, Jackson, Mich.
Miss Jennie Macdonald, Teacher of Drawing, New York Public Schools.
Miss Lillian Macclunhey, Teacher of Drawing, New York Public Schools.
Miss Sarah MacNair, Teacher of Drawing and Manual Training, in School for the Deaf, Milwaukee, Wis.
Mr. James E. McBurney, Instructor in Drawing, Chestnut Hill Academy, Chestnut Hill, Pa.
Miss Pearl Pond, Assistant Instructor in evening classes in Clay Modelling, Pratt Institute.
Miss Abby Park Reed, Teacher of Drawing, New York Public Schools.
Miss Bertha Shepard, Teacher of Drawing, Stamford, Conn.
Miss Eliza Richardson, with the Prang Educational Company, Boston, Mass.
Miss Adaline Mills, Teacher of Drawing, Chicago Public Schools.
Miss Lou S. Ward, Teacher of Drawing, Pulaski, N. Y.
Miss Margaret Sweet, Teacher of Drawing, Glens Falls, N. Y.
Miss Estelle Potter, Teacher of Drawing, New Britain, Conn.
Miss Mary Stewart, Teacher of Drawing and Music in Public Schools, Wessville, Ohio.
Miss Edith Taylor, Teacher of Drawing, New York Public Schools.
Miss Ida Tisdal, Teacher of Drawing, New York Public Schools.
Mrs. Helena J. Torrey, Teacher of Drawing, Union Springs, N. Y.
Miss Grace L. Wright, Teacher of Drawing, New York Public Schools.

The following graduates of the Pratt Normal Classes have recently left former positions to take new ones:
Miss Frances Ransom, formerly Supervisor of Drawing at East Saginaw, Mich., now Teacher of Drawing, New York Public Schools.
Miss Lillian Burdon, formerly Teacher of Drawing in the Truant School of Brooklyn, now Teacher of Drawing, New York Public Schools.
Miss Margaret Miller, formerly Teacher of Drawing at Stamford, Conn., now Teacher of Drawing, New York Public Schools.
Miss Jessie Kellogg, formerly at Jamaica, Long Island, now Teacher of Drawing, New York Public Schools.

Miss Anna S. Fisher, of the Normal Art Class of '95, has returned to Brooklyn and will open a class for instruction in water color. Miss Fisher will also continue her studies at Pratt Institute during the year.

The new tower for the City Hall of Brooklyn, and the alterations, are completed. They form a work creditable to Messrs. Vincent (of Pratt Institute) & Stoughton, the architects under whose supervision it was done, even though circumstances have compelled a considerable curtailment of their original plans.

Miss Lillian V. Joyce, a graduate from the Design Class of '92, received the silver medal of the Cotton States and International Exposition at Atlanta, Ga., for an exhibit of designs for India silks and other printed fabrics. Miss Joyce was for two years after her graduation employed as a designer by Henri Chegnay & Co., silk-printers of Brooklyn, and is at present taking the Normal Art Course in the Department of Fine Arts.

The students of the Art-needlework section of the Department of Domestic Art have started upon the year's course with much enthusiasm. The morning class is a large one, and seems to enter heartily into the spirit of the work. They are anticipating a visit to the Metropolitan Art Museum, to which Miss Stocking has kindly consented to take them. For the afternoon class, there were more applicants than could be accommodated. This class had the pleasure of seeing some of the work sent here to be sold for the benefit of the Armenian widows. Mrs. Shepard, who has done so much for these poor women, was for a year a student in this Department, and received from Miss Stocking special instruction in design and stitchery.

In order to assist in bringing about a change in methods of work, Miss Friebus and several of the morning students have taken charge of the Embroidery Class at the Y. W. C. A. for the winter.

Miss Harriet Howell, of the '94 Sewing and Dressmaking Class, writes from Manhattan, Kan., that her work as Superintendent of these branches in the Kansas Agricultural College is opening well, and that although a new undertaking in that vicinity, it promises good results.

Cards are received announcing the opening of millinery parlors in Albany by the Misses Ding, Institute students of the class of '96.

The regular meeting of the Brooklyn Kindergarten Union was held October 9; the members were divided into five chapters to study and make reports on their respective subjects, viz., Literature, Art, Science, Current Events, and Games. The Science Section, under the leadership of Mrs. Langsettell, will give a report at the next meeting of the Union.

Miss Florence Prye opened a private kindergarten in Bensonhurst on November 8.

On October 22, the members of the
PRATT INSTITUTE MONTHLY.

Junior Class in the Kindergarten Department received the following messages, wrapped mysteriously in black and white: (If you are wise, you will read each line backward.)

HAIL ALL!
trouble and toil, double, Double bubble cauldron and burn Fire
time 'tis, time 'tis, cries Harper
'99 of class the That
'98 to respects Paid
fate of decree he is This:—
sun the of setting After
done burly's hurly the When,
fair whether or foul Whether
air the be misty if Or
Hallowe'en of clock o' Eight
seen be face your let must You
heart your grieve and eyes your Show,
depart may you length at E'er
trouble powerful of charm a And
bubble and boil will froth a Like
verse in be answer your Let
curse fearful a fall may Else.
up wound charming the 1 Peace.

October 20.

On November 4 occurred the Annual Meeting of the Brooklyn Free Kindergarten Society. The new officers for the coming year are as follows:

President, Dr. Samuel Eliot, pastor of the Church of (Our) Saviour.
First Vice-President, Mrs. Ellen T. Brockway.
Second Vice-President, Mr. E. M. Shepard.
Secretary, Professor George Whicher.
Treasurer, Mr. F. B. Pratt.
Chairman of the General Committee, the Rev. J. Coleman Adams.

Under the retiring President, Mr. Frank L. Babott, the Society began and developed its work. His interest has not been given, however, to the Mission kindergartens alone, but to the introduction of kindergartens into the public schools as well. Much has been accomplished under his leadership and all those who have been associated with him will long appreciate and acknowledge his hand in the bringing about of one of the most radical educational movements of the age.

The Society also held a reception at the Pouch Mansion on November 10. The speaker of the evening was Professor Nicholas Murray Butler, Ph.D., of Columbia University. Mr. Frank L. Babott, Miss M. H. Waterman, Miss Fanniebelle Curtis, and Mrs. Ada M. Locke spoke in regard to what has been accomplished in the city since the kindergarten idea first appeared in Brooklyn.

Miss Eleanor H. Frick (Library Class of '95), who has been an efficient assistant in the Circulating Department of our Library for the past two years, has resigned her position to accept that of librarian of the American Society of Civil Engineers, in New York. Miss Frick takes with her the kindest wishes of all who have been associated with her here.

Miss Lilian Walton (Class of '97), who has been employed during the summer at the New York Society Library, has accepted the position left vacant by Miss Frick's resignation.

Miss Lillie C. House (Class of '94) is temporarily employed in cataloguing the library of the American Society for the Prevention of Cruelty to Animals, in New York.

The Graduates' Association of the Pratt Institute Library School gave an informal reception to the present Library Class on Tuesday evening, November 9, in the Class-rooms of the Library Building. About sixty-five of the graduates were present. This reception proved to be one of the most enjoyable entertainments ever given at the Library.

The library is the recipient of a gift from Mr. Charles M. Pratt,—a copy in bronze of Barye's "Combat of the Lapith and the Centaur," which has been placed in the entrance hall. A description of this group written by M. Gustave Planche has been copied and posted on the bulletin-board near the bronze.
ITAL has pleased God that children should play; play is at once the joy and the development which are their birthright. We, who are but larger children, have the same right to joy and to development; and for us these things exist to a high degree in Beauty. The life that knows nothing of Beauty is joyless; the life that knows nothing of Art is undeveloped in certain most precious faculties; since in Art we find Beauty, and are helped to recognize it in Nature, as well as in its own creations.

Consider the barren, blank, appalling desert in which so many human beings grow up! Either it is "the endless meal of brick" that makes our cities hideous; or it is a void created by the blindness (like that of undeveloped animals) that holds the eyes of so many who dwell amid the loneliness of Nature and take no thought of it. You recall the farmer who "couldn't see what city folks wanted of them pesky hills!"—You think of the lives lived out among ugly streets, ugly buildings, ugly furniture, ugly utensils, ugly raiment. And then you think perhaps of beings un-public-schooled, un-newspapered, un-civilized (?) who yet, in certain hidden nooks of England or the Continent, have seen in all their lives nothing really unbeautiful, and whose look and voice and whole being bear a reflected charm. Their flower-clad homes—their graceful, purely-tinted raiment—their household pottery, wrought, however cheaply, yet by one who worked with joy in his design—all make the burden of life an easier thing to bear, and lift the spirit to higher levels. And thinking of these things, we bless Heaven for every attempt to bring Art among the people, whether in these intimate and simple aspects, or in its glorious works set on high in dome and tower and painting and statue, to enter into the life of all who see. Whether in the School of Art, or in the glorifying of the Crafts, or in the work of the public schools, or in the watchful guardianship of our public places, may Beauty, true sister of Joy, and daughter of the Divine, be set forth to the blessing and uplifting and comforting of the life made fair by Heaven, though sore disfigured by man!

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AMONG-THE-DEPARTMENTS

High School

THE first great event in each High-School year is the annual election. Throughout the month of October, Mr. William A. McAndrew, Director of the School, made daily references to the lesson of the season. He gave a series of five-minute addresses at the opening of the school in the Assembly Hall, tracing the rise of governmental institutions and the various changes involving monarchies, oligarchies, and democracies since civilization began. As the outside world held primaries, the significance of the term was explained; the purpose of such gatherings was made clear; and then the students of the School, grouped variously according to their political leanings, held their own primaries and elected their delegates for the nominating conventions. These conventions were held in due season, but only two tickets, the regular Republican and the Citizens' Union, were put in the field. The few Democrats of a year ago were not to be found. Two campaign committees arranged for mass-meetings. The students had properly registered in their various districts, and the High-School mimeograph printed the official tickets with circles and emblems all complete.

At half-past one on November 1, the School met in the Assembly Hall, where
many of the visitors and students found standing-room only.

After Mr. McAndrew's introductory remarks upon the duty of the School toward educating the citizen, cuts were drawn to decide which party should fire the first gun of the campaign. The regular Republicans received the opening place. Raymond Nutting took the chair and introduced "the Hon." Roy S. Wallace, who delivered a scholarly, forceful, and enthusiastic appeal for the support of the Grand Old Party. Frederick N. Whitley followed with a call to voters to rally round Clarence A. Clough, the party candidate for President of the Borough of Brooklyn. Then Clough himself defended General Tracy, in a really powerful speech. The campaign closed with a song for "Tracy the tried and true," which was somewhat marred in effect by the voices of a party of the opposition who sang a Seth Low song to the same air.

Farrar Tilney then took the chair and opened the Citizens' Union side. He introduced Maybell Perry, a pleasing speaker, who delighted the majority of her audience. David Seaman came next, speaking in behalf of Rodney Chipp, his candidate for President of the Borough. Robert Binkerd closed the speeches, in a splendid arraignment of bossism. The audience by this time had reached a height of political noiselessness, very trying to speaker and chairman. It found vent in a song with the refrain, "Low, Low, Low, hurrah for Low, boys!" Each syllable was a roar. There has been no such noise in Assembly Hall since it was built. The gentle embroiderers on the floor above stopped their ears and shuddered; the daintily-capped cookery-girls on the sixth floor trembled for the safety of the building. Seth Low in his Sixty-fourth Street home listened and said "I wonder for whom they're firing salutes in the Navy Yard?" The Secretary of the Institute rushed up stairs to lend his aid in quelling the disturbance; but, once inside the door, he caught the enthusiasm and shouted with the others. Then came the voting. Mr. William Mantell had made a new set of folding canvas booths, and had arranged the tables and rails around the hall. The officials took the ballot-boxes, registry-sheets, poll-lists, and tickets, and in a few moments, each district was hard at work. Even the visitors flocked to the poll provided for them, and helped to swell the vote. Chief-of-Police Magrane superintended the collection of returns, which as fast as received he handed over to Theodore Powell, editor of the Pratt Institute News, by whom they were bulletinized for the expectant public. The vote was as follows:

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As soon as the returns were known, a knot of enthusiastic students sent the following telegram:

"THE HON. SETH LOW,
34 East Sixty-fourth Street, New York,
"Pratt Institute High School, at its annual election, makes you mayor by a large majority. May this be prophetic of to-morrow!"

What kind of prophets these voters were, the Tammany landslide of the following day showed too sadly.

AN ADMIRER OF THE HIGH SCHOOL.

RESERVE.

Keep back the one word more,
Nor give of your whole store.
For, it may be, in Art's sole hour of need
Lacking that word, you shall be poor indeed.
Lizette Woodworth Reese, in "A Quiet Road."
Fine Arts

THE PHOTOGRAPH LIBRARY.

A visitor to the Art Reference Room at the close of a busy day could have no doubt as to the usefulness of the photograph library. Sometimes it seems as if a volcanic upheaval had taken place beneath the wide shelves, burying them in pictures of almost everything in the realm of art-creation. Figures have comparatively little meaning; but a glance through the collection will give an idea of its aim and comprehensiveness which figures fail to do.

In the twenty-seven hundred or more architectural subjects, we have a history of this greatest of the arts from the splendor of Egypt four thousand years ago to the present time. These do not include the many hundred examples of architectural sculpture and ornamental details, such as gods from pagan temples; altars, fonts, and pulpits; carved wood choir-stalls; capitals and fragments—Greek, Roman or Renaissance—gathered from every source.

In sculpture, there is a wealth from the great museums of Europe—all the unearthed treasure of ages long past, and the splendid revival of the fifteenth century. The remains of Assyrian and Persian art came from the Louvre and the British Museum, whence we have also some of the best Greek sculpture. The Renaissance material is beautiful and interesting, especially rich in the creations of the Florentines, whether the Titanic genius of Michelangelo, the delicate beauty of Mino, or the Madonnas and altarpieces of the Della Robbia. The brilliant, living French sculpture of the present is here; and a large number of modern monuments from the cities of Europe.

The groups of miscellaneous material include furniture from historical collections; carved wood in many forms; pottery, glass, and silverware; coins and jewelry; armor and costumes; embroidery, laces, fans; wrought-iron work of every kind. There are Greek painted vases; Pompeian utensils of glass and bronze; Byzantine mosaics and illuminated missals. If the Children's Room or the Kindergarten requests a loan of animals, we are able to furnish a menagerie. There are flowers from the gardens of Florence and trees from the Forest of Fontainebleau. Under these miscellaneous headings there are about twenty-six hundred photographs.

Of paintings (which of course include the frescoes) there are over six thousand. Here are frescoes from the tombs of Egypt and Etruria; fragments from the catacombs; the Greco-Roman wall-paintings of Pompeii; and the mural paintings of the early Italians, precursors of the great period of the Renaissance. The wonderful walls and ceilings of Michelangelo and Raphael, the priceless treasures of the Vatican, are here with all their beauty of drawing and composition—only color wanting; and one may know them in all their details before meeting the great originals.

Modern work is here too. All the European galleries which have been photographed have given us of their treasures—many of them most beautiful, and all of interest as a phase in the history of painting. We need but name such masters as Millet and Corot; Watts, Rossetti, and Burne-Jones;—these always bring visions of painted poems. We have also the compositions of Puvis de Chavannes, the greatest living mural painter, and the Sargent paintings from the Boston Library.

The paintings will be arranged by schools, each school subdivided into its masters; thus bringing all the works of each artist together. Besides the paintings, there are four hundred reproductions of drawings by the Old Masters from the galleries of Florence and Venice; a hundred from Dresden; and prints from the copperplates and wood-engravings of Albrecht Dürer and the etchings of Rembrandt. A great
The number of the large photographs have been framed and hung in the several departments of the Institute and Library buildings.

There are more than fifteen thousand photographs in this unique library. For travel-study these should prove an invaluable aid. The bewitching traceries from the Alhambra, with Irving’s delightful stories of the palace-fortress, can give a winter trip to Spain within the power of busy people to enjoy. Nuremberg, Florence, Venice, Rome, the English Cathedrals, Paris, the Rhineland, and Constantinople—we may know them, and many more, by these picture-headings of their chapters.

One who has not seen the process of mounting, labelling and cataloguing these photographs, can have no idea of the time, study, and labor involved; but although long, like art, it is well repaid by the success of the undertaking.

L. E. PALMER.

The Hon. W. W. Thomas, Jr., formerly minister to Sweden, describes the Swedish Christmas thus: "One wintry afternoon, at jul-tide, I had been skating on a pretty lake, Daljön, three miles from Gothenburg. On my way home I noticed at every farmer’s house we passed there was erected in the middle of the door yard a pole, to the top of which was bound a large full sheaf of grain. ‘Why is this?’ I asked of my comrade. ‘Oh, that’s for the birds, the little wild birds! They must have a Christmas, too, you know.’ There is not a peasant in all Sweden who will sit down with his children to a Christmas dinner within doors till he has first raised aloft a Christmas dinner for the little birds that live in the cold and snow without.”

"We should on no account let the love for mere beauty drop out of our lives.” Vernon Lee.

Domestic Art

SIGNS OF THE GOLDEN AGE.

In this day of progress along all lines of benevolent thought and effort, when for every form of suffering there lacks not association or asylum for relief, the public is not easily surprised at new and constant demands upon its sympathy. But when in July last a petition "signed by forty song-birds" that "the possession of their feathers might be made an offense", was introduced into the Massachusetts Legislature by Senator Hoar, and read before the House, the effect upon that dignified assembly was as unique as was the petition. The following extracts give the drift of this remarkable document:—

"We, the song-birds of Massachusetts and their playfellows, make this our humble petition: . . .

"We know how good you are. We have looked in at the windows of the houses you have built for poor and sick and hungry people, and little lame and deaf and blind children. We have built our nests and sung many a song in the parks you have made so beautiful for children to play in.

"Now we have a sad story to tell you. Thoughtless or bad people are trying to destroy us. They kill us because our feathers are beautiful. Even pretty and sweet girls, who we should think would be our best friends, kill our brothers and children, so that they may wear their plumage on their hats. People with guns and snares lie in wait to kill us, as if the place for a bird were not in the sky, alive! If this goes on much longer, all our song-birds will be gone. . . .

"Now we humbly pray that you will stop all this. You have made a law that no one shall kill a harmless song-bird, or destroy our nests or our eggs. Will you please to make another that no one shall wear our feathers, so that no one will kill us to get them? If you will, we know how to pay you a hundred times over. We will play about your parks and flower-beds—ourselves like flowers on wings. We will destroy the wicked insects and worms that spoil your cherries and currants and plums and apples and roses. We will give you our best songs, and make the spring more beautiful and the summer sweeter to you."

The members, old and young, were so stirred by enthusiasm” that this bill “went through without a dissenting voice”.

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"We should on no account let the love for mere beauty drop out of our lives.” Vernon Lee.
That there is need for "enthusiasm" petition, and law in behalf of our beautiful birds, is pitifully true. The number slaughtered each year for decorative purposes defies computation; and this destruction has become world-wide. For America alone, 50,000,000 annually is a "reasonable estimate." Species by species, as fashion for bonnets may demand, our native birds are being exterminated. Abbott H. Thayer, in his "Appeal", says: "Remember that each woman has a share in deciding the fate of the species threatened."

Arguing merely from an aesthetic or economic point of view, can woman, for the sake of her headgear, afford to bear the responsibility for such cruelty and destruction of life? The remedy is in the hands of women: if they will refuse to wear the feathers of wild birds, the destruction will cease—but never until then.

The Audubon Society of the State of New York, for the protection of birds, was founded in February, 1897, in cooperation with the American Museum of Natural History. This Society appeals to women to refrain entirely from the use of cigarettés, and the wings and feathers of all wild birds; and to intelligent and humane men to secure in every way possible the protection and preservation of our native birds. It appeals also to teachers to use their influence to interest and instruct their pupils as to the usefulness of birds, and to stimulate their love and admiration for these fellow creatures.

Some of the teachers and students of the Institute have become much interested in the work of the Society, and have expressed their interest by signing membership cards. It is thought that there may be others who wish to put themselves on record as in sympathy with this humane work.

DECLARATION OF PRINCIPLES.
First: The purpose of the Society is to discourage the purchase or use of the feathers of any birds for ornamentation, except those of the ostrich and domesticated fowls.
Second: Members shall discourage the destruction of birds and their eggs, and do all in their power to protect them.
Third: Members shall use their influence to establish "Bird Day" in the schools of the State of New York.

Fees.
A fee of $1 shall constitute a life membership in this Society, except for teachers and scholars in any of the schools of the State of New York, who shall pay 25 cents for a life membership.

There is no annual assessment. A certificate of membership will be sent upon the receipt of the membership fee, and card, signed with your name and address.

Address: Miss Emma H. Lockwood, Secretary-Treasurer, 243 West 75th St., New York, N. Y.

Science and Technology

THE SOCIAL SIDE OF LIFE AT NÄÄS.

Four Americans out of a total of one hundred students! Such was the record of Uncle Sam in the international gathering at Nääs during the past summer.

What is Nääs, and where?
Nääs is the home of "slojd," the Swedish system of manual training. Nääs, a veritable Mecca to the faithful, has just celebrated the twenty-fifth anniversary of its existence. Its worldwide reputation may be judged from the cosmopolitan character of its students, representing India, Russia, Romania, Hungary, Germany, Holland, England, Wales, Denmark, Finland, Sweden, and Norway. Brooklyn may be proud of the fact that three of these four lone "Yankees" in the gathering were her own citizens, and those three are or have been students at Pratt Institute.

It is the object of this sketch, however, to consider only the serious side of existence at Nääs,—namely, the business of enjoying life. True it is, that one must work at the bench in the "Slojd-sal" from 8 until 12.30 o'clock in the morning, and from 1.30 to 5 in the afternoon, besides attending four lectures and one discussion a week, to say nothing of reporting the lectures by turns and assisting to clean out the shop.
on Saturdays; but it is outside of these diversions that the real life of the school is spent.

Perhaps the great charm of the place lies in the constant diversity of its life. We have in place of dormitories, a number of Swedish cottages scattered over a large area, each with its own artistic surroundings and charming views—and somehow, look whichever way you will in Sweden, the view is interesting. Kallanaas and Seminarium, the two work-buildings, are nearly a quarter of a mile apart, while Vanhem, the place of general meeting, with dining-rooms, is half-way between.

One may thus obtain considerable exercise in walking from cottage to dining-room four times a day as well as between workshops and cottage; but this exercise is rather passive, and that obtained with saw and plane at the bench almost too serious; so twice a day these are diversified by genuine Swedish gymnastics conducted by the Director, Herr Salomon, in person, the military orders for marching and calisthenics being given sharply in pure Swedish. As the ordinary American is not thoroughly versed in this language, he misinterprets the orders occasionally and stands still when he should step backward, or jumps straight up and down when he should jump to one side; but he soon becomes initiated, and by keeping an eye on a full-blooded Swede in front, manages to keep from making a spectacle of himself.

At the close of the exercises ten minutes for rest follow, and the lusty Scandinavians of both sexes, who when inside a building cannot bear an open window or door for fear of the slightest draught, stretch themselves full length on the grass, which is dripping wet from the rains of nearly a week. Americans gaze in wonder at these exhibitions of indiscretion until they reach the conclusion that the natives either escape pneumonia on account of their great natural health and strength, or that there is much more truth in Christian Science than they had ever imagined.

The local peasant costumes, of which there are some twenty distinct varieties in Sweden, and which no young lady of that interesting country is without, although considered in these fin-de-siècle days suitable only for holidays, are worn on all possible occasions at Nääs; and the sharp but not inharmonious contrasts between the bright reds, white, and black of these picturesque draperies, and the green and the grays of the birches, lends a continual holiday aspect to the place.

The feeling of comradeship so typical at Nääs,—fostered by the common purpose which draws these teachers, supervisors, principals, and directors from all parts of the globe,—finds expression not only in the happiest of daily intercourse, but in many formal ways. The representatives of the English-speaking countries organize and prepare an entertainment illustrative of
English vocal and instrumental music—and by the way, singing is perhaps the great feature of this beehive of industry. A great volume of melody sounds above the noise of saw and hammer at all times of the day. Marching and calisthenics are always accompanied by song, and the cold-blooded American pedagogue soon finds himself singing "Venster hoger, venster hoger" like a true Scandinavian, in spite of himself. "Home, sweet home," "For he's a jolly good fellow," and other familiar airs come floating over the lake during the long hours of twilight as boat-loads of happy students glide along under the shadow of the castle and its grand old trees.

It is perfectly natural that the Swedish, Danish, Finnish, and Norwegian students should combine forces and return the compliment of the English and Americans by an exhibition of peasant songs and native dances.

Again, the honor and respect felt by all toward the able director, Herr Otto Salomon, and the aged founder, Herr August Abrahamson, find expression in carefully-arranged night parades on land and water. Their intricate figures—ending with the initials of Herr Salomon and Herr Abrahamson—are formed by Japanese lanterns carried by enthusiastic singing students.

On the evenings when no formal entertainments are provided, the students scatter in all directions, some taking long rambles among the wooded hills, which abound in lakes and waterfalls—a paradise for the camera "fiend," especially in this land so close to the midnight sun, where in early summer photographs may be taken as late as 10 p.m. This is the hour for the national "coffee party." Several boat-loads will row to a picturesque rock on which a great camp-fire can be built with safety. While some of the ladies brew coffee, the rest of the party tell stories, the student with a camera "spoils some plates," weird melodies are sung, and after the "coffee and cakes" come a leisurely row home in the northern twilight and all are snugly in bed in their vine-covered cottages by the time for "lights out."

Yet none of these things interfere with the earnest work of the course, which is constant and exacting.

Is it strange that Nääs graduates are the loyal and enthusiastic people that they are? Edwin W. Foster.

Kindergarten

CHRISTMAS AT KEILHAN.

"Every incident of that Christmas has remained in my memory, and, though Fate should grant me many more years of life, I should never forget them. First came the suspense and excitement when the wagon from Rudolstadt filled with boxes drove into the court-yard, and then the watching for those which might be meant for us.

On Christmas eve, when at home the bell summoned us to the Christmas-tree the delight of anticipation reached its climax, and expressed itself in song, in gayer talk, and now and then some harmless scuffle. Then we went to bed, with the firm resolve of waking early; but the sleep of youth is sounder than any resolution, and suddenly unawonted sounds roused us, perhaps from dreams of the manger at Bethlehem and the radiant Christmas-tree.

Was it the voice of the angels which appeared to the shepherds? The melody was a Christmas chorale played by the Rudolstadt band, which had been summoned to waken us thus pleasantly.

Never did we leave our beds more quickly than in the darkness of that early morning, illuminated as usual only by a tallow dip.

At last the signal sounded, and when we had pressed through the wide-open doors, what splendors greeted our enraptured eyes and ears! The whole room was most elaborately decorated with garlands of pine. Wher-
ever the light entered the windows, we saw transparencies representing biblical Christmas scenes. Christmas-trees—splendid firs of stately height and size, which two days before were the ornaments of the forest—glittered in the light of the candles, which was reflected from the ruddy cheeks of the apples and the gilded and silvered nuts. Meanwhile the air, "O night so calm, so holy!" floated from the instruments of the musicians.

Scarcely had we taken our places when a chorus of many voices singing the angels' greeting, "Glory to God in the highest, peace on earth," recalled to our happy hearts the sacredness of the morning. Violins and horns blended with the voices; then, before even the most excited could feel the least emotion of impatience, the music ceased. Barop stepped forward, and in the deep, earnest tones peculiar to him exclaimed, "Now see what pleasures the love of your friends has prepared for you!"

The devout, ennobling feelings which had inspired every heart were scattered to the four winds; we dispersed like a flock of doves threatened by a hawk, and the search for the places marked by a label began.

One had already seen his name; a near-sighted fellow went searching from table to table; and here and there one boy called to another to point out what his sharp eyes had detected. On every table stood a Stolle, the Saxon Christmas bread called in Keilhau Schütten, and a large plate of nuts and cake, the gift of the institute. Beside these, either on the tables or the floor, were the boxes from home. They were already opened, but the unpacking was left to us—a wise thing; for what pleasure it afforded us to take out the various gifts, unwrap them, admire, examine, and show them to others!

Those were happy days, for we saw only joyous faces, and our own hearts had room for no other feelings than the heaven-born sisters Love, Joy, and Gratitude."

George Ebers, in "The Story of My Life".

ELEANOR HEERWART IN THE ALLGEMEI-NER KINDERGARTNERINNEN-VEREIN, OCTOBER, 1897.

(Translated from the German.)

"Miss Glidden showed and described the forms which she has derived from Froebel's Second Gift, also the Circular Cutting, which is developed from circular paper. Both the inventions stand in undoubted relationship to Froebel's type-forms, so that one must greet them as a necessary and logical development; and as such, they are recommended to the use of kindergartners. We trust an account of them will soon appear in print, because they deserve to become known, partly for the reason that they contribute to the understanding of the Second Gift, and partly because many new forms can be obtained, and because the tasteful color-combinations contribute to their beauty."

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Neighborhood

There seems to be an impression abroad that the Neighborhood Settlement is always asking for something,—that it is continually in a state of poverty, calling shrilly or feebly, as its strength for the moment may be, upon the good-will of the people of the Institute. Perhaps this has been too much the case. But while there were ten prayers there was also one thanksgiving; and now, at this thanksgiving time of the year, we would all gladly consider the blessings we have received.

First among these blessings the Settlement counts a loan of furniture which has made it possible to open a new flat directly opposite that of the Head Worker. Here one resident has come to spend the entire winter, and here is a guest-chamber where we may accommodate the occasional visitor. This is
a great improvement over our former arrangements, and one that has made it possible to have more resident help than ever before. The two flats have but a hallway's distance between them, and form one home, with the kitchen in an extreme southern corner, while at the western end the library looks out on the East River with the borough of Manhattan beyond. When, at the close of a windy day, the sun breaks through the clouds and makes one golden line across the west, few places seem so well worth living in as the tiny rooms at the top of the Astral in Greenpoint.

Leaving the Resident's quarter and going to B house on India Street, we find that last year's class-room has been greatly changed. Instead of the two large, cumbersome tables that occupied nearly all the room, there are small tables and chairs; curtains hang at the windows, a few books stand on the shelf beside a plaster cast of a girl's head and a beautifully-stuffed caribird which delights the children, and there are pictures where before were only bare walls. It is believed that as the room grows more and more attractive, the children who come to it will gain in quiet manners and in courtesy.

Among the pictures is one that deserves especial notice. Two years ago, when the Head Worker was just starting in Greenpoint and needed so much help, money was given to her by an old lady, Miss Ellen Thurston, who asked that it might be used among the people in whatever way would give most help. The pleasure that money gave, and the number of persons it benefited, cannot be told now. The next year the gift was repeated, and then Miss Thurston died. This summer, when the Head Worker counted the dollars that were left, she decided to buy something for the Settlement that should be the last gift of one of its first friends. And now a Copley print of St. Gaudens' "Shaw Memorial" hangs on the club-room walls, teaching the boys and girls that the race which they delight to per-secute and at which they carelessly jeer, could be brave and steadfast even unto death. It is, too, to those who know and understand, a dear memory of a woman who was full of sympathy and kindness.

One of the things which help to make our rooms brighter is the array of plants in the windows. Plants and bulbs were received from many quarters, the head gardener at Prospect Park proving especially generous, and giving us those begonias and palms, ferns and geraniums, that might bloom in our rooms.

A closet is filled with games—games for club purposes, and games to lend the children for take home use. These have been the gifts of many, and with the old magazines and Christmas cards that we can so easily use, furnish amusement that should last for months to come.

The class-rooms are now in an isolated flat in A house, where quiet reigns, and where the dressmaking and home-nursing students may study out their difficult problems undisturbed by the small boys who will frequent B house hall. (After making a psychological study of this fact we have decided that B house hall usurps the noise because it alone furnishes a banister to slide down.) The Domestic Art appeal for help in the last MONTHLY has been met by a generous gift of materials for the Millinery Class.

The Kindergarten room looks much the same, save that here again plants help to brighten the place. The attractive picture of this room and also of the library that appeared in the November MONTHLY now adorn many an Astral mantelpiece, the children proudly pointing their portraits out to their admiring parents and friends. That they should own these pictures is due to another kindness, since the printers, the Nicoll & Roy Company, presented us with twenty-five copies of each.

But the greatest gift of all to the Settlement is the gift of personal serv-
ice; and that comes from all who work within its walls,—from the teachers and directors of clubs, and the Greenpoint boys and girls and men and women. We work together for good; and that we are all able to help one another, and to keep a little closer in sympathy with the great world of living, striving men and women, is our greatest cause for thanksgiving.

M. W. O.

**Physical Culture**

"We believe that it is only necessary to have the cooperation of the A. A. members to assure the success of a scheme which provides for a series of three athletic events each week, beginning with the first week in November, and continuing to the week preceding the Christmas holidays.

The following events were set down for November:—

Two-hundred-and-twenty-yards dash; standing broad jump; running high kick; 300-yards dash; standing high jump, pole-vault for distance; 440-yards run; running high jump; quarter-mile walk; 60-yards run (potato race); standing hop, step, and jump; putting the shot.

The following events are still to be run off:—

One-hundred-and-twenty-yard hurdle; two standing broad jumps; half-mile walk; 880-yard run; pole-vault running broad jump; one-mile run; running hop, step, and jump; hitch-kick.

The Foot-ball team is doing good work and giving promise of a very successful season, having, to date, beaten two of the crack athletic-club teams of this vicinity by the scores 32–0 and 16–0, respectively. In the next issue we expect to be able to say that the team has been successful in its interscholastic games, and has duplicated the successful work of the much talked of "'95" team.

The entries for the hand-ball tournament closed Friday, November 5, and the first games of the tournament were played on the Monday afternoon, between four and six o’clock. The six men making the best showing in the tournament will be delegated to represent the Institute in the Hand-ball League; and there was a very spirited contest for the honor.

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There were 31 entries in the Hand-ball tournament. This number has been reduced to the above eight men, who will, doubtless, represent the school in its hand-ball contests.

Basket-ball teams are being organized by the A. A. The evening-class men have played their first game, winning by a score of 25–1. Each of the High-School classes is organizing its representative team.

The High-School girls’ team is in active practice, and is doing good work; and we feel confident that it will be able to cope successfully with all comers.

Result of the first series of Athletic Events, held November 6.

Standing Broad Jump: Vaughn, First; Beiser, Second; Pease, Third. Record, 9 ft. 4 in.

Running High Kick: McLaren, First; Pease, Second; Rae, Third. Record, 7 ft. 8 in.

220-Yard Run—3 laps, 33 ft.: Pease, First; Conover, Second; Beiser and Kitchell tied for third. Time, 31 3-5 seconds.

Wickham made 28 3-5 seconds in this event in practice, but could not participate in the contest, on account of foot-ball.

Result of second series, held November 13.

Standing High Jump: Chapman, First; Vaughn, Second; Beiser and Kirkland tied for third. Record, 4 ft. 1 in.

Pole Vault for Distance: Beiser, First; Chapman, Second; Vaughn, Third. Record, 12 ft. 2 in.

300-Yard Run: Beiser, First; Tebyrige, second; Conover, Third. Time, 41 3-5 seconds.
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as a counter-irritant is obtained without blistering
the skin and the effect is more efficacious.
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tions instead of only once as with a plaster. A trial
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# KITCHEN TIME TABLE

Giving time required for cooking Meats, Vegetables, etc.

Prepared for the Cleveland Baking Powder Co., by Mrs. Lincoln, author of the Boston Cook Book.

## Time required for BAKING

<table>
<thead>
<tr>
<th>Food</th>
<th>Time Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beans</td>
<td>8 to 10 hours</td>
</tr>
<tr>
<td>Beef, sirloin, rare, per lb.</td>
<td>8 to 10 min.</td>
</tr>
<tr>
<td>&quot; sirloin, well done, per lb.</td>
<td>12 to 15 min.</td>
</tr>
<tr>
<td>&quot; rolled rib or rump, per lb.</td>
<td>12 to 15 min.</td>
</tr>
<tr>
<td>&quot; long or short fillet, per lb.</td>
<td>20 to 30 min.</td>
</tr>
<tr>
<td>Bread, brick loaf</td>
<td>40 to 60 min.</td>
</tr>
<tr>
<td>Biscuit</td>
<td>10 to 20 min.</td>
</tr>
<tr>
<td>Cake, plain</td>
<td>20 to 40 min.</td>
</tr>
<tr>
<td>&quot; sponge</td>
<td>45 to 60 min.</td>
</tr>
<tr>
<td>Chickens, 3 to 4 lbs. weight</td>
<td>1 to 1 1/2 hrs.</td>
</tr>
<tr>
<td>Cookies</td>
<td>10 to 15 min.</td>
</tr>
<tr>
<td>Custards</td>
<td>15 to 20 min.</td>
</tr>
<tr>
<td>Duck, tame</td>
<td>40 to 60 min.</td>
</tr>
<tr>
<td>Fish, 6 to 8 lbs.</td>
<td>1 hour.</td>
</tr>
<tr>
<td>Gingerbread</td>
<td>20 to 30 min.</td>
</tr>
<tr>
<td>Graham Gems</td>
<td>30 min.</td>
</tr>
<tr>
<td>Haddock</td>
<td>4 to 6 lbs., 1 hour.</td>
</tr>
<tr>
<td>Lamb, well done, per lb.</td>
<td>15 min.</td>
</tr>
<tr>
<td>Meat, braised</td>
<td>3 to 4 hours.</td>
</tr>
<tr>
<td>Mutton, rare, per lb.</td>
<td>10 min.</td>
</tr>
<tr>
<td>&quot; well done, per lb.</td>
<td>15 min.</td>
</tr>
<tr>
<td>Pie Crust</td>
<td>30 to 40 min.</td>
</tr>
<tr>
<td>Pork, well done, per lb.</td>
<td>30 min.</td>
</tr>
<tr>
<td>Potatoes</td>
<td>30 to 45 min.</td>
</tr>
<tr>
<td>Pudding, Bread and Tapioca</td>
<td>1 hour.</td>
</tr>
<tr>
<td>Plum, 2 to 3 hours.</td>
<td></td>
</tr>
<tr>
<td>Rolls, 10 to 15 min.</td>
<td></td>
</tr>
<tr>
<td>Turkey, 10 lbs.</td>
<td>3 hours.</td>
</tr>
<tr>
<td>Veal, well done, per lb.</td>
<td>20 min.</td>
</tr>
</tbody>
</table>

## Time required for BOILING—Continued

<table>
<thead>
<tr>
<th>Food</th>
<th>Time Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Corn, green</td>
<td>5 to 8 min.</td>
</tr>
<tr>
<td>Corned Beef</td>
<td>4 to 5 hours.</td>
</tr>
<tr>
<td>Eggs, 3 to 5 min.</td>
<td></td>
</tr>
<tr>
<td>Eggs, hard boiled</td>
<td>5 to 20 min.</td>
</tr>
<tr>
<td>Fowl, 2 to 3 hours.</td>
<td></td>
</tr>
<tr>
<td>Haddock, per lb.</td>
<td>6 min.</td>
</tr>
<tr>
<td>Halibut, per lb.</td>
<td>cubical, 15 min.</td>
</tr>
<tr>
<td>Ham, 5 hours.</td>
<td></td>
</tr>
<tr>
<td>Hominy, 1 to 2 hours.</td>
<td></td>
</tr>
<tr>
<td>Lamb, 1 hour.</td>
<td></td>
</tr>
<tr>
<td>Macaroni, 20 to 30 min.</td>
<td></td>
</tr>
<tr>
<td>Oatmeal, 1 to 2 hours.</td>
<td></td>
</tr>
<tr>
<td>Onions, 30 to 45 min.</td>
<td></td>
</tr>
<tr>
<td>Oysters, 3 min.</td>
<td></td>
</tr>
<tr>
<td>Oyster Plant, 30 to 60 min.</td>
<td></td>
</tr>
<tr>
<td>Parsnips, 30 to 45 min.</td>
<td></td>
</tr>
<tr>
<td>Peas, 15 to 20 min.</td>
<td></td>
</tr>
<tr>
<td>Potatoes, 20 to 30 min.</td>
<td></td>
</tr>
<tr>
<td>Rice, 15 to 20 min.</td>
<td></td>
</tr>
<tr>
<td>Salmon, per lb.</td>
<td>cubical, 15 min.</td>
</tr>
<tr>
<td>Small Fish, per lb.</td>
<td>6 min.</td>
</tr>
<tr>
<td>Smoked Tongue, 3 to 4 hrs.</td>
<td></td>
</tr>
<tr>
<td>Spinach, 20 to 30 min.</td>
<td></td>
</tr>
<tr>
<td>Squash, 20 to 30 min.</td>
<td></td>
</tr>
<tr>
<td>Sweetbreads, 20 to 30 min.</td>
<td></td>
</tr>
<tr>
<td>Tomatoes, 15 to 20 min.</td>
<td></td>
</tr>
<tr>
<td>Turkey, 2 to 3 hours.</td>
<td></td>
</tr>
<tr>
<td>Turnips, 30 to 45 min.</td>
<td></td>
</tr>
<tr>
<td>Veal, 2 to 3 hours.</td>
<td></td>
</tr>
<tr>
<td>Wheat, 1 to 2 hours.</td>
<td></td>
</tr>
<tr>
<td>Winter Vegetables, 1 to 2 hours.</td>
<td></td>
</tr>
</tbody>
</table>

## BROILING

<table>
<thead>
<tr>
<th>Food</th>
<th>Time Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chickens</td>
<td>20 min.</td>
</tr>
<tr>
<td>Chops, 8 min.</td>
<td></td>
</tr>
<tr>
<td>Steak, 1 inch thick</td>
<td>4 to 6 min.</td>
</tr>
<tr>
<td>&quot; 1 1/2 inch thick</td>
<td>6 to 8 min.</td>
</tr>
<tr>
<td>Fish, small thin</td>
<td>5 to 8 min.</td>
</tr>
<tr>
<td>&quot; thick, 12 to 15 min.</td>
<td></td>
</tr>
</tbody>
</table>

## FRYING

<table>
<thead>
<tr>
<th>Food</th>
<th>Time Required</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bacon</td>
<td>3 to 5 min.</td>
</tr>
<tr>
<td>Breaded Chops, 4 to 6 min.</td>
<td></td>
</tr>
<tr>
<td>Croquettes, 1 min.</td>
<td></td>
</tr>
<tr>
<td>Doughnuts, 3 to 5 min.</td>
<td></td>
</tr>
<tr>
<td>Fish Balls, 1 min.</td>
<td></td>
</tr>
<tr>
<td>Fritters, 3 to 5 min.</td>
<td></td>
</tr>
<tr>
<td>Muffins, 3 to 5 min.</td>
<td></td>
</tr>
<tr>
<td>Slices of Fish, 4 to 6 min.</td>
<td></td>
</tr>
<tr>
<td>Small Fish, 1 to 3 min.</td>
<td></td>
</tr>
<tr>
<td>Smelts, 1 min.</td>
<td></td>
</tr>
</tbody>
</table>
PRATT INSTITUTE MONTHLY

LIBRARY NUMBER

JANUARY,
1898
Pratt Institute, Brooklyn, N. Y.
PRATT INSTITUTE MONTHLY.

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January 1—February 1.

Jan. 5. In the Assembly Hall, at 4 p.m., the thirteenth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Walter S. Perry, Director of the Department of Fine Arts. Subject, “Romanesque Art; The Art of the Western Roman Empire.”

11. In the Assembly Hall, at 4 p.m., a lecture on the History of Costume, by Miss Both-Hendrik sen; the second in the course of free lectures under the auspices of the Department of Domestic Art. Subject, “From Wameses to Julius Cesar. Egyptian, Assyrian, Persian, Greek and Roman Costume, 5,000 to 15 B.C.”

12. A lecture at Pratt Institute by Miss Both-Hendrik sen, on “The Artistic in Household Utensils,” illustrated by examples of artistic ware and by lantern photographs. (Room to be announced hereafter.)

19. In the Assembly Hall, at 4 p.m., the fifteenth illustrated Wednesday afternoon lecture on the History of Art, by Mr. Walter S. Perry, Director of the Department of Fine Arts. Subject, “Renaissance Art.”

25. In the Assembly Hall, at 4 p.m., a lecture on the History of Costume, by Miss Both-Hendrik sen; the third in the course of free lectures under the auspices of the Department of Domestic Art. Subject, “Dark Ages merge into the Medieval; Reign of Clashing Drapery until the 15th Century; Towering Head-dress during the period of Pointed Architecture.”


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SIR EDWARD BURNE-JONES

(1833- )

TWENTY years ago, at the opening of the Grosvenor Gallery, the beautiful panels of "The Angels of Creation" were among the group of paintings shown by Burne-Jones, whose genius was suddenly revealed to the art-world. No criticism or ridicule (and there was much) could disguise the fact that here was a personality strong and original, whose defects counted as nothing in comparison to the subtlety of imagination, the fertility of design, and the exquisite beauty of color, which made these pictures like a new joy born into the world. Owing to the advice of Rossetti, whose romance and mysticism had deeply impressed him, Burne-Jones determined to devote himself to art. The Bible, romantic legend, classical poetry, are the sources of inspiration to this poet among painters, who, although receiving impressions from the masters of all time, still stands as distinct in his own personality as any of his far-away precursors. His friend William Morris has translated into stained glass great numbers of his designs for windows, and we have some of the most beautiful of them in our own country. In the apse of the American Church in Rome he has embodied in mosaics his masterpiece "The New Jerusalem." This, while it has the formality of the Romanesque mosaics, still shows the spirit of grace and beauty that stamps all he touches. The story of the first three days of creation, as given in Genesis, could not be told in more beautiful rhythm or with greater dignity than in these panels: "The Separation of Light from Darkness," "The Division of the Waters," and "The Appearance of the Dry Land."

NOTE. The three remaining panels, with explanatory text of the composition as a whole, will appear in the next issue of The MONTHLY.
CONCERNING THE KELMSCOTT PRESS.*

Did you ever go, when in London, to the Upper Mall, Hammersmith? and, once there, did you find Number 26, where Mr. William Morris lived? I hope that has been your good fortune for then there linger in your mind haunting, charmed memories. It was a pleasant day in August, the sun shining fitfully, when we took a Hammersmith 'bus and rolled along through Piccadilly, past Hyde Park, and Kensington Park, and St. Mary Abbot's and the High Street, Kensington, on to the end of the route. Then we turned towards the river, past Hammersmith Church, down to Hammersmith Bridge, and walked into the Mall. We followed the river-side, wondering what manner of people lived in the little houses on our right, or piled up and down the Thames in the many boats on our left. The road was narrow, and tall trees lined the river-front as we came to the Upper Mall.

Number 26, Kelmscott House,—named after the lovelier Kelmscott Manor near Lechlade,—is a roomy, comfortable building; behind it stretches a garden where grow fig-trees, and poppies, and many a flower. But garden and house stood desolate: reverently we walked through the echoing rooms and in the deserted garden.

Intolerable was the thought that no more should his step or voice awaken life in the dead dwelling. Some one else would come, he never more. The river with its tranquil beauty seemed to mock us, as we looked out of the windows. Here had died the man who had made Grace and Beauty handmaids to every-day Life; who had taught, and practised, the gospel that work should be joyful, not sordid and bitter. God grant his labor has not failed! God grant the band of earnest followers who had gathered around him may carry out his principles! Weary old Mother Earth and her children need their help.

Day after day the lonely house drew me, like a magnet, to its neighborhood. At last I found my way into the Kelmscott Press, No. 14, near by. Before the open windows lay magic scenes of changeful beauty,—river, and boat, and lovely shore. Within, the hand-presses were still at work, bringing out the last issues of the Kelmscott publications.

Let us glance, although hastily, at the history of this latest industry of Mr. Morris. It has no rival, in thoroughness or in beauty, except in the labors of Caxton or Wynkyn de Worde. We know how printing gradually deteriorated, until, in spite of the attempt at reform by Caslon, it became really ugly in the eighteenth century. With printing sank paper. At last, in 1840, the Chiswick Press revived Caslon’s types: in Edinburgh efforts were made to cut better forms. Dissatisfaction had arisen, but it is no exaggeration to say that

* The initial “D,” the two pages, and the colophon, from the Morris edition of “Maud,” are reproduced here by the kind permission of the Macmillan Company.
Mr. William Morris alone resolutely faced the difficulty and solved the problem. It rests with his successors to complete the application.

Probably about 1880 he first conceived the idea of printing; but not until 1890 did the idea become a practical effort. He had obtained a copy of Wynkyn de Worde's edition of the Golden Legend, and resolved to reprint it worthily.

" His invariable practice in reviving any craft was to go back to the time when it was last exercised in its highest perfection, to examine its processes in the best examples, and then to apply them to existing needs and circumstances, so far as that was compatible with good taste and good workmanship." He therefore bought what incunabula he could procure, enlarged examples of the type by means of photography, and studied their forms and the causes of their effect on the printed page. Thus he designed each letter himself, on a large scale, to note every effect. Aided by his friend Mr. Emery Walker, he next designed and executed a complete new font of type, which was cut under his personal supervision, and finally cast. This was called the Golden Type; it is Roman in its characteristics, and was based on the study of the type of Jenson, the famous French printer of the fifteenth century.

By degrees he perfected another font of upper- and lower-case. This second font includes the Troy and the Chaucer type, which differ only in scale, the latter being the smaller. The Troy type, a fairly large size of black-letter, received its name because it was first used in the reprint, in 1892, of "The Recuyell of the Historyes of Troye" from Caxton's first edition. The Chaucer type was, I believe, first used in "The Order of Chivalry," finished February 24, 1893. They are Gothic in their characteristics, based on a study of the type brought into use by Caxton and Wynkyn de Worde.

Allow me to emphasize the fact that these fonts are beautifully legible. The bald and grotesque caricatures of the true Golden, Troy, and Chaucer types that have been put forth by sundry firms, have produced the impression that Kelmscott Press volumes are hard to read. Precisely the opposite is the truth. It is a pity, and in a measure a reproach, that these caricatures should be as welcome as they appear to be,—a reproach to those who mislead others, and to those who consent to be deceived.

In the paper by Mr. Morris, "The Ideal Book," we find details as to his discoveries and the requisites for good printing. I quote a little, here and there. "The full-sized lower-case letters 'a', 'b', 'd', and 'e' should be designed on something like a square to get good results. . . . Furthermore, each should have its due characteristic drawing; a 'u' should not merely be an 'n' turned upside down. . . . To be short, the letters should be designed by an artist, and not an engineer." "Most of large letters are designed within a square; the modern letters are narrowed by a third or thereabouts; but while this gain of space very much hampers the possibility of beauty of design, it is not a real gain, for the modern printer throws the gain away by putting inordinately wide spaces between his lines and words."

Mr. Morris did not affect archaism, and therefore sacrificed the excessive "spikyness" of Wynkyn de Worde's type to obtain legibility; he also rejected the long form of "s" which is easily confounded with "f," seldom used tied letters, and discarded the catchwords at the bottom of pages.

Let us pass from the type to the book as a whole. "Whatever the subject matter of the book may be, and however bare it may be of decoration, it can still be a work of art, if the type be good, and attention be paid to its general arrangement. . . . I lay it down that a book quite unornamented can look actually and positively beautiful, if it be, so to speak, architecturally good. Now, then, let us see what this
architectural arrangement claims of us. First, the pages must be clear and easy to read; which they can hardly be, unless, Secondly, the type is well-designed; and Thirdly, whether the margins be small or big, they must be in due proportion to the page of letter."

In the lateral spacing of the words no more white should be left than is necessary to separate one word from another. "Rivers", as they are technically called,—that is, meandering lines of white on the pages due to lack of arrangement of the words,—must be avoided, no less than injudicious leading.

The page should be so printed that "the hinder edge (that which is bound in) must be the smallest member of the margins, the head margin must be larger than this, the fore larger still, and the tail largest of all." The reason is simple: The unit of a book is not a single page, but the two corresponding pages of an open book.

To be legible the letters should be black on a white ground. Consequently the quality of ink is of great importance. The ink used at the Kelmscott Press was of pure linseed oil and lampblack, with good drying properties; it was applied with pelt-balls. It must be remembered the printing was all done by hand-presses, and therefore methods were used impossible for machine-presses. Still, machines have profited by many of these experiments, notably in the printing done in Edinburgh.

Particular care was given to the paper. Mr. Morris was no advocate for thick paper; but he had long before found out that machine-made paper of wood-pulp and clay was useless for permanent results, to say nothing of the uninteresting quality of its surface. The latter failing is a factor by no means unimportant in the beauty of a book. Much of our shiny, calendered paper is, besides, trying to the eyes. He was forced to resort to the plain, honest way of the old-time paper-makers. Unbleached linen rags were used, and moulds whose wires were not woven with absolute mechanical accuracy, thus obtaining a sort of variety in the surface. This paper was made expressly for him by Mr. Batchelor, at Little Chart, near Ashford, and "resembles the paper of the early printers in all its best qualities." Three water-marks were designed by him for paper of different sizes,—"the apple, the daisy, and the perch with a spray in its mouth; each of these devices being accomplished by the initials W. M."

As regards ornament, Mr. Morris has expressed his opinions in the essay of "Printing" published in the collection of "Arts and Crafts Essays," 1893. "The essential point to be remembered is that the ornament, whatever it is, whether picture or pattern-work, should form part of the page, should be a part of the whole scheme of the book. Simple as this proposition is, it is necessary to be stated, because the modern practice is to disregard the relation between the printing and the ornament altogether, so that if the two are helpful to one another it is a mere matter of accident. The due relation of letter to pictures and other ornaments was thoroughly understood by the old printers; so that even when the wood-cuts are very rude indeed, the proportions of the page still give pleasure by the sense of richness that the cuts and letter together convey. When, as is most often the case, there is actual beauty in the cuts, the books so ornamented are amongst the most delightful works of art that have ever been produced." Elsewhere he says, "the picture-book is not, perhaps, absolutely necessary to man's life, but it gives such endless pleasure, and it is so intimately connected with the other absolutely necessary art of imaginative literature, that it must remain one of the very worthiest things towards the production of which reasonable men should strive."

Mr. Morris himself designed every ornament used in the Kelmscott Press publications, except the figure-subjects.
MAUD
AMONG
DRAMABY
ALFRED
LORD
TENNYSÓN
HATE THE DREADFUL HOLLOW BEHIND THE LITTLE WOOD, ITS LIPS IN THE FIELD ABOVE ARE DABBLED WITH BLOOD RED HEATH, THE RED RIBB'LED LEDGES DRIP WITH A SILENT HORROR OF BLOOD, & ECHO THERE, WHAT EVER IS ASK'D HER, ANSWERS DEATH.

2.
FOR THERE IN THE GHASTLY PIT LONG SINCE A BODY WAS FOUND, HIS WHO HAD GIVEN ME LIFE, O FATHER! O GOD! WAS IT WELL? MANGLED AND FLATTEN'D AND CRUSH'D AND DINTED INTO THE GROUND; THERE YET LIES THE ROCK THAT FELL WITH HIM WHEN HE FELL.

3.
DID HE FLING HIMSELF DOWN? WHO KNOWS? FOR A VAST SPECULATION HAD FAIL'D, & EVER HE MUTTER'D & MADDEN'D, & EVER WANN'D WITH DESPAIR,
Occasionally a design was repeated; but in the majority of cases the ornament was made for the place it occupies. Of course the volumes that are now issuing from the Press must have repetitions to a greater extent, for the hand of the Master is still.

The ornaments were designed with a brush, and were often thrown away as soon as engraved. Many original designs have been rescued from the waste-paper basket by his friends. On the other hand, he kept what he called a "log-book" of the Press, with printed specimens of ornaments designed for it, even if eventually not used.

The reprint of "The Golden Legend" was intended to be the first work issued by William Morris, but the paper proved unsuitable, and was used for "The Story of the Glittering Plain," one of his own romances, originally published in the English Illustrated Magazine. The first page was printed January 31, 1891. The next book was "Poems by the Way," printed in black and red, the Golden type. It has the earliest ornamented borders, their style being more or less early Romanesque. Mr. Wilfrid Blunt's "Love Lyrics and Songs of Proteus" was followed by "The Nature of Gothic; a Chapter of the Stones of Venice." This was a labor of love, emphasizing his appreciation of Mr. Ruskin's magnificent English, and invaluable teaching on the subject of Architecture. After the "Defence of Guinevere," in April, 1892, came the "Dream of John Bull," and "A King's Lesson," all three reprints of his own works. The last has a frontispiece designed by Burne-Jones, illustrating the couplet—

"When Adam delved and Eve span,  
Who was then the gentleman?"

At last appeared "The Golden Legend of Master William Caxton, done anew," completed September 12, 1892. It is of quarto size, in three volumes, printed in the Golden type. The initial letters, borders, and the title-page with background of delicate arabesque outlines for the handsome black-letter title, all were designed by William Morris in his "matured Gothic style of book-decoration." The two wood-cuts were designed by Burne-Jones. In order to obtain the utmost accuracy in this Kelmscott edition, Mr. Morris gave his bond, for a large sum, to the University of Cambridge, for the loan of their copy of Caxton's first edition, printed in 1483.

"The Recuyell of the Historyes of Troy," a reprint of the first book printed in English, followed October 12, 1892. For this work the newly-completed font of Gothic type was first used, and hence called the Troy type. The same type, on a smaller scale, was used in 1893 for "The Order of Chivalry" and "The Ordination of Knighthood."

In the succeeding issues of the Kelmscott Press these three are used. It is needless to say that Mr. Morris was always seeking improvements in this art and craft, as in the others which he had taken up earlier in life. His untimely death, October 3, 1896, arrested such researches, and his work remains, an inspiration and a guide.

It is useless here to attempt a list of his publications. They will be found in bibliographies, such as those by Temple Scott, and also by Aymer Valance, in his work entitled "The Art of William Morris." Of this work there are two editions; one on large paper with many reproductions in color of the Morris designs; the other on plainer paper with fewer illustrations. Both have advanced in price.

We venture to reproduce from Tennyson's "Maud" an initial letter, the two opening pages, and the colophon. No reproduction, however, can give an accurate idea of the beautiful effect in the original; for there type, ink, and paper blend in harmony.

A few of the publications we would especially mention. "Of King Florus and Fair Jehane," the translation by Mr. Morris of a French romance of the
thirteenth-century, was chosen by Mr. Tregaskis, the well-known antiquarian bookseller, as a typical book for a test of the binder’s craft. A hundred copies were sent to all parts of the world, each binder being left to his own devices. Seventy-five specimens were shown at the International Bookbinding Exhibition held at the Caxton Head, Holborn, in 1894. The collection was purchased, if I am not mistaken, by Mrs. Rylands.

In “The Well at the World’s End,” an original romance by Mr. Morris, issued March, 1896, a new feature was introduced,—double columns with ornament between.

The Kelmscott edition of Chaucer in folio, black and red, with double columns, was begun August, 1894, and finished in May, 1896. It contains eighty-six pictures, designed by Burne-Jones and engraved by Mr. W. H. Hooper. Here again the constant friendship between Edward Burne-Jones and William Morris is shown. The magnificent borders, the frameworks for the pictures, and every leaf and line of the lovely ornament, were designed by Morris himself.

A reprint of “The Earthly Paradise” was begun in May, 1896, but not completed until after his death. The Athenæum of November 20, 1897, has a short account of the issue of “Sire Degravaunt”, and of “Sire Ysambre”, by the Trustees. “The Sundering Flood” and “Love is Enough” will follow as soon as the Trustees can carry out the known purposes of Mr. Morris.

As to the future of the Press, an authentic communication dated November 9 informs us that “according to present arrangements it will close in about two months, but the type will remain in the hands of the Trustees and may possibly be used for the printing of several editions of the books of Mr. Morris, or of other books which he would have approved.” It may interest our readers to learn that Mr. S. C. Cockerell, one of the Trustees, is now compiling a series of notes on the Kelmscott Press, which will be printed there, and will probably be ready in January; it will be sold for about half a guinea.

One word more as to the so-called illegibility. Many of the Kelmscott Press publications are reprints of old-time works, in which spelling and phraseology are unfamiliar to the majority of readers. The feverish rapidity with which books and magazines are now read, or glanced over, has produced what may be called a literary dyspepsia. Dyspeptics are proverbially limited in judgment by their infirmity. To any one somewhat familiar with old books, and moderately sane in perception, the Kelmscott volumes prove a source of never-failing delight.

And so we hark back to the aim of William Morris in everything to which he put his hand and gave his heart,—“that a work of utility might be also a work of art, if we cared to make it so.”

Louise Both-Hendriksen.
SOME EMINENT LIBRARIANS.*

There are two international conditions that may be said to be unfavorable to war,—the one, a state of comparative non-communication, such as existed between widely-separated countries in the days before railroads, steamboats, and telegraphs; and the other, a state of constant intercommunication, such as is gradually developing in these days of travelling and of international friendships and marriages. It is not easy to think harshly of a nation which has provided one with one’s best friends or with an immediate ancestor,—and each year, as we Americans travel and sojourn more abroad, and foreigners visit us more frequently, the individual ties grow more numerous and closer, the individual mutual understanding better, and the thought of dissonance more repugnant. And since it is individuals that make up the nation, in time the national mind should be more peaceably and justly inclined. Considered in this light, foreign travel in a proper frame of mind becomes almost a duty for those who can compass it,—but so delightful a duty that we shall probably never be able to distinguish it from a pleasure.

Certainly none of the American librarians who attended the International Conference of Librarians in London last summer, could have discerned the residuum of duty when the glass of pleasure was drained,—and their praises of English hospitality still ring in the ears of their colleagues who did not go, confirmatory of the thesis with which this article begins. They know now for themselves the admirable and likeable side of John Bull; and there are one hundred and fifty more individuals than there perhaps were who would be opposed to and sorry for a serious national disagreement with Great Britain.

With this cosmopolitan spirit prevailing, it has seemed desirable to present to those readers of the Monthly interested in such matters, some account of the life and work of certain European librarians whose names have been or are beginning to be familiar to our ears.

Dr. Richard Garnett.

And we can scarcely begin more fitly than with the name of Dr. Richard Garnett, C. B., LL. D., Keeper of Printed Books in the British Museum. It is not likely that the writer will ever receive a pleasanter impression of English hospitality than she obtained at her first meeting with Dr. Garnett, when she was thrice welcomed, “as a lady, as a librarian, and as an American.” And many of her confrères have since had equal reason to remember him with grateful pleasure.

* The writer takes pleasure in acknowledging her indebtedness to M. le Comte N. de Toustain, and to the Reverend Henry J. Shandelle, S. J., for assistance in obtaining data and portraits not otherwise easily accessible.
Dr. Garnett is the eldest son of the late Rev. Richard Garnett, Assistant-Keeper; so that his office may be said to be hereditary. He was born at Litchfield, February 27, 1835. At sixteen, he became an assistant in the Printed Book Department of the British Museum, promotions taking place successively in 1857 and 1869, until in 1875 he was made Assistant-Keeper and Superintendent of the great Reading-room. It was in 1880, while occupying this post, that he began the preparation of the General Catalogue of the library for the press,—a catalogue which, when finished, will probably fill thirty or more volumes. In 1884, he retired from the Reading-room service, and in 1890 became Keeper of the Printed Books, an office which he still holds. If "the librarian who reads is lost" (a dictum from which we shall always dissent), it does not appear that the librarian who writes shares that fate, since Dr. Garnett's fame as a writer has in no wise lessened his value or reputation as a librarian. Since 1859, when he published "Io in Egypt, and other Poems," the record of his printed work is continuous, the roll consisting of "Poems from the German," in 1862; "Idylls and Epigrams, chiefly from the Greek Anthology," 1869 (a work republished in 1891 under the title, "A Chaplet from the Greek Anthology"); "The Twilight of the Gods and other Tales," in 1889; "Iphigenia, a dramatic poem," 1890; biographies of Carlyle, Emerson, and Milton, in the "Great Writers" Series; "Poems," in 1893 (partly a reprint of "Io in Egypt"); "The Age of Dryden," 1895; "Dante, Petrarch, Camoens; cxxiv. Sonnets," a series of translations, in 1896. He has also done much valuable editorial work, such as the editing of his father's "Philological Essays," in 1859; of "Relics of Shelley," a collection of poetical fragments discovered by himself among the poet's manuscripts in 1862; of "Selections from Shelley's Poems and Letters," in 1880 and 1882; of De Quincey's "Opium-Eater," in 1885; and the works of Thomas Love Peacock, in 1891. In 1892, he translated and edited, from a unique copy in the British Museum, the narrative of Antonio de Guaras, a Spanish merchant, resident in England at the accession of Queen Mary; and in the following year, he edited Drayton's "Battle of Agincourt" and Beckford's "Vathek." Periodical literature, the Encyclopædia Britannica, and the Dictionary of National Biography, are all indebted to him for important contributions. Honors have not been wanting in his career. In 1883, the honorary degree of LL. D. was conferred upon him by the University of Edinburgh, and in 1895 he was made a C.B. His eminence as a librarian led to his election to the Presidency of the Library Association of the United Kingdom in 1892-93, and he is now President of the Bibliographical Society. His latest work, still in hand, is the editing of a series of Library Manuals, published by Mr. George Allen, two volumes of which have appeared.

It is not often that America, with all her faults—and they are many and crying ones—finds so just and discriminating a defender as Dr. Garnett shows himself to be in the sonnet entitled "To America: after reading some ungenerous criticisms," which we can not forbear quoting, though it is doubtless already familiar to many of our readers.

"What though thy Muse the singer's art essay
With lip now over-loud, now over-low?
"Tis but the augury that makes her so
Of the high things she hath in charge to say.
How shall the giantess of gold and clay,
Girt with two oceans, crowned with Arctic snow,
Sandalled with shining seas of Mexico,
Be pared to trim proportion in a day?
Thou art too great! Thy million-billowed surge
Of life bewilders speech, as shoreless seas
Confounds the ranging eye from verge to verge.
With many strife or smooth immensity.
Not soon or easily shall hence emerge
A Homer or a Shakespeare worthy thee.
Leopold-Victor Delisle, the celebrated savant who since 1874 has had the conduct of the Bibliothèque Nationale of France, the largest collection of books and pamphlets in the world, is known by sight to but few of his foreign colleagues; and it gives us the greater pleasure, therefore, to be able to reproduce his "counterfeit presentment" from a photograph taken in 1883. He was born in 1826, at Valognes (Manche), and at the age of twenty-one began his professional career in the École des chartes. During the period of his service there, he published two valuable memoirs, which brought him a gold medal from the Institute. Between this date and 1852, in which year he entered the National Library as assistant, he published another memoir, which received a prize from the Academy of Inscriptions. His first employment in the Library was in the Department of Manuscripts, of which department he became later the Conservator and Assistant-Director. On the death of the librarian, M. Taschereau, in 1874, he was appointed to fill the vacant post his administrative ability having been amply proved in his previous position.

The union of this power of administration with the qualifications of the scholar, is so rare as to make M. Delisle a notable figure in the annals of librarianship. His introduction to the "Catalogue Général des Livres Imprimés de la Bibliothèque Nationale" contains, in a résumé of the history of the library, the following significant account of the way in which he undertook in 1874 the duties and responsibilities of his new office: there is an admirable lesson in it for all "new brooms." Called in 1874 to take up the succession of M. Taschereau, I wished first of all to initiate myself in the organization of the Department of Printed Books, with which I had never had anything to do; it was necessary to study the workings of very delicate machinery, to take exact account of what had been accomplished, of what remained to be done, and especially of what it was possible to do with the resources at my command. I wished to profit by the experience of my predecessors, to finish the work they had undertaken, and to modify their plans only as this could be done with the goodwill of my colleagues and in cases where such a modification was necessary in order to reach more quickly results that would benefit the public. I was particularly careful to avoid innovations which might be misunderstood or misapplied, especially those which might even for a short time disturb existing habits of work and hamper the service to the public." In this paragraph speaks the born administrator as well as the man of tact. Throughout this Introduction due credit is gracefully given to the various subordinate officers of the library whose work is worthy of mention, or who originated methods found to be advantageous to the work, —another sign of qualification for exec-
utive office. The reasons given by M. Delisle for the decision to make the catalogue of the printed books an alphabetical one rather than classed, are outlined at length, and must be reckoned with in future discussions as to the comparative merits of such catalogues,—coming as they do from one who has been able to look at the question from the searcher's point of view as well as from that of the librarian. For his claim to distinction resides not only in his professional ability, but also in his scholarship in several lines. To cite but a few of the numerous works bearing his name, we may mention,—as showing the variety of his study and interests—his "Catalogue des Actes de Philippe-Auguste," 1856, "Mémoire sur les Actes d' Innocent III.," 1857, "Rouleaux des morts du neuvième au quinzième siècle," 1866 (this for the Société de l'Histoire de France), "Mandements et Actes Divers de Charles V.," 1874,—as specimens of his historical work. In the field of paleography his researches have resulted in the publication of a number of papers; among them, "Sur un manuscrit mérovingien contenant des fragments d'Eugyprus," 1875, "Sur vingt manuscrits du Vatican," 1877, "Sur un livre de peintures exécuté en 1250 dans l'Abbaye de Saint-Denis," 1877, etc.

During his curatorship of the Department of Manuscripts, M. Delisle printed the following notices of the treasures of that department. "Cabinets des manuscrits de la Bibliothèque Nationale," 1868-78, "Inventaire des manuscrits du fonds latin," 1863-71, "Inventaire général et méthodique des manuscrits français," 1876-78. On succeeding to the librarianship, he made two printed reports on the situation of the library to the Minister of Public Instruction. From these chiefly, from the Introduction already quoted, and from "Les manuscrits du Comte d'Ashburnham," 1883, and "Manuscrits latins et français ajoutés aux fonds des nouvelles acquisitions, 1875-1891," 1891, may be divined his industry in making known to scholars the great collection under his care.

M. Delisle is a member of a number of learned societies, the one in which he was earliest interested being the Société des Antiquaires de Normandie. For this Society he has prepared several published memoirs. He is also a member of the Institute, of the Société des Antiquaires de France, and of the Académie des Inscriptions et Belles-Lettres; and he is a chevalier and officer of the Légion d'honneur.

A project cherished by M. Delisle for future accomplishment is a union catalogue of all the large libraries of Paris, to be kept at the National Library, making known to students in which of them a given work may be found. Such plans as this form one of the great attractions of librarianship as a profession,—something still remains to do, no matter how much has been done. "Still achieving, still pursuing," might be adopted as the cataloguer's motto.

At the celebration of the opening of the Leonine Library of the Vatican, November 23, 1892, says the Deutscher Hausschatz, "we saw in the background, leaning against the wall, a German Father who, for all the modesty of his appearance, united eminent scientific endowments with great practical skill. Whether the conception of the foundation of the Leonine Library came from him we cannot say; but we know that without him the thought would never have taken form, or the undertaking would have miscarried in the midst of thronging difficulties."

The German Father referred to was Franz Ehrlé, S. J., who three years after this celebration was called as first prefect to the highest post of administration of this celebrated and valuable collection, priceless in its reorganization, for investigators of all nations. Isny, in Württemberg, was the place of birth of Father Ehrlé, in 1845, and as a child, he was placed under the care of the
Jesuit Fathers at their school in Vorarlberg. Five years later he began his novitiate in the order. His humanistic and rhetorical studies were pursued at Münster, and his philosophical course at the College of Maria-Laach. At this early period his capacity for speculative studies was evident, as also an outspoken preference for historical research, while at the same time he threw himself with eagerness into the study of modern languages. While in college order from Germany, he continued his theological studies in England, at Ditton Hall, near Liverpool, and was there ordained priest in 1876. Work among the poor, in conjunction with a mission-priest, next absorbed his attention and led to his first publication, "Beiträge zur geschichte und Reform der Armenpflege," in 1881.

As an especial task, Father Ehrle took upon himself the Herculean work of writing a learned history of Scholasticism; an account of his project, explained by himself, appearing in the "Zeitschrift für Katholische Theologie" for 1883, under the title, "Das Studium der Handschriften der Mittelalterlichen Scholastik." In search of the manuscripts which were to help him in this work, he journeyed in 1882 through Italy, France, England, Belgium, Holland, and Germany, making Rome his principal abiding-place, however. During his researches on this subject, he was also engaged in the editing of the "Bibliotheca Theologiae et Philosophiae Scholasticae," finished in 1886, and of the "Summa Philosophiae S. Thomae" of P. Cosmus Alamannus, S. J. During his researches in the Vatican Library he came upon about fifty old codices bearing the celebrated name of the Theological School of Salamanca. This collection, unique of its kind, moved him to publish, in a series of articles in the "Katholik" of Mainz in 1884-85, some of the biographical and bibliographical information therein contained, under the title, "Beitrag zur Geschichte der neueren Scholastik." In collaboration with another ecclesiastic, during his stay in Rome, he began the "Archiv für Litteratur-und Kirchengeschichte des Mittelalters," which has now reached six volumes. His studies in mediaeval subjects had naturally led to a closer acquaintance with the most important of the old libraries, and in this wise his attention was turned to the historical development of the Vatican Library, the result of his interest appearing in his "Historia biblio-

The Rev. Franz Ehrle, S. J.
thecae Romanorum Pontificum." Looking at the matter superficially, perhaps we should not have thought that the scholar immersed in such antiquarian lore was exactly the person to be entrusted with the practical task of moving and rearranging the books which were to form the basis of the Leonine Library; but in that case we should have erred. As a member of the "Congresso direttivo della Biblioteca Vaticana," Father Ehrle was called to plan and execute the transfer and organization, and in fourteen working days, with fifteen laborers and two library assistants, he succeeded in transferring and arranging on the shelves 185,000 volumes.

Only as a manuscript collection and not as a library of printed books had the Vatican Library a value to learning. On the other hand, it was most necessary to the learned men who should use these manuscripts and the archives to have scientific aids more conveniently at hand; and this led to the decision to select the most useful books for this practical object from the general collection, and to make them accessible both from the Library and the Archives. Father Ehrle was untiring in his efforts to obtain contributions for the collection. In part through the generous gifts of the different European nations and learned institutions, partly through exchange, this supplemental library reached in a short time an unexpected completeness as well as usefulness, 40,000 volumes being soon ready for use.

The opening of the Leonine Library in 1892 was made the occasion of a public celebration, and was hailed with rejoicing by scholars the world over.

After so much arduous labor, crowned by such success, it was only due recognition of his services that Father Ehrle should be appointed to succeed Monsignor Carini, the first Prefect, whose unexpected and untimely death occurred in 1895.

Another case of hereditary librarianship is that of Signora Giulia Sacconi-Ricci, Assistant-librarian of the Biblioteca Marucelliana of Florence. Signora Ricci's modesty made her deprecate her appearance in these pages as a celebrated librarian, but there are strong reasons for placing her in a category of such. Her father was for a number of years Prefect of the National Library of Florence, and was anxious that his only child should follow in his footsteps, which would have been thought quite natural and laudable had that child been a son. But in order to secure any important position in the Italian government libraries, competitive examinations requiring classical education must be passed. The difficulty was to acquire this education, since girls were not admitted to the Gymnasia in Italy. The courage of Signorina Sacconi, supported by her father, was sufficient to enable her at the age of fourteen to force an entrance, contrary to the will of numerous greater and lesser authorities on public instruction, into a boys' Gym-
nasium, where she gradually bore down all opposition by her indomitable will and her success as a student. Her course finished and her degree received, she entered the National Library in 1889 as an apprentice, distancing the other competitors in the entrance examinations; and at the end of her year of apprenticeship she had the same success in passing the examinations for an assistant-librarianship. Another two years gave her a promotion for meritorious work. At her post, as Assistant-librarian of the Marucellian Library, Signora Sacconi-Ricci has been a valuable aid, especially to the girls studying at the University and to the women teaching in the government schools. Her interest in her profession is that of a thoroughly-trained worker, to whom all sides of her subject are important. Since her opening of the way, other girls and young women have followed her through the schools, and at least five other women are now employed in the government libraries of Italy, in various cities.

Her invention of a binder for what we should call shelf-list sheets is too well-known to librarians to require description here. The Marucellian is perhaps the only library in Italy that uses a typewriting machine, Signora Sacconi-Ricci having learned to manipulate a Hammond machine, which she uses for some of her cataloguing work.

The contention that the preparation for and adoption of a profession does not necessarily unfit women for domestic life, could have no more signal instance than the subject of this sketch. She married in 1893 Signor Vittorio Ricci, a well-known teacher of vocal music in Florence, and has ever since driven abreast her household and library duties. During her wedding-journey through Switzerland as far as Lucerne and through Austria as far as Vienna and Graz, she took copious notes of her visits to libraries in Lucerne, Zurich, Munich, Vienna, and Graz, and published them in book-form on her return under the title "Una visita ad alcune biblioteche della Svizzera, della Germania e dell'Austria." Professional devotion could certainly no further go. In her domestic relations, as a daughter, a wife, and the mother of a very promising boy named Alcides, she fulfills her complication of duties con amore, and this in spite of a frail physique hardly equal to the many demands upon it. Her husband's duties requiring him to pass the winter in Edinburgh, and her health needing the benefit of a change of air and scene, she is now a temporary resident of the "modern Athens," so different in everything from her native city. From a personal letter I make bold to quote her impressions: "Behold me here transplanted from our blessed soil of Italy to this country of fog and rains. Will you believe me if I tell you that, except for the sad thought of my parents left alone, so far distant, I should be quite happy here in the midst of this people apparently cold but really kind and amiable! Do you know Edinburgh? What a wonder it is! . . . Our sun is lacking, it is true,—our clear and serene air; but even this calm and diffused light, these immense inky columns of smoke, this veil of fog slightly rose-tinted that covers the brown houses of the city, the gay gardens and the queer villas and the green fields and the blue strip of sea encircled by a chain of mountains on the horizon, have an irresistible fascination, and charm the looker-on into thinking and dreaming."

Signora Sacconi-Ricci has recently taken up the cudgels in print in behalf of the right and advisability of free competition between men and women in all the business and professional walks of life,—a subject on which her countrymen and countrywomen generally need enlightenment. The bondage of women to tradition and custom is loosening somewhat in Italy; and when their freedom is accomplished, it
will be much to have been a pioneer in the work.

* * *
In an article written for American librarians, it is entirely unnecessary to discourse upon the well-known career of Dr. John S. Billings, Director of the New York Public Library, whose biography in detail, with a list of his printed work, was given in the Library Journal for February, 1896, at the time of his appointment. As an authority on medical subjects, and a bibliographer, he has an international fame; and every year enhances his reputation as an administrative officer. We are privileged to give here a reproduction of the three-quarter length portrait by Cecilia Beaux, which was presented to the Surgeon-General’s Library by two hundred and sixty physicians of America and Great Britain. The portrait is full of character, and though taken at an unfavorable time, when the subject was fatigued with strain and overwork, it is nevertheless to our thinking the most satisfactory likeness of any we have seen.

MARY W. PLUMMER,
Director of the Pratt Institute Free Library.

Sonnet Inscribed on a Fly-Leaf.
Cursed be he who robs me of this book,
With all his race. Let it be desolate
And brought a-low if so be it was great,
For that he, wickedly, impiously took
That was another’s. Let great serpents look
At him, a-sleeping, with dull eyes of Hate;
And let him, waking, be compelled of Fate
To cast his corse within the nearest brook.

Dr. John S. Billings.

Here is a book made after mine own heart—
Good print, good tale, good picture and good sense,
Good learning and good labour of old days.
Book! thou and I henceforth must nowise part.
Together we will tread Life’s journey hence,
And only part at old Death’s waterways.
Charles Sayle.
The Lincolnshire Rustic's View of Books and Bric-a-Brac.

Fur Squire wur a Varsity scholar, an' niver lookt arter the land—
Whoëts or tonups or taëtes—'e 'ed hallus a booëks i' 'is 'and,
Hallus aloån wi' 'is booëks, thaw nigh upo' seventy year.
An' booëks what's booëks? thou knaws thebbe naither 'ere nor theer.

An' 'e niver runn'd arter the fox, nor arter the birds wi' 'is gun,
An' 'e niver not shot one 'are, but 'e leaved it to Charlie 'is son,
An' 'e niver not fish'd 'is awn ponds, but Charlie 'e cotch'd the pike,
For 'e warnt not burn to the land, an' 'e didn't take kind to it like;
But I eërs es 'e'd gie fur a howry owd book thutting pound an' moor,
An' 'e'd wrote an owd book, his awn sen, sa I knaw'd es 'e'd coom to be poor;
An' 'e gied—I be fear'd fur to tell tha' 'ow much—fur an owd scraatted stoan,
An' 'e digg'd up a loomp i' the land an' 'e got a brown pot an' a boån,
An' 'e bowt owd money, es wouldn't goä, wi' good gowd o' the Queen,
An' 'e bowt little statutes all-naäkt an' which was a shame to be seen;
But 'e niver looëkt ower a bill, nor 'e niver not seed to owt,
An' 'e niver knawd nowt but booëks, an' booëks, as thou knaws, beänt nowt.

An' Squire 'e smiled an' 'e smilled till 'e'd gotten a fright at last,
An' 'e calls fur 'is son, fur the 'orney's letters they foller'd sa fast;
But Squire wur afeär'd o' 'is son, an' 'e says to 'im, meek as a mouse,
'I finds es I be that I' debt, es I' oaps es thou'll 'elp me a bit.

But Charlie 'e sets back 'is ears, an' 'e sweärs, an' 'e says to 'im, "Noa . . .
Coom! coom! feyther," ' e says, "why shouldn't thy booëks be sowd?
I hears es soon o' thy booëks mebbe worth their weight i' gowd."

Heäps an' heäps o' booëks, I ha' see'd 'em, belong'd to the Squire,
But thelasses 'ed teär'd out leäves i' the middle to kindle the fire;
Sa moäst on 'is owd big booëks fetch'd nigh to nowt at the sälë.

Sa . . . 'is booëks wur gone an' 'is boy wur deäd,
An' Squire 'e smiiled an' 'e smiiled, but 'e niver not lift oop 'is 'ød:
Hallus a soft 'un Squire! an' 'e smiiled, fur 'e hed'n't naw friend,
Sa feyther an' son was buried togither, an' this wur the hend.

Tennyson, in "The Village Wife, or the Entail."
(Pub. The Macmillan Company.)

Until recently, bibliography has been a comparatively neglected department of English literature. Now, to workers in historical fields, bibliographies have become an absolute necessity, and as time produces a greater specialization of work, and makes available a larger mass of material, their value will be enhanced.

T. A. Stephens.

The Nuova Antologia characterizes bibliography thus:
"La bibliografia, questa umile ma così utile scienza, che nulla chiede per sè, dando invece tutta se stessa in servizio delle discipline sorelle." (Bibliography, this humble and useful science, that seeks nothing for itself, giving itself instead in the service of the sister studies.)
DOMESTIC SCIENCE.


Laundry-work. (Jessie Comstock.) *Outlook*, Nov. 6, 13, Dec. 4, '97.

2. Woolen fabrics, p. 691.
3. Embroideries and fine articles, p. 883.

LIBRARY.


THE OPENING lecture of the Pratt Institute Free Lecture Course was given on Thursday afternoon, November 18, at half-past three o’clock, in Assembly Hall. Professor Francis H. Stoddard, of the New York University, spoke on “The Philosophy of the Humorous and the Fanciful as set forth in the later comedies of Shakespeare.”

In showing the development of Shakespeare’s art, Professor Stoddard referred chiefly to “A Midsummer Night’s Dream” and “The Tempest.” But how the speaker made his audience
feel the difference between humor and pathos, between the concrete and the abstract, how he sharply defined the most subtle distinctions by a skilful use of sparkling definition and illustration, —no brief report can tell. After an hour of laughter and enjoyment, Professor Stoddard’s audience realized, almost with surprise,—so lightly had they been carried over the waste places of definition and exposition,—that they had listened to a brilliant and logically-planned discourse on the maturity of Shakespeare’s art.

The second lecture in the Institute Free Course, announced for the afternoon of December 7, was postponed on account of the illness of Mr. Hamilton W. Mabie, who had intended to speak on “Books, and what we may get from them.” Mr. Mabie will arrange for a date later in the course.

The large audiences that have gathered for these afternoon lectures attest their popularity.

Mr. Milton D. Morrill, of the Architectural class of ’97, is with Messrs. Stevenson & Greene, of New York.

Mr. Louis L. Thomas, of the Architectural class of ’97, is with Messrs. Angell & Higgins, of New York.

From a recent paper, we take the following item. Mr. Baker will be remembered as a promising student of the Regular Art class of Pratt Institute, who went abroad for further study in the summer of 1895.

Brooklyn has been honored this summer by the presence of a young art student from Paris, the son of Charles Baker, of Jefferson Avenue, who is one of the foremost members of the Salmagundi Club in New York. Mr. Baker’s grandfather was one of the earliest patrons of American art, and helped Thomas Cole, the father of American painting, to win his way; then his own son became a painter of renown, and Mr. Baker is constantly painting charming marine and woodland scenes, in both water-colors and oils; but to the great-grandson, Frederick Baker, it is believed the family genius will be revealed in fullest measure. Although not yet twenty-one, for nearly two years he has been studying under Coutoios, who was a patron of Gérôme, and has made remarkable progress. His strength lies in the portrayal of figures, and the life sketches he brought home with him this summer have excited the admiration and praise of the most competent critics. His accounts of artist life in Paris are very interesting, as are also the photographs of his own and his master’s studio. The studios there are vastly different from those in this country. Here, the higher up the artist gets, the nearer the source of inspiration he seems to feel himself; but in Paris they build low, one-story buildings, in the shape of a hollow square, each side of which is divided into numerous single studios. These open into a square central court, open to the sky, and filled with flowers and shrubbery and trees in tangled confusion, forming a veritable garden wilderness, while over the building itself beautiful vines run wild, hiding all but the windows and doorways beneath a canopy of waving green. In these romantic studios the students live a free, untrammelled existence, working from morning till night if the mood seizes them, with no conflicting influences to bar their originality save the occasional comment of the master. When working hours are over they lock up their doors, and, leaving their elysium, return to the work-a-day world of life and people, only to go back again the following day invigorated for their work by their contact with the world.

Young Baker lives in close companionship with Coutoios, who is both friend and master to him; and so great is his interest in his pupil and his belief in the brilliancy of his future that when he left in the early summer for a tour of the Continent, he left among his effects a special written request that if anything happened to him before his return, Bouguereau should accept his charge, and finish as far as lay in his power the training that he had begun.

Miss Louise Both-Hendriksen has just returned from Europe, having spent the summer and fall in study and travel, to broaden and enrich her work. Miss Both-Hendriksen studied with much interest the Victorian Exhibits of Costumes, held at Earl’s Court and elsewhere in London, during the Queen’s Jubilee. These costumes were the real garments worn in the past centuries, and many of them were loaned by the Queen herself.

Miss Both-Hendriksen will begin her course of lectures on the “History of Costume”, under the auspices of the Department of Domestic Art, on January 11, at 4 o’clock, in the Assembly
Hall of Pratt Institute, the lectures continuing on successive Tuesday afternoons until March 22. Miss Both-Hendriksen has procured many new lantern photographs from Braun & Co., in Paris, to add to those shown last year.

While these lectures are given especially for the students in the Department of Domestic Art, they are free to the public, and all are cordially welcome.

Mrs. Annie L. Hoyt, of the Sewing Class of '96, writing of her work in Fall River, says, "We have now about 1,800 girls in classes for sewing once a week, and I am much pleased with the progress they are making. The idea that sewing can be taught systematically and made interesting seems new to many here, but I hear only favorable comments. I still take the Pratt Institute Monthly, and so keep in touch with you."

Miss Anna Aston, another '96 student, has commenced work for the winter in a Mission Sewing-school in Nau- gatuck, Conn.

All the gymnasium classes for women are full, and applications for the season can no longer be received except for the one meeting on Monday and Thursday afternoons from three to four. About thirty persons have already commenced a regular course of ten swimming-lessons, and many others have made arrangements to take lessons later in the season. The classes open to the general public contain 262 members, 57 of whom are members of the Institute. There are 81 names on the roll-call of the evening class.

Miss Grace Norton, a graduate of the Domestic Science Department in 1897, is teaching cookery, sewing, and household economics at the Brooklyn Manual-training School.

Miss Bessie Taylor, of the same class, has private classes in cookery at Plainfield and at Lakewood, N. J.

The New-York Board of Education has asked the Normal students of the Department of Domestic Science to take the examinations, so that they may be eligible for the positions in the New York schools. Miss Katharine Fisher, of the class of 1896, passed the examination, and is now teaching cookery in one of the schools. Miss Jordan and Miss Millsbaugh took the examinations later, and Miss Jordan stands first on the list of candidates.

Miss Crowe, who spent last year as a special student in the Domestic Science Department, is giving lessons in cookery at the Young Women's Christian Association in Milwaukee, Wisconsin.

Miss Gere, who also pursued a special course of study last year, is teaching Domestic Science at the Lake Erie Seminary, Painesville, Ohio.

A large number of Normal students now in the Department are doing interesting practice-teaching in Brooklyn and New York.

Mrs. Chambers has a number of classes in New York,—one of little girls in cookery, another of older girls in the Chemistry of Cooking and Household Economics at the Girls' Technical Institute; also a chafing-dish class, and a demonstration class for Russian Jewish women, whom she instructs through an interpreter.

Miss Zabriskie has several classes in sewing and cookery, two of the classes in cooking being held under the auspices of the Children's Aid Society, one for boys and one for girls.

Miss Pierce has a cooking-class of little girls at the Astral.

The Misses West and Smith have a class of children at the Bureau of Charities, E. D.

The Misses Adgate, Stevenson, Tough, and Perkins have classes in cookery at the Asacog Club.

Miss Stevenson has a class at the Nurses' Settlement in New York, in
which she is giving working women special work in house-cleaning, i. e., the care of hard-wood floors, marble, brass, etc., and also in suggestive methods for improvement in laundry-work.

Miss Burnham's friends will be glad to hear that after her long illness at the Brooklyn Hospital, she is improving rapidly.

At Pratt Institute on the evening of December 2 the kindergartners of Brooklyn gave a reception to Miss Fanniebelle Curtis, the new Supervisor of the Public School Kindergartens. There were a large number of interested persons present representing the different centres of kindergarten interest in New York and Brooklyn. The Committee who received were Miss Lillian W. Harris, President of The Kindergarten Union; Miss Anna Harvey, Kindergarten Department, Adelphi Academy; Miss Mary H. Waterman, Supervisor of the Brooklyn Free Kindergarten Society; Miss Lillian Chambers, Kindergarten Department, Brooklyn Training School for Teachers; Miss Eva R. Murphy, Froebel Academy; Mrs. Elizabeth R. Battle, Brooklyn Guild Kindergarten; and Miss Alice E. Fitts, Director of Kindergarten Department, Pratt Institute.

A meeting in the interest of the Kindergarten work was held at the Lafayette Avenue Presbyterian Church on Wednesday evening, December first. Miss Haven, of the Workingman's School, read a most interesting paper on "The Aim of the Kindergarten and what it Accomplishes." Miss Hofer, of Chicago, sang four fascinating Kindergarten songs, and Miss Lillian W. Harris, the Director of the Cuyler Chapel Kindergarten connected with this Church, read a paper on "Kindergarten Games", illustrated by students from Pratt Institute Kindergarten Department, who played and sang the games used in the Kindergarten.

Christmas was celebrated in the kindergartens in a most joyous way. Many of the kindergartens had Christmas trees, adorned with gifts and ornaments made by the children. Parents and friends were present, participating in the joy of the little ones.

The first one of 'The Glidden Gifts' will be ready for sale in January. It consists of a series of nested balls, the largest one two inches in diameter. The balls are made of strong, durable celluloid in five tones of red, in pure colors. When seen separately, they present a graded scale of color, connecting Froebel's first gift with his second gift, not only in form, but also in color.

The cubes, which will appear a little later, will present a similar graded scale of color, but will be in blue; the cylinders, in yellow; the cones will be of the three colors, in tints, arranged alternately.

These Gifts are intended to give fundamental sense-perceptions of form. They are designed to be used in play in whatever manner or fashion the children desire.

Miss Julia B. Anthony, of the Class of '91, for some years past a teacher at the Packer Collegiate Institute, has accepted the position of librarian of that Institute, while continuing her work in the English Department.

Miss Eleanor A. Angell, Class of '96, has accepted a position in the library of the American Society of Civil Engineers, New York, as assistant to Miss Frick.

Miss Enid M. Saunders, Class of '97, has accepted a position in the Cataloguing Department of the New York Public Library, Astor Library Building, New York.

The Monthly has received the following school and college text-books from the publishers.

(These may be examined in the Textbook Collection, shelved at the north
end of the General Reference-room of the Pratt Institute Free Library.)

From Ginn & Co., Boston:
The Elements of Discourse; with an introductory chapter on Style. By Wm. B. Cairns, A. M., Instructor in Rhetoric in the University of Wisconsin. 1895. $1.15.

Elements of Botany. By J. Y. Berger, A. M., Instructor in Biology, English High School, Boston. 1897. $1.10.


The First Greek Book. By John W. White, Professor of Greek in Harvard University. 1897. $1.25.

From D. C. Heath & Co., Boston:
(Heath's Pedagogical Library.) The Student's Prose and Verse. Adapted by Wm. H. Hereford. Part I. Theory of Education. 1894. $1.75.


How to find the Stars. By James Freeman Clarke. 1893. $1.15.


An Elementary Course in Practical Zoology. By Buel P. Colton, Professor of Natural Science, Illinois State Normal University. 1897. $1.30.

An Introduction to the Study of the Compound of Carbon; or, Organic Chemistry. By Ira Remsen, Professor of Chemistry in the Johns Hopkins University. 1897. $1.30.

A First Book in Geology. By N. S. Shaler, Professor of Paleontology in Harvard University. 1897. $1.00.


From the Macmillan Company:

A Political Primer of New York State and City. By Adele M. Field. 1897. $.50.

shrine. "I could kiss you for the way in which you handle those books," said an old man to a child who in turning over his treasures showed the reverence that she felt. And when all is said, too much of reverence is in this rough world far better than too little or none at all.

AN ENGLISH MISSAL

Upon these pages clear,
I, Basil, write my name;
My task is ended, and the year
Is gone out like a flame.

Martin and John the good
Are gathered to the Rest;
It seems an hour ago they stood
And praised me with the rest.

I missed them when they went;
Then filled this page with palms,
And saw them both—their travail spent—
Harbored in heavenly calms.

The tulips in this book,
Their like our garden knew;
All spring what could I do but look,
And set them here anew?

The saint that yonder walks
Smiles from our chancel space;
But Mary with the lily-stalks
Has mine own mother's face.

The thought of her was sweet
As blossoms are in Lent;
Green turned our winding convent street,
And all about was Kent.

Kent lilies round her nod;
I drew her staid and fair;
I drew her with the Son of God
Clasped to her bosom there.

Brief is our life and dark:
The grave shall hold us fast;
Yet find I here in old Saint Mark
That only right shall last.

I, Basil, too, must heed,
Else were my task undone.
God has more books than I can read:
I praise Him for this one.

Lizzie Woodworth Reese, in "A Quiet Road."

"A Library in a Garden! The phrase seems to contain the whole felicity of man."—Edmund Gosse.

A world of books amid a world of green,
Sweet song without, sweet song again within!
Flowers in the garden, in the folios, too:
O happy Bookman, let me live with you!

Richard Le Gallienne.

FINE ARTS

EXHIBITIONS IN THE ART GALLERY OF PRATT INSTITUTE, THE TEXTILE COLLECTION.

One of the most interesting and directly useful exhibitions ever placed in the Art Gallery of Pratt Institute was shown during the last two weeks of November. Through the gift of Mrs. Charles Pratt, the Pratt Institute has lately come into possession of one thousand examples of textiles ranging over several centuries of European and Oriental manufacture. Being far too large to be contained at one time in the gallery, the collection will be shown in sections. The first exhibition displayed one-sixth of the entire number. The following is quoted from the circular of invitation:

"The galleries of Europe, with their many examples of decorative and industrial art, give to European designers great advantages compared with the designers of America. In the European museums are exhibited old laces, brocades, brocatels, vestments, tapestries, silks, velvets, porcelains, furniture, wood-carvings, etc., to serve as suggestions to the designers of modern manufactured products. We are a great manufacturing nation; but, to compete successfully with foreign designers, our artists and artificers must be given opportunity to study historic models. It becomes more and more apparent that the art school of America must possess its museum, not only of casts, but of photographs, textiles, and ceramics. With this in mind, the classrooms and entrance halls of every department of Pratt Institute are abundantly supplied with illustrative material. Extensive courses of lectures are given on the history of art, and these are supplemented by lectures on design, composition, and process of manufacture. The valuable collection of textiles just given to Pratt Institute by Mrs. Charles Pratt is, next to that of Mr. Denman W. Ross, of Cambridge, Mass., the finest in the United States. It was purchased of Signor Salvadoro, of Florence, Italy, by whom it was collected, and cannot be duplicated. The earliest examples are Egyptian,

taken from the mummies of Coptic Christians. Specimens of the Roman and Byzantine periods, which are exceedingly difficult to obtain, are yet lacking; but, from the fourteenth century to the present, the Pratt Institute collection is particularly rich and beautiful, including remarkable examples of Venetian, Florentine, Sicilian, Spanish, Genoese, and French weavings, with a few Persian and Japanese.

Among the notable specimens are the examples of Coptic work, and perhaps next in attraction the Sicilian woven linens, silk brocades, and silk embroidery on linen of the fifteenth and sixteenth centuries—these being both rare and beautiful in color, texture, and design. The Genoese and Venetian velvets of the fifteenth, and the Spanish brocades of the sixteenth centuries are rich and harmonious in coloring, and fine in line and spacing. Woven Italian vestments of the fifteenth century in figure designs representing “Annunciations” and other ecclesiastical subjects, are of interest; and brocades of the seventeenth and eighteenth centuries are fine in design and color. Both the individuality and the artistic fitness of these textiles are especially satisfying. It is not surprising to learn that the composition and design classes of the Institute have at once largely drawn from them for examples and motives in black-and-white work. The large upper corridor of the Library building yet displays many of these examples, while the gallery itself is occupied by the succeeding exhibit.

ART ECCLESIASTICAL AND MEMORIAL.

This exhibit, which opened December 6, and will remain in place till January 8, consists of a large collection of memorial and ecclesiastical art work in glass, metal, mosaic, stone, marble, and textiles from the studios of the Messrs. J. & R. Lamb, of New York. From
the beautifully-illustrated circular of invitation issued for this exhibit we quote:

"Harmony of line, harmony of color, and harmony of mass, form the governing laws of the art of interior decoration.

"Every detail should be tuned to the same key by the artist. But a difficulty confronts him in modern work, for he has to strike his keynote from a wide range of tones. Colored glass for the windows, mosaic and painting for the walls, sculpture for prominent parts of the structure, and carving for the woodwork,—all have to be considered, and in the artist’s hands combined into a perfect symphony.

"The marked development of the art of staining glass in the United States should be a source of just pride to every American, for it was in this country—largely through the influence of Mr. John La Farge—that the modern process of glass-making was first adapted to the use of the artist in glass. It is not generally known that the glass-factory of the present day is really the color-works of the artist, and that all the varieties and tones of color seen in a finished window exist in the glass itself."

On entering the gallery, the visitor cannot fail to be struck with the general richness of material, and the wealth, harmony, and beauty of color displayed. Every inch of space in the gallery has been utilized; and mosaics, water-color designs, stained glass, bronzes, embroideries and photographs are shown in profusion. From this abundance it is difficult to choose subjects for remark. Especially noteworthy, however, is the mosaic lunette, "The Rhone and the Saone," which shows vigorous drawing, harmony of color, and refinement of sentiment to a high degree. A large panel of two heroic-sized saints is dignified and impressive, as is also the "Resurrection Angel" in the Governor Baldwin Memorial, by Charles R. and Ella Condie Lamb, from St. John’s Church, Detroit. A partially-completed mosaic of a seated Christ, shows in an
interesting manner the method of working. Two windows display fine stained-glass panels, and the water-color designs for windows are numerous and beautiful in color; among which are the Conrad Memorial, the "Creation" window, by F. S. Lamb, the Sackett Memorial, and others. A lace square, presumably a chalice-veil, is of rarely-exquisite needlework; and some panels of embroidery are most skilfully rendered.

Among the exhibits worthy of notice are the work in mosaic and carving and bronze of Nicholas Heinselman, Geo. T. Brewster, Fred. E. Elwell, Fred. J. Loomis, and Mrs. Nellie Albert Lamb. A beautiful study in color of a mass of Easter lilies, and some decorative panels in pastel by Alice Archer Sewall, are delightful. Perhaps, on the whole, however, nothing is more impressive than the general effect of harmony and richness of color; and we recall the quotation given above, concerning the problem in harmony confronting the decorator, and feel that surely success has met the efforts of Messrs. Lamb in dealing with it. D. M. N.

Domestic Art

BOOKS HELPFUL TO INSTRUCTORS IN SEWING.

It seems strange that one of the fundamental "arts" of women's home life should receive so little attention from the many prolific writers of the present or past times. Books upon every conceivable subject are constantly published, but the "Art of Sewing" appears to have, as yet, little magnetism for the pen. Possibly this is attributable to the fact that sewing was generally the first handiwork that every girl-child tried to learn, and so came to be looked upon as a sort of household drudgery, commonplace and uninteresting. Be this as it may, the present time is demonstrating the fact that sewing is an art; and that it is coming to be appreciated as such is evident from the increasing interest in exhibitions of needlework during the past ten years, since regular class instruction has been established at Pratt Institute and elsewhere throughout the country.

With the exception of two or three books published about five years since, our libraries furnish us with no recent literature upon textiles, illustration of stitches, and kindred subjects relating to the teaching of sewing. There are, however, several which may benefit those who are beginning to teach, the experience of others being always helpful. Among them may be mentioned:

Olive C. Hapgood's "School Needlework": diagram work, drills, notes on textiles and methods of teaching; all excellent.

Amy K. Smith's "Needlework for Student Teachers"; an English book published in London in 1892, containing information upon nearly every branch of plain needlework, with attractive diagrams, especially those illustrating standard scales for the number of stitches to the inch in hemming.

Catherine F. Johnson's "Progressive Lessons in Needlework" will be found serviceable in many ways.

"A Handbook for Sewing-School Teachers", compiled from various sources and published by Thomas Whittaker, New York, is very helpful, especially for workers in mission schools.

John D. Champlin's "Encyclopedia of Common Things" furnishes valuable information on needles, weaving, thimbles, emery, etc.

Warren Clifford's "Every Day Occupation" is a history of the sewing-machine and textiles.

Thomas R. Ashenhurst's "Weaving and Designing of Textiles" gives a clear, concise description of weaving, from the hand-loom to the Jacquard machine; the nature of fibres used in the production of fabrics; the theory of color-combination and general art principles—all interesting as well as instructive.

R. Marsden's "Cotton Spinning"
contains a full description of the cotton plant, its flower, fibre, growth, and the several processes it undergoes till converted into yarn, ready for spinning; also of the development of spinning, in both ancient and modern times.

Lucretia R. Hale, in "Plain Needlework", explains the methods of plain and Swiss darning, grafting, and patching.

Alexander J. Warden, in "The Linen Trade, Ancient and Modern", describes the cultivation of flax, the sowing of the seed, the pulling, retting, rippling, and hackling; the process of spinning by hand and machine; the different linens and their importance in manufactures;—comprehensive and clearly written.

"Women's Silk Culture Association of the United States" is an instructive book in the art of silk culture,—very explicit and expressed in the simplest form.

"The Silk Industry in America", by L. R. Brockett, M. D., is a thorough treatise on the culture and manufacture of silk.

"Suggestions for Instruction in Color" is written by Louis Prang, Mary Dana Hicks and John S. Clark, and published by the Prang Educational Company. It is valuable to beginners in the study of harmony and analysis of color, and should not be omitted from a sewing-book list.

The New York Association of Sewing-Schools publishes valuable literature in pamphlet form as follows:

"Responsibility of Teachers",—Virginia Kent; "Suggestions for Sewing-Schools", and "The Teaching of Sewing",—Jessie Patterson; "A Talk with Mothers on the Value of Sewing-Schools",—Mary Schenck Woolman.

"Catalogue of Exhibition of Sewing." This contains a report of the Association, a list of the schools and institutions belonging to it, a full description of the foreign exhibits, and much other valuable information.

The following papers were read at the Conference of 1897:

I. "The Teaching of Sewing in Church Schools and Institutions",—Jessie Patterson.

II. "Sewing as Taught in the Public Schools of New York City",—Annie L. Jessup.


E. R. C.

Domestic Science.

EXTRAVAGANCE IN LIVING.

Ian Maclaren's latest comment on the American people concerns their wastefulness. There is enough aptness in the criticism of Dr. Watson to make the thoughtful reader dwell on it for more than the casual reading. Unquestionably our extravagance as a people is one of our greatest defects. It matters not how small our personal incomes may be, we all have the same prodigality of ideas as to the scale on which we would live if we could. There is some excuse for this prevailing attitude to be found in the splendid abundance of resource with which we are favored. It is no wonder that we have regarded our stores as inexhaustible, and it is perfectly true that we have not begun to be able to compute them even yet. And again, we can remind Dr. Watson with perfect truth that this government was founded, as he says all great empires are, in frugality. The fathers of the thirteen original colonies were saving and prudent, and the first presidential years were years of simple living, even in the highest official circles. We do not believe that even our general wastefulness and prodigality will be sufficient to swamp us as a people. Gradually, as the strenuousness of the occasion comes, we shall learn small lessons of economy. The past few years have left their impression with many of this generation, and it will not be forgotten in the new wave of success.

Nevertheless, the essential fact remains that we are extravagant in the
detail of living, and it is incumbent on all who recognize that fact to act upon it and use such influence as they may have towards improvement. The burden of this work must rest largely with women. American housewives need not so much to revert to the sparse and meagre methods of their Puritan ancestors, or rather, of the immediate successors of the earlier Puritans, as to require the more artistic frugality of the European housewife, and especially of the French. The New-England woman of small means used to "do without." The French woman makes much out of little. It is a common saying that the waste of one not affluent family in this country would keep a similarly circumstance family in Paris. The same thing applies more or less along the line of all our American life. We do not economize in eating, clothing, or furnishing, and when we take our pleasure we are absolutely ridiculous in our extravagance. And it is not only for the sake of accumulation, as Dr. Watson says, that we need to improve, but for the sake of a wholesome standard and a development of character and individuality in our daily life.

St. Paul Pioneer Press.

GLASGOW'S FAMILY HOMES.

Among the many new things started recently by the Glasgow Corporation is a "family home." It is intended mainly for widowers and widows who go out to work. There are a hundred bedrooms, each of which contains a good bed for the father or mother and a broad cot for the younger children. For these rooms the parents pay 5s. 6d. a week, and that sum includes the lighting, heating, and cleaning of them. Clean linen is supplied once a week. In the home also there are dining, recreation, and nursery rooms. The children are looked after and cared for while the parents are at work for an infinitesimal sum. The cooking, washing, and bathing arrangements are excellent; and as the thing is done on a large scale and economically arranged, the establishment is expected to pay for itself. Glasgow benevolence is nothing if not practical, and this new home seems a most admirable institution.

St. James's Gazette.

THE PAPER BACILLUS.

A Wurzberg doctor spent some hours in the University library of that town in a series of researches into the unpleasant connection between bibliography and bacteriology. A single page of a book on anatomy which had been much used by medical students, but which had not been out of the library for three years, revealed the presence of more than a thousand living germs.

Kindergarten

MUSIC IN THE KINDERGARTEN.

The problem of the voice in regard to small children is one that needs to be approached with great delicacy and a psychological sensing of the whole child. In the child's voice we have the whole inner self revealed. Here the whole play of emotional life is registered and here the observing teacher may learn much of the cause and effect of the behavior and character of the children in her charge. The act of singing is a distinct act of the will,—a manifestation of the creative effort.

In singing, that which was plain air and atmosphere before, through the willing becomes changed into vibration and the living fire of the voice; and through the mysterious translation of the individual into the voice, all becomes personified, interpreted idea.

The training of a child to sing becomes stupendous when we realize its true relation to education. Turning the emotion into will, giving force and direction to his inner power, training him consciously to grasp and control and finally arbitrate through this channel of his organism, is the work accomplished in song.
How to bring the pupil into this higher expression of himself, into the superior domain of willing and creating, is the true work of the music-teacher,—not the giving of singing-lessons for the mere purpose of producing pleasing sound. In the kindergarten, while the child is absorbed in the pure joy of singing, this work is unconsciously being done. No one who has observed children eagerly absorb sweet tones and listen with pure delight to tone-impressions can doubt what the first message of music ought to be. Their little hungry souls seem to bask and bathe in its sunshine, to be clothed and fed under its sweet influence. To them tone is the opening of the door of the "House Beautiful," in which all the phantasy of childish imagination becomes illumined and filled with pictures.

For impression, the child must know and feel beauty long before he can voice or express it. Silent and dim in the baby's mind lies the little need of appreciation enwrept in fold upon fold of fancy's delicate tissue. Shall we rudely and crudely, wrongfully, shock it into consciousness on the lower plane of emotional life, which will result most certainly in the ultimate lower moral tone for the individual? The use of light and bright, not bad, but trivial music, such as is often used in the kindergarten at present as marches, suggests thought for reflection.

A child will become physically aroused and stirred by the same process to all manner of excitement and dissipation. But he also mentally assimilates and stores up these sound-impressions reflected upon him, and their effect does not pass away with the sensation upon the ear, but makes for mental dissipation and disintegration. The young lady who plays Chopin's Funeral March for soft music in the kindergarten, has no sepulchral intentions, but while she may be commended for choosing so good a composition, her discrimination may be questioned.

We must have variety,—high and low, soft and loud, grave and gay,—but can we not have this in more than mere jingles or the too-highly emotional music suitable for adults? The same danger and a greater one lies in music that causes mere sensation, but does not make for action as in other lines of work. We arouse the child, but give him nothing to do. The music itself suggests no definite action or logical conclusion.

The intuitive teacher who talks through the piano to this child with a caress, harmonizes another with a chord, penetrates incisively into the mischief of another with the logic of a single tone, has conceived something of the office of music in her work. When she adds to this a programme of good selections—characteristic and well adapted to furthering the moods and general spirit of the work,—a few good marches inspiring with light and shade and variety, capable of being rhythmically interpreted when desired, instead of mere beats and measuring of sound, such a teacher, we may say, has formulated the music situation of the kindergarten.

The study of her music in relation to programmes is an imperative need in the work of an intelligent teacher.

(Notes from lectures delivered in Brooklyn and New York.)

MARI R. HOFER.

"Here's to the novel without any plot, Which brings to the mind calm delight; The scholarly novel that interests not, But structurally still is all right. Then send the rich sterilised water around, Till each brimming glass doth run o'er: We'll drink to the tale in which no plot is found Till we can't drink another drop more!"
Library

LIST OF FIFTY REFERENCE BOOKS FOR A SMALL POPULAR LIBRARY.

Compiled and Annotated by Miss Eleanor B. Woodruff, of the Pratt Institute Free Library.

FIRST TWENTY-FIVE.

ENCYCLOPÆDIAS.

ADAMS, C. K. and others, eds.
Johnson's universal encyclopedia, 8 v. N. Y. A. J. Johnson & N. Y. Holt. 1890. $4.50.

The best encyclopedia for popular use where only one is possible. It is especially strong in science, engineering, discoveries, inventions, and biography. It contains sketches of living persons. The maps are numerous and good. Where the number of books is very limited it can be used as a substitute for encyclopedias of engineering and mechanics, etc.

APPLETON'S annual encyclopedia and register of important events. N. Y. Appleton.

1905. $5.00.

This makes an excellent supplement to Johnson, each volume, as the name indicates, giving a summary of the events of the year in the fields of politics, statistics, commerce, finance, science, agriculture, literature, art, and biography. The text of important bills before Congress is given in full.

CHAMPLIN, J. D., ed.
Young folks' dictionary of persons and places. N. Y. Holt. 1895. $2.50.

—Young folks' dictionary of common things and things in the nature of biography. N. Y. Holt. 1896. $2.50.

This and the preceding work are indispensable to every library open to boys and girls. They contain information on a great variety of subjects, treated briefly and simply, with many illustrations to help impress the memory.

DICTIONARIES.

CENTURY DICTIONARY, ed. by W. D. Whitney, 6 v. 1889-'91. N. Y. Century Co. $60.00.

The fullest and most nearly perfect of the encyclopedic dictionaries in the English language. The scope of the supplementary volume, Century cyclopedia of names, ed. by E. Smith. N. Y. Century Co. 1894. $10.00, is indicated by the subtitle, A pronouncing and etymological dictionary of names in geography, biography, mythology, medicine, history, ethnology, art, archaeology and fiction.

SPIERS, ALEXANDER and SURENNE, Gabriel.
French and English, and English and French pronouncing dictionary. N. Y. Appleton. 1886. $5.00.

The most generally popular French-English dictionary. It has the very great advantage of bringing out in the regular alphabetical order the different parts of the irregular verbs with references to the infinitive.

BIOGRAPHICAL DICTIONARIES.


A work which covers a field hardly touched by any other dictionary. It is invaluable to the cataloguer and to the worker in the reference department.


A book dealing exclusively with living persons, primarily with English and Americans. Its frequent re-issues make it an invaluable supplement to the other biographical dictionaries. It is of great service to the cataloguer, as well as a book for ready reference.

THOMAS, Joseph, ed.
Lippincott's pronouncing dictionary of biography and mythology. Phil. Lippincott. 1895. $5.00.

One of the best one-volume works of the kind produced in any country. As a work of reference for a library where only one biographical dictionary is procurable, this cannot be surpassed. It covers all countries and all ages, not excluding the present. The entries are brief, but comprehensive.

BOOKS OF LITERARY REFERENCE AND BOOKS OF QUOTATIONS.

ALLIBONE, S. A. Critical dictionary of English literature and British and American authors. 3 v. Phil. Lippincott. 1891. $22.50.

SUPPLEMENT, by J. F. Kirk. 2 v. Phil. 1892. $15.00.

A work of the greatest importance to both cataloguer and reference worker. The criticisms of the works of authors will in many cases hardly be found elsewhere, and nowhere brought out in a way so convenient for ready reference. Beside the biographies and criticisms a valuable feature is the list of editions of an author's works appended to each article. A classified index brings together the names of all writers on a given subject. The Supplement is not so full in criticism, as Poole, which was not in existence when the original was published, has made this feature unnecessary.

BARTLETT, John.
Familiar quotations: a collection of passages, phrases and proverbs traced to their sources in ancient and modern literature. B. Little. 1893. $3.00.
The title explains the aim and scope of the work. For years the standard book of quotations. A very strong feature is the attempt to trace the authorship to the original sources in case of disputed claims.

BREWER, E. C.
Reference library. 4 v. Phil. Lippincott. 1885-92. $13.00.
Reader's handbook. Dictionary of phrase and fable.
Historic notebook. Dictionary of miracles.
A valuable treasure-house of all sorts of miscellaneous information of interest to general readers.

DICTIONARIES OF HISTORY AND POLITICS.
A work similar in character to Haydn's Dictionary of dates, but giving much more fully events that have occurred in the Western Hemisphere. A notable feature is the chronological table that follows the entry of the U. S., of each State, and many of the large cities, giving their history, chief magistrates, etc.

LALOR, J. J., ed.
Cyclopedia of political science, political economy, and of the political history of the U. S. 3 v. Chic. Rand & McNally. 1881-'84. $12.00.
An invaluable book for the treatment of the subjects it claims to include. Although it is not fully up to date, there is nothing that can wholly take its place. Full references to authorities form a valuable feature.

LARNED, J. N.
History for ready reference from the best historians, biographers and specialists, their own words in a complete system of history for all uses, extending to all countries and subjects, and representing for beginners and students the better and newer literature of history in the English language. 5 v. Springfield, Mass. Nichols. 1894. $25.00.
The full title as here reproduced sets forth the aim and scope of the work. It is only necessary to add that all that it claims has been accomplished with a completeness and success rarely attained, to show that it is a work that no library can afford to be without.

STATESMAN'S YEAR-BOOK: statistical and historical annual of the States of the world, ed. by J. S. Kelite. L. Macmillan. 1893. 6d.
The title gives an idea of the nature of the work. Compiled from official sources, it is thoroughly reliable. All questions of constitution and government are fully and satisfactorily treated.

TRIBUNE ALMANAC. N. Y. Tribune. § .25.
The most convenient form in which to find a variety of material connected with the calendar, platforms of political parties, government officials, election returns, statistics and a host of kindred topics. The almanac published by the nearest important newspaper may be substituted.

BIBLICAL AND CLASSICAL DICTIONARIES.
McCLINTOCK, J., and STRONG, James.
Cyclopedia of Biblical, theological and ecclesiastical literature. 12 v. N. Y. Harper. 1885-87. $38.00.
Too much cannot be said of its value to students of theology, philosophy, or Biblical history and geography. It stands alone in its class and few works on any subject compare favorably with it. Its scope is indicated by the title.

PECK, H. T., ed.
The latest and in many respects the best of the smaller classical dictionaries, since it has availed itself of the latest research. It contains biographical sketches of many prominent Greeks and Romans, and is fully illustrated.

BOOKS ON GEOGRAPHY.
LIPPINCOTT. J. B. Co., pub.
Complete pronouncing gazetteer of the world. Phil. Lippincott. 1893. $12.00.
Probably the best known and most useful gazetteer we have. It contains brief accounts of upwards of 125,000 places, rivers, mountains, cities and towns, even of some that are so small as to be hardly more than hamlets.

SCRIBNER-BLACK atlas of the world. N. Y. Scribner. 1890. $22.00.
This work is based upon Black's General atlas of the world, one of the English standard works. Maps are very uneven in execution and of course do not show the latest discoveries and alterations of boundaries. Rand & McNally's Atlas contains some information useful to business men not found here, but the book is so bulky as to be almost impossible to handle.

INDEXES AND LISTS OF REFERENCES.
PLETCHER, W. L., ed.
A. L. A. Index to general literature. R. Houghton. 1893. $5.00.
This undertakes for works of general literature, collections of essays, transactions of societies, etc., what Poole has done for periodicals. A work of very great value.
PRATT INSTITUTE MONTHLY.


Indispensable where debating societies are in vogue. Subjects for debate are given, outlines of argument suggested, with lists of references pro and con; also subjects without references. Matson's References for literary workers may be substituted. The subjects cover a wide variety of topics, but as there is no division of the references into pros and cons, the debater has this division to make for himself.

POOLE, W. F. Index to periodical literature, 1832. B. Houghton. 1882. $15.00.
Supplement, 1887. B. Houghton. 1888. $8.00.
Second Supplement, 1892. B. Houghton. 1893. $8.00. Fletcher, W. I., and Bowker, R. R. Annual literary index. 1892-96. 5 v. $3.00 each.

The only index to many of the old quarterly reviews. It is indispensable where there are long sets of periodicals. Coming out annually, it is never quite up to date. The annual numbers have bound with them the annual continuations of the A. L. A. index to general literature.

MISCELLANEOUS.

HOPKINS, A. A. Scientific American cyclopedia of receipts, notes and queries. N. Y. Munr. 1892. $5.00.
A popular and convenient hand-book. It is concerned with questions on a wide variety of topics, as, for example, the making of butter, preventing of metals from cracking, care of the eyes, food for caged birds, best mixtures for whitewashing, etc.

SECOND TWENTY-FIVE.

ENCYCLOPAEDIAS.

ENCYCLOPÆDIA BRITANNICA. Ed. by T. S. Beaum. 29 v. N. Y. Scribner. 1878-89. $145.00.

The great standard work in English. It is adapted to the needs of scholars rather than for popular use. It is unrivalled in the fields of history, literature, art, and archeology, but contains little biography, none of living persons. References to authorities at the close of the articles are numerous and valuable. Its great cost puts it beyond the reach of many small libraries.

BOOKS ON LANGUAGE.


Although the large dictionaries give full lists of synonyms they do not quite supersede the necessity for this handy book, as the distinctions between words nearly alike in meaning are very clearly drawn and fully illustrated by good examples.


There is little choice between this and Worcester. Worcester is the authority on pronunciation and spelling, while Webster's definitions are considered superior. It contains, besides, the legitimate matter of a dictionary, much miscellaneous information.


Probably the best known and most generally satisfactory Latin dictionary. It has no English Latin part.


Not so generally known as Whitney and Adler, but stronger than either in the distinctions drawn between words similar in form and differing only slightly in meaning. It is especially helpful in translating from English into German.

DICTIONARIES OF BIOGRAPHY, HISTORY, AND POLITICS.

CHAMBERS, Robert, ed. Book of dates. 2 v. Phil. Lippincott. 1859. $7.00.

This work is chiefly valuable for accounts of legends, and customs connected with holidays and other red letter days. It contains also many old songs and poems.


A new book, it needs only to be known to become indispensable. It is especially useful to history and study clubs. It suggests methods of study and gives in compact form biographies of the different subjects, list of books for purchase, class exercises, collateral reading in poetry and fiction. It is supplied with full index.


The best known hand-book of chronology. An excellent encyclopedia which makes dates a prominent feature. Its popularity is of long standing. Harper's Book of facts is based upon it.

LABBERTON, R. H. New historical atlas and general history. N. Y. Townsend. 1886. $2.00.

The period covered extends from the earliest
time until the close of our civil war. All countries that have a history are represented. The maps show the countries at the time of some crisis in their history, or when some important treaty has materially altered their boundaries. The maps are purely historical; no attempt is made to show the physical features.

SMITH, W. Dictionary of Greek and Roman biography and mythology. 3 v. L. Murray. 1880. 4 guineas. Even the fullest biographical dictionaries omit many characters that will be found here. It includes all names of importance, from the earliest time to the fall of Rome.

WHITAKER, Joseph, ed. Almanac: information respecting the government, finances, population, commerce and general statistics of the British Empire, with some notice of other countries. A valuable work for all sorts of facts relating to the public and social life of Great Britain.

ENCYCLOPÆDIAS OF THE FINE ARTS.

CHAMPLIN, J. D., and PERKINS, C. C. Cyclopaedia of painters and painting. 4 v. N. Y. Scribner. $30.00. This work contains accounts of painters, ancient and contemporaneous, with lists of their works, and galleries where their most important paintings may be found. There are, however, no definitions of art terms. It is fully illustrated with portraits of artists and outline drawings of many notable pictures. A valuable work on the subject.

RIEMANN, Hugo. Dictionary of music. L. Augener. $3.75. This admirable little book is a dictionary of musicians as well as of musical terms. It gives short biographical sketches of musicians, living as well as dead; vocalists, instructors and virtuosi as well as composers. Less exhaustive in treatment than Grove, the great English authority.

COMMENTARIES AND CONCORDANCES.

LANGE, J. P. Commentary on the Holy Scripture: critical, doctrinal and homiletical. tr. and ed. by Philip Schaff. 25 v. N. Y. Scribner. 1873-'87. $75.00. A thoroughly scholarly work.

YOUNG, Robert. Analytical concordance to the Bible. N. Y. Funk & Wagnalls. 1888. $2.50. More exhaustive than Cruden, and more modern in its treatment.

BOOKS OF LITERARY REFERENCE.

ADAMS, W. H. Dictionary of English literature. N. Y. Cassell. n. d. $2.50. A small but comprehensive work. While it does not contain long extracts from works of authors, often found in dictionaries on this subject, it has entries under titles of books, proverbs, quotations, first lines of poems, characters of fiction, etc., often hard to find elsewhere.

BARTLETT, John. New and complete concordance to Shakespeare. N. Y. Macmillan. 1894. $14.00. A verbal index to the dramatic and poetical works of Shakespeare, with exact reference to play, act and scene. Much more comprehensive than any work hitherto published.

HODGKINS, L. M. Guide to the study of nineteenth century authors. B. Heath. 1880. $14.00. Very useful for study clubs. It contains in compact form lists of main events of authors' lives, the titles of their best works, and their most famous biographers, also references to the most noteworthy passages in their writings.

HOYT, J. K., and WARD, A. L. Cyclopaedia of practical quotations. N. Y. Funk. 1894. $5.00. The arrangement here is by subject instead of chronological by author, as in the case of Bartlett.

INDEXES AND LIST OF BOOKS.

CLEVELAND LIBRARY. Cumulative index. $5.00 a year. Begun in June of 1896. It does not index so many periodicals as does the Annual literary index, but it includes all that will generally be found in a small library, several of which do not appear in Poole. It enters under author, title and subject, and brings out poetry, portraits and pictures. Its promptness is also greatly in its favor.

ILES, George, ed. Bibliography of fine arts: painting and sculpture, etc., by Russell Sturgis; music by H. E. Krabbel. B. A. L. A. publishing section. 1897. $1.00. This and the following are models of what annotated lists should be. The notes prepared by experts in the different departments are most discriminating, giving in a nutshell a clear idea of the books, their strong and weak points, their merits as compared with others of the same or different authors, their contents and their special usefulness. They form admirable aids for the librarian in his ordering, and for the reference worker in recommending books, in making up lists, suggesting subjects for study, etc.

The Home Nursing class continues to meet Tuesday nights, and Dr. Leigh Jones is showing the pupils how to make a bed while the patient—one of the Mary Lyon Club girls—lies in it. We notice the patient runs home as if perfectly well.

The children’s Saturday morning sewing-classes are full to overflowing. Three boys have joined in the work. We hope they will sew their buttons on tight.

CLUB NEWS.

GIRLS’ CLUBS.

The Mary Lyon Club meets, at present, on Friday afternoons at four o’clock. The club is named after Mary Lyon, the founder of Mount Holyoke Seminary, and always the friend and promoter of the education of women. The color of the club is green,—nature’s color. The motto is the Golden Rule. Miss Brigham is the Director.

The Harriet Beecher Stowe Club meets Thursday afternoons at half-past three. The club color is red, and the motto, “Trust in the Lord and do good.” The club has been busy weaving, in paper, book-marks, and mats. Later, the girls hope to take up basket-weaving. The Directors are Miss Warren and Miss Merritt.

The Jennie McCrea Club meets on Thursday afternoons at four o’clock. The club is named after Jennie McCrea, whose bravery made her famous at the time of the American Revolution. The motto is, “Friendship is the tie that binds us.” The Director is Miss Seaman.

The Evangeline Club meets on Tuesday afternoons at four o’clock. The motto of the club is from Longfellow,—whose poems the girls are studying,—“Learn to labor and to wait.” The color is lavender. The Director is Miss Steel.

The Sophie May Club. This is the youngest and oldest club; oldest, because it has been longest in existence, and youngest, because it contains the smallest girls. The children are working hard at Christmas presents. They have, as yet, chosen no officers. The Directors are Miss Grierson and Miss Brantingham.

BOYS’ CLUBS.

The Lincoln Club meets on Monday evenings. It has chosen for its motto Lincoln’s words: “With malice towards none, with charity for all.” The boys are braiding jute mats, and after this occupation they play at dumb crambo and charades. Much dramatic talent is developing. The colors of the club are blue and white. The Directors are Miss Ovington and Miss Baker.

The Franklin Club meets on Wednesday evening. The club is named after Benjamin Franklin, and Franklin said so many wise and witty things that the boys have not yet been able to settle on any one of them for a motto. The boys are learning to make jute mats. The
colors are green and white. The Directors are Miss Brigham and Miss Dickerson.

The Jefferson Club meets on Thursday evening. The motto of the club is from the Declaration of Independence: "All men are created equal." The boys are making jute mats. After the occupation they have been drawing some clever rebuses on the blackboard. The colors are dark blue and white. The Directors are Mrs. Steel and Miss Dougherty.

The Washington Club meets Friday afternoons. The motto is "Excelsior," and the colors are red and blue. The boys are learning to braid jute mats. (What a lot of jute mats there will be in Greenpoint!) and they are very good afterwards at games, especially checkers. The Directors are Miss Van Anden and Miss Beta.

THE BAND OF MERCY.

This club has been in existence since last July. Its object is to aid in the protection of animals, and much has been accomplished by its members. At the last meeting, but one, the picture of Captain Robert Gould Shaw, riding with his negro troops, was placed in the club's especial room. It was felt that it commemorates what the club stands for—the aid and championship of the oppressed. The Director is Mr. Davenport.

YOUNG WOMEN'S CLUB.

The Lucy Larcom Club meets Tuesday evenings. The club is named after Lucy Larcom, the famous writer, who began her career as a facts-girl. The motto is, "Labor—all labor is noble and holy." The color is crimson. The Director is Miss Brigham.

The Dorothea Dix Club is named after Dorothea Dix, a famous philanthropist, who did much for those most helpless people, the insane. The club has not yet found a motto that entirely satisfies it. It meets Thursday evening. It has chosen for its color, yellow. The Director is Miss Ovington.

The Louisa M. Alcott Club is named after Miss Louisa, whose books the girls hope to read. The club meets Monday evenings. Its color is pale blue, and its motto, "Learn the luxury of doing good." The Director is Miss Steel.

On Friday, December 3, the Dorothea Dix Club entertained the other young women's clubs in the gymnasium. A cabaret party began the evening's good time, which ended with games and dancing.

(Written in a copy of the "Golden Treasury of Songs and Lyrics.")

Hidden here with hearts of song,
Live the poets, always young;—
Read them, Mabel, through and through:
They will give their hearts to you.

Ernest Rhys.

Athletics

At last the Foot-ball season is at an end; and, although we were not successful in bringing the Interscholastic championship to Pratt, we came very near it, as is shown by the fact that the whole aspect of the championship hinged on the kicking of a goal and the two points consequent upon it, which would have placed High School and Pratt at a tie for the championship honors. We would add that to Mr. Appleton, our coach, is due in a large measure the credit for the good showing the team has made this season and the Foot-ball Team and the School extend to him a hearty vote of thanks.

Summary of the games played:

Pratt vs. Athena ........................................... 32—0
" Pacific ........................................... 16—0
" High School ........................................... 4—6
" Poly ........................................... 16—0
" Adelphi .... Forfeited to Pratt.
" Latin School ........................................... 6—2

The work in Indoor Athletics, which is now held Friday afternoons, is proving very satisfactory, there being 47 participants in the last set which occurred Friday, December 3.

RUNNING HIGH JUMP.

Chapman and Tebyriga tied for 1st at 5 ft.
Nutting 3d, 4'—11½.

SHOT PUT.

Tilney ........................................... 1st 30'—6".
Wegenroth ........................................... 2d 28'—8".
McLaren ........................................... 3d 28'—5".

60-YARD POTATO RACE. (2½ laps.)

Beiser ........................................... 1st 10 4-5 seconds.
Travis ........................................... 2d 11
Morrow ........................................... 3d 11 1-5

25-YARD HURDLE.

Beiser, Pease, and Travis tied for 1st place.
Time 4 1-5 seconds.
Tebyriga 2d, time 4 2-5 seconds.
Binkerd 3d, time 4 3-5 seconds.

After all the entries for the 60-yard race were run off, a representative from the Juniors, Sophomores, and Freshmen ran for their respective classes, Travis being first for the Freshmen, Reiser second for the Sophomores, while Meek, representing the Juniors, came in last. Best time, 11 seconds.

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Is a good one to have always hanging in sight;
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Now there're leaves of the Diary and leaves of the book
Which would surely be useful to Artist or Cook;
But we're not here permitted to have all our say,
So we'll reserve many others for some other day.

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FEBRUARY, 1898
Pratt Institute, Brooklyn, N. Y.
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Calendar

February 1—March 1.

Feb. 3. In the Assembly Hall, at 3 p.m., a lecture on the History of Costume, by Miss Ruth Hendriksen.

Feb. 10. In the Exhibition Room of the Library Building, at 3 p.m., a lecture by Mr. Frank F. Hill, Librarian of the Newark Free Public Library. Subject: "Pans of the Newark Library."

Feb. 15. In the Assembly Hall, at 3 p.m., a lecture on the History of Costume by Miss Ruth Hendriksen, the sixth in the course of free lectures under the auspices of the Department of Domestic Art. Subject: "Louis XV. 1643-1715; return of the hoop; story of the corset; stiffness deteriorates into artificiality."

Feb. 16. In the Exhibition Room of the Library Building, at 3 p.m., a lecture by Miss Caroline M. Hewins, Librarian of the Hartford Public Library. Subject: "Children's literature."

Feb. 18. A Conference at the Brooklyn Institute on Education in Household Economics.

Feb. 24. In the Exhibition Room of the Library Building, at 3 p.m., a lecture by Miss Emma L. Adams, of Plainfield, N. J. Subject: "Libraries and Schools."

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THE ANGELS OF CREATION
SIR EDWARD BURNE-JONES
(1833-)

The six Creation panels were originally designed for a church window in Tamworth, England; and the paintings of the same subject were shown at several exhibitions, and are now owned by Mr. Alexander Henderson.

A reproduction may give the grace and beauty of drawing, the skill of composition which has, at the same time, uniformly and variety, and the subtle rendering of shape and texture in wings and draperies. Nothing but the originals, however, can give an idea of the world of color in which these angels seem to live.

"And God divided the light from the darkness." The first angel holds the crystal globe reflecting a vision of the first day's divine handwork. Her eyes look through and beyond you, and the flame above her brow is significant of energy.

The second shows the ordering of chaos. "And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament."

The angel of the third day stands upon dry land on which grow a few tiny flowers. Her mystic globe reflects the birth of foliage. "And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear; and it was so. * * * And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit-tree yielding fruit after his kind, whose seed is in itself upon the earth."

The tender coloring which weaves the six panels into a harmonious whole, bears touches of gold with its hues of green, blue, and gray; and in the fourth the key is heightened by greater use of gold, for the angel holds the sun and moon and the glory of the heavens. "And God said, Let there be lights in the firmament of the heaven to divide the day from the night."

The fifth angel, standing upon the sea-margin, holds in her globe a great whirl of white sea-birds that sweep up from the dark waters. "And God said, Let the waters bring forth abundantly the moving creature that hath life, and the fowl that may fly above the earth in the open firmament of heaven."

The last vision is that of Adam and Eve in the Garden of Eden; and at the feet of this angel of the sixth day, sits the angel of the day of rest, garlanded with flowers and playing upon a harp of many strings. "Thus the heavens and the earth were finished, and all the host of them * * * and He rested on the seventh day. * * *"

DEPARTMENT OF FINE ARTS, PRATT INSTITUTE
FEBRUARY, 1888

NOTE. The first three panels of the series appeared in the January issue of The Monthly.
TO very many English-speaking tourists and travellers, the "old and venerable city of Bâle" is known only as a convenient and comfortable point where one may spend the night, and break the long and fatiguing journey from Paris to Italy. To others this capital of the Canton is known as one of the chief gateways to the glories of Switzerland,—for which reason it was christened by the ancients the Golden Gate.

Aside from these reasons, the mere geographical position of the city renders it interesting. Lying on both banks of the Rhine, on the northwestern frontier of Switzerland, its outline forms practically a triangle, the sides of which rest upon Germany, France, and Switzerland. This situation gives to its popu-
lation the characteristics and the languages of three nationalities. These elements, in so many respects opposed to each other, fail even in Bâle to become thoroughly blended. Socially and otherwise the circles—or, more accurately, the triangular lines—are very sharply drawn.

Here as elsewhere, changes in religious thought, in political life, in art, in manners and customs, have been recorded in many forms and in many materials. Truly he who runs may read; and pleasant indeed it was on a glorious morning in May to read for a little in the many and varied records scattered through the town.

Like most European cathedrals, the Münster of Bâle is an interesting book in which much of history is recorded. Portions of a tower, one of its early pages, dated 1010, tell of its early Romanesque construction, while its last pages are written in Gothic.

A great fire in 1185, followed by a great earthquake in 1356, were the causes and dates of growth and restorations. The rather curious pulpit in the form of a chalice dates from 1486.

Among the fourteenth- and fifteenth-century monuments in the aisles is found at last that of Erasmus of Rotterdam, erected by his friends. Not the least interesting feature of this historic church is its commanding site on a cliff descending precipitously into the Rhine nearly seventy feet below.

We linger on this beautiful terrace. Not alone the glorious sunshine, nor the peculiarly stimulating atmosphere of this portion of Switzerland, nor the far-away ranges of the Black Forest and the Jura—nor the Rhine with Lesser Bâle at our feet—nor the fascinating interest of the old church and its beautiful cloisters—not any one of these alone, but the rare, restful beauty of all combined, brings regret with pleasure—regret that days only, not weeks and months, may be given to Bâle.

From this terrace of the higher or Greater city to the lower or Lesser Bâle, one may descend by narrow, winding rocky paths leading unexpectedly to passages consisting of flights of stone steps, quite like those which render some portions of Naples and Capri so characteristic and interesting.

In the heart of the lower town, in a fourteenth-century Franciscan Church, is one of Bâle's chief attractions—the Historical Museum. Not easily do we disassociate the favorite brotherhood of St. Francis from this church and its cloisters. The present occupancy seems incongruous and offensive. But is it so? By precept and by example the command, "Go teach all people," was assuredly reiterated and obeyed by the Franciscan brothers who centuries ago lived and preached within these walls. Though differently presented, is the lesson less truly or emphatically taught to-day in this old church, converted into

Bed-room (Fifteenth Century). a museum, where all the world may see, if not hear, something of the development and of the decline of civilization through nineteen centuries?

Among the many attractions in this
altogether-charming museum is a series of interiors, arranged by means of ancient panellings, ceilings, and furnishings of various kinds, to illustrate the development of the dwelling from the fifteenth to the eighteenth century. Elsewhere in the museum may be found textiles and house-utensils of the same periods. Photographs of the latter collections are, unfortunately, not obtainable.

As the illustrations show, the walls and ceilings of these rooms are elaborately and beautifully carved. It goes without saying that interiors, no less than exteriors, were well-made, substantial, and dignified. And if to our modern American notions, heaviness seems at first one of the characteristics, we recall involuntarily, as every one abroad is so constantly bound to do, the description in *American Notes* of Dickens's first impressions of Boston:

"The houses were so bright and gay, the sign-boards in such gaudy colors—the gilded letters were so very golden—the bricks were so very red—the stones were so very white—the blinds and areas were so very green—the knobs and plates upon the doors so marvellously bright and twinkling—and up piecemeal like a child's toy, and crowded into a little box."

And this must always more or less represent the European's impression of American towns. The American abroad, on the other hand, finds everywhere expressions of time, of strength, of permanence.

To return to the Swiss interiors. One especially-beautiful room has been taken from one of Bâle's old houses, formerly the residence of a cardinal. The walls of the room are divided into panels by richly-carved columns, the more elaborate ones being placed on either side of the doorways. A frieze made up of historic jugs of old pewter in graceful shapes, alter-
Fortunately in the process of its development has lost the grace and beauty of its possible prototypes.

Here too, as in the interiors of the same period in Nuremberg, are chandeliers quaint in the extreme. The antlers of the deer or reindeer, either alone or combined with Neptunes, Cupids, or Madonnas, form the centres, around which the long candles are placed.

We must indeed regret the loss of some features of the mediaeval and later dwellings; but the gain we have made in modern times in the kitchen and all that pertains to it, is strikingly illustrated by the old kitchens of two and three hundred years ago. One wonders whether with the old, clumsy, awkward conditions, more ability or less was required and found in the kitchen, than with our modern American conditions of light, space, scientific appliances, and conveniences of every kind.

Through kitchen, dining-room, sleeping-rooms, and study we return again and again, apparently forgetting that the museum offers a feast not alone of

**Dining-room (Sixteenth Century).**

...
PRATT INSTITUTE MONTHLY.

one course, but of many,—and that time flies.

It is pleasant to know that the traditions of these beautiful interiors are not confined to historical museums and regarded only as relics of the past. Many of the same characteristics and decorative schemes are to be found in Swiss houses to-day.

On the shore of Lake Thun is an historic château combining in richest profusion charm of position and view with the rarer, subtle charm of gracious hospitality. Among the first treasures shown us in this beautiful home were the suites of rooms lined with panellings of old design and workmanship. Other rooms are ceiled and panelled in modern work fashioned after historic designs.

Again, in the charmingly simple peasant’s chalet is found expression of these same traditions. Through the centre of the simply-carved ceiling runs a legend telling among other things of the ownership of the house, its age, the date of beginning and of completion. The stove of steatite or some other soft stone which easily lends itself to carving, affords another opportunity for decoration and legend. The seat of honor in this simple room is on—or shall we say, in?—the stove. On either side of the tower-like structure is a seat approached by one or two steps. Here literally one hugs the fire. In daily use here is found also the historic box, or chest, that synthetic piece of furniture from which so many other pieces were evolved. This precious heirloom, richly carved, tells a most interesting story. We compare it regretfully with its American counterpart, and ask why so generally with us the beautiful and the useful are so widely divorced from each other. Is their union abroad partly explained in the possession and the free use of historical museums, together with the training afforded by the schools of industrial art?

In Bâle these two influences exist and work happily together. The School of Art and Science with its fine building and equipment easily leads among the Swiss schools of its kind. Mr. E. Speiss, the genial and courteous Director, is a Swiss, educated in the scientific schools of Paris, and for some years engaged in practical engineering in Portland, Oregon. Under the personal direction of Mr. Speiss the school is seen to advantage. Instruction in drawing, represented by nearly 150 courses, meets the respective needs of all trades, including those of the tailor and the chef.

As in some other European schools, there are Sunday classes for men who live in other towns and are prevented by their daily work from attending the week-day classes.

The courses of instruction are shown by typical drawings framed and hung in the class-rooms and corridors. This directory, being made up from the best

Detail of Dining-room.
work of the students each year, serves the double purpose of illustrating the courses and stimulating pupils to work for advancement.

An interesting feature of the equipment for these classes is a large and valuable trades museum, consisting of hundreds of models of various kinds numbered and catalogued like books, and similarly allowed free circulation among the artisans in the workshops of the town.

The practical needs of the students are fully appreciated by the director, and every effort is made to meet these requirements. A chief difficulty lies in obtaining instructors whose training combines the theoretical and practical sides of the various subjects.

The school is practically free, for the small required entrance-fee is returned at the close of the term, except in the cases of inattentive, dilatory, or otherwise non-deserving pupils; the percentage of such cases is very small.

While this and similar schools are fitting men and a few women for various phases of work in the world, the Housekeeping Schools are doing a different, though no less necessary and important, work for women.

The Housekeeping Schools of Bâle, under the direction of Mr. C. Smith, are genuinely interesting. Under the guidance of this venerable and gracious German gentleman, were seen the two schools or departments, temporarily occupying separate buildings in different parts of the town. An atmosphere of exquisite cleanliness is a conspicuous characteristic of these schools. The rooms, the students' work, the instructors, the pupils themselves, all reflect this companion of godliness. May this be an example of assimilated instruction resulting in character—or is it only a national characteristic? Whatever the cause may be, the result is as delightful as it is rare.

One of these schools provides instruction in knitting, sewing, mending, and dressmaking. The other adds to these subjects Household Economy, the care of the sick, cookery, and laundry-work. The course in cooking covers a period of four months, and consists mainly of the daily preparation by six pupils of dinner for thirty persons. By the weekly rotation of work, the pupil learns the preparation of a variety of dishes. The kitchens are well arranged and equipped,—light, clean, and attractive. The equipment for laundry-work, on the other hand, is singularly primitive. Set tubs, indeed! Could this single huge stone tub out of doors be anything else?

But whatever the equipment, the most superficial observer can hardly fail to discover intelligent and interested students, skillful instructors, personal devotion, wise direction, and high ideals—sufficient reasons, perhaps, for including these schools among the attractions of Bâle.

Emma O. Conro,

Director of the Department of Domestic Science.

Water-Cans from the Bâle Museum.
LEAVES FROM A STUDENT-TEACHER'S NOTEBOOK.

THE NURSES' SETTLEMENT, NEW YORK.

A FEW years ago a graduate of the New-York Hospital Training School for Nurses was asked to give some simple instruction in nursing and hygiene to a number of poor women in a downtown Jewish quarter. In general the Jewish women are examples of beautiful motherhood, and the nurse had so much to tell them about the care and feeding of children that not only did they come to her talks, they invited her to their homes,—made her their friend,—confided in her,—trusted her. Her work grew, and she gradually came to spend more time in visiting than in teaching. It became wonderfully interesting.

One day she visited, for the first time, the home of the Original Mrs. Blumsky, as she has come to be called by the initiated,—the indirect founder of the Nurses' Settlement. In this home there was a pathetic, an awful ignorance of almost everything essential to health or comfort. A child was ill, and some beef-tea had been sent. Mrs. Blumsky asked if beef-tea were medicine, and how it should be used, externally or internally? Her ignorance of everything else was on the same scale. She had things, but did not know how to use them.

When Miss Wald left that house she walked the streets in distress of mind, asking herself if there were no remedy for such a condition of affairs? Yes, things might be better if some one would live down there, instead of only visiting once a week,—and be guardian angel, guide, philosopher, and friend to the Original Mrs. Blumsky and all her counterparts.

So she and another nurse migrated south, rented the top floor of a tenement-house, and made it their home.

Then do you suppose they proceeded to start Mothers' Meetings, and Boys' Clubs, and Girls' Friendlies? No such thing. They just lived in this tenement-house on an equal footing with their neighbors, and became everybody's friends. This lasted for two years. It was a fruitful and a happy time. Then some one offered them a whole big house, rent-free, to be used for their work. They were very sorry to leave the top floor of the tenement; they were afraid their sensitive friends would drop off if they lived too stylishly; but the opportunity for larger work tempted them, and they accepted the offer. This was nearly three years ago. The only difference it has made in their relations with the people they desire to help is that more can be helped; for other nurses came to see what was going on, and stayed to lend a hand. "We get," said Miss Wald, "the flower of the Training-Schools."

The neighbors do not regard it as a Settlement. These nurses are their friends, and they "just live there." And nothing is forced, but things grow naturally, and flourish. Besides the nursing, which is the chief thing, they have Mothers' Meetings, and Boys' Clubs, and a Kindergarten, and they take a lively interest in strikes and elections and street-cleaning and all that goes on.

"If this work be of God, it will prosper," said a Doctor of Law, many years ago. Two large Settlements have branched out from the parent house. One is on East Broadway, the other uptown in the "Seventies." And the busy, happy women in these houses think their work the most delightful in the world.

The writer became acquainted with the Nurses' Settlement through being asked to give lessons in cooking there, to a class of just such women as Miss Wald first instructed in nursing. She was informed that her pupils were the scum of the earth, and that some of them did not possess, much less know how to use, a dish-cloth.

Each lesson was the demonstration of the cooking of a simple meal, which
was served to the women on a table neatly set with the plainest crockery, the coarsest linen, such as the poorest could have; but everything shone with cleanliness. In some of these poor homes there is no such thing as a family meal; when any one is hungry, he or she eats something while standing or sitting or lounging about. There was some difficulty at first in inducing the women to sit at the table, showing that it was evidently an unaccustomed proceeding. Instruction had to be given through an interpreter, as the women were all Yiddish-speaking Russian Jewesses, and the food had to be strictly "kosher."

Discouragement is the commonest and stupidest thing in the world. One sees how little one is doing, and by way of mending it would do less, instead of more. One rainy day, discouragement seized on the cooking-teacher as she sallied forth to the Settlement. "I had better give up this work," she thought, "I am doing these people no good. I am just getting paid for doing nothing, and if I had more than a shred of conscience left I should have given it up before. The lessons do not impress the women,—they do not practise anything they see at home."

Soda scones were the first thing to be demonstrated, and as the teacher "mixed the dry ingredients" in sight of the class, the nurse who acted as interpreter whispered, "I went to see Mrs. Schmendrick the other day, to see if she is getting any good from the lessons. What do you think I found?" Now Mrs. Schmendrick was one of those who used not to possess a dish-cloth. Consequently the teacher’s heart sank, but she answered, with the calmness of despair, "I do not know."

"I found her with a table set,—with a white cloth,—serving a course dinner to her husband!"

Then one woman’s troubles all dropped from her like the rain from her umbrella, and she wanted to embrace Mrs. Schmendrick,—only just then the "wetting" had to be measured for the soda scones.

COOKERY FOR A MOTHERS’ CLASS.

There are ten mothers, Russian Jewesses of the poorest class, speaking only Yiddish, but with all the quick intelligence of their race added to the keenness of observation and retentive memory of the savage and illiterate. Demonstration lessons are given. Three, sometimes four, dishes are cooked, forming a simple meal. Instruction is given through an interpreter, one of the nurses, who also catechises the women after the making of each dish, asking what ingredients were used, in what proportion, and how put together. She says a mistake is hardly ever made in the answers.

The meal when cooked is served to the women on a table set with a white cloth, plain dishes, and usually a little flower-pot in the centre, for decoration; this lesson in civilized modes of eating being quite as necessary for the members of the class as is the instruction in cooking. Needless to say, the Talmudic as well as the Mosaic dietary laws are strictly observed. The lessons are well attended, and seem to give pleasure to the women.

HOUSEHOLD ECONOMICS IN A GIRLS’ TECHNICAL SCHOOL.

The Board of Managers of this school wish the girls to be taught to do housework. Instruction has been given in previous years, but the class is a very unpopular one amongst the girls. The instructor this year tried to make it interesting by applying chemistry, physics, and all the odds and ends of learning she could command, to washing dishes, cleaning stoves, scrubbing floors, etc. The Jewish girl loves learning, and if she can be made to feel scholarly while cleaning the sink, she will do it with enjoyment. A lesson is given in something of this style.

Polishing brass. Brass—Cu+Zn, will oxidize in air.
CuO black, insol. in H₂O, decomposed by acids. CuO + 2HCl → CuCl₂ + 2H₂O. CuCl₂ is soluble in water.

Chemical means of cleaning:—Paste containing acid.
Physical means of cleaning:—Friction with brick dust.

Experiment:—Try both chemical and physical means.

Result:—Chemical means found easier.

Inference:—Knowledge of science essential in home.

Yesterday, December 31, we had a scrubbing-lesson. The class rebelled. "We won't scrub!" "Well, let us learn all about wood. Get your notebooks. Let us examine these pieces of wood."

Wood:—Endogenous growth, bamboo, palm, etc.

Exogenous growth, tell age of tree.
Two kinds: Hard—Oak, Ash, Hickory.
Soft—Pine, Birch, etc.
Uses of wood in home discussed.

Care of { unpainted polished } woods.
Unpainted wood cleansed by scrubbing, soap and sand.
Effect of soap,—chemical or physical?
Effect of sand,—chemical or physical?

"Let us come into the next room, and I will show you how to scrub unpainted wood. Rub with the grain."
Instructor scrubs about a square foot with an appearance of great interest and enjoyment; then announces, "No girl will be allowed to do more than one board."

Class shout simultaneously, "Let me do it next!"

M. D. Chambers, Class of '98.

SOME TYPES OF DOMESTIC SCIENCE TEACHING.

Although less frequently than formerly, the following questions are often asked:
Do your students find positions?
What is the character of the teaching they give?

What salaries do they receive?
Many times during the past three months, in reply to inquiries concerning candidates for various positions, the Department has been compelled to reply that no regular, or even special student of the Normal Course is at present open to an engagement. The following tabular view, arranged by classes, shows how and where such students are engaged:

1891—1893.
Nichols, Sarah A. Teaching, Clarkson Memorial, Potsdam, N. Y.
Pomeroy, Jennie E. Public Schools, Utica, N. Y.
Afield, Charlotte L. In Germany (one year).

1892—1894.
Comstock, Mary E. Married.
Knapp, Maude. Storrs Agricultural College, Storrs, Conn.
Bielier, Claire L. (sp.) Teaching, Reform School, Rochester, N. Y.

1893—1895.
Bridges, Edith M. Teaching, Public Schools, Brooklyn, N. Y.
Clarke, Helen C. Teaching, Pratt Institute.
Cole, Harriet A. Business, Proctor & Gamble.

1894—1896.
McNaughton, Flora. Married.
Merrill, Emily. Teaching, Solway Process Co., and Public Schools, Syracuse, N. Y.
Vail, Mary B. Teaching, Manual Training High School, Indianapolis, Ind.

Comstock, Jessie. Teaching, Invalid Cookerv. Hospital, Chicago.
Demmon, Alice E. Teaching, Public Schools, Urbana, Ill.
Harmer, Althea. Teaching, Model Schools, Chicago.

Jordan, Clara G. Teaching, Pratt Institute.
Millsapgh, Esther M. Teaching, Leake and Watts Orphan House, Yonkers, N. Y.
Camp, Katherine R. (sp.) Teaching, Model School, Chicago.
Pierce, Lucy H. (sp.) Teaching, Providence, R. I.
Tracy, Olivia (sp.) Housekeeper, Hospital, New York.

Everett, Margaret M. Married.

1895-1897.

Norton, Grace B. Teaching, Manual-Training High School, Brooklyn, N. Y.
Taylor, Bessie. Teaching, Private Classes, Plainfield, N. Y.
Anthony, Kate S. (sp.) Teaching, Teachers' College, New York.
Crowe, Belle C. (sp.) Y. W. C. A., Milwaukee.

Danford, Leah E. Teaching, Provo, Utah.
Gere, Mary E. (sp.) Teaching, Lake Erie Seminary, Painesville.
Wilkinson, Eleanor (sp.) Teaching, National Cash Register Co., Dayton, Ohio.

Brief reports concerning the work in which they are engaged are requested of graduates and former students of the Department, the replies to give (in the form of a letter or otherwise) answers to the following questions.

Report of work; Miss——

1. In what school or institution are you engaged?
2. What subjects do you teach?
3. To what classes of students—girls, boys, women?
4. How many classes have you?
5. What is the number of students you instruct during the year?
6. Did you introduce this instruction, or was it already organized when you entered the school?
7. What are the aims of the work in this particular school?
8 (a) What are your methods?
(b) Your equipment?
9. Is the attitude of the pupils and of the public toward the work favorable or other?
10. What criticism, favorable and unfavorable, have you heard concerning the work?
11. (For statistical purposes, but not for publication.) What salary do you receive?

We acknowledge with many thanks the interesting and valuable replies duly received. We regret that space forbids the publication at this time of other than typical reports.

Miss Nichols, from the Clarkson Memorial School of Technology, Potsdam, N. Y., writes that she is instructing classes in Physiology and Hygiene, Emergencies and Hygiene, Public Hygiene, Home Sanitation, Household Economy, Textiles, Sewing, Chemistry of Cleaning, and Cookery. "The regular work covers a period of two years; this is for young women. We have practice-classes in both sewing and cookery, and the pupils for these come from the District School and from the Potsdam State Normal School. They are over twelve years of age.

"I teach fourteen classes per week. I am present at four classes as critic teacher. The hours are from 8.30 A. M. to 2.40 P. M., with one hour at noon. All preparation must be made the day before, as every minute is occupied in actual teaching. There is no evening work.

"For the present half-year there are forty-four pupils. I introduced the work. The school was not opened until September, 1897.

"I was not engaged to teach a Normal Course, but as most of my pupils are graduates of the Potsdam State Normal School, who have already taught in the grade schools and have taken up this work in the hope of increasing their salaries, it has become a Normal course with special classes for those who do not wish to teach.

"We follow Laboratory methods, with individual work wherever possible. In the matter of equipment, everything that is necessary is provided. We have a beautiful building, and the finest kitchen I have ever seen. Every one in Potsdam speaks well of the work, and is glad to have it carried on.

"I have heard only kindly criticisms,—mostly expressions of surprise at learning that the work is practical."

Miss Pomeroy, of the class of '93, sends the following report of her work in the public schools of Utica, N. Y.: The work had been organized a year before she went to it. Her classes are
in cookery only. The students number about 575, and are girls from the seventh, eighth and ninth grades, and from the High School.

The classes consist of twenty-four pupils, and meet once in two weeks. Since they are large, partly individual work cannot be done; but two pupils work together in preparing one dish, usually in individual proportions. As the time allowed for each class is short, every moment is made to count, and the work systematized as much as possible. None of the lessons are so long in the preparing and cooking of the dish that no time is left for dish-washing, etc. Each class leaves the kitchen in spotless order, no matter how busy a lesson they may have had.

The equipment is not a large or expensive one, but quite sufficient for our needs;—a gas stove for each pupil; knives, forks, spoons, and cups (measuring) for each; saucepans, salt, pepper, and flour for every two; etc.

The attitude at present is favorable. Although the work is compulsory in the seventh and eighth grades, the pupils seem happy and interested,—many of them very much so.

The grown-up visitors find the talks given to the pupils in connection with the lessons, about baking-powder, its action in mixtures, the coagulating point of albumen, etc., etc., simple and interesting. Many of the mothers appreciate it from a practical standpoint. A few parents do not care to have their children take the work, but most believe that it assists in the development of all the powers of the child.

Miss Bleiler, of the class of ’94, is teaching cookery in the State Industrial School at Rochester, N. Y. Her pupils are all girls, and the aim is to train them for service.

Four and a half hours are devoted to the work for five days each week, during the ten school months. The equipment is very good, and such as to make individual practical work possible.

The attitude of the pupils toward the work is decidedly favorable, as is also that of the public. The work is of practical help, and seemingly gives just the aid needed.

Mr. W. H. Bass, of the Industrial Training School of Indianapolis, Ind., reports as follows to Miss Mary B. Vail (class of ’95), concerning her work:

"Miss Mary B. Vail,

"Department of Cooking:

"It gives me great pleasure to be able to say that you have your work thoroughly organized on a scientific basis; and it is certainly of very great benefit to the pupils who take it. In selecting what to do, you have evidently had in mind what the girls most need to know in order to make them useful members of society after graduation—rather than what may, from a superficial point of view, offer greater present attractions.

"The fact that far more pupils apply than can be accommodated indicates the feeling of the pupils, and parents, too, toward the work, which must certainly be very gratifying to you.

"I have heard no adverse criticisms concerning the work you are doing.

"Very truly yours,

"W. H. Bass."

Of her work in the New York Public Schools Miss Fisher, of ’96, writes:

"The branch I teach is officially termed ‘cooking’, but I consider the term too narrow to express the aim and accomplishment of the work. The pupils are girls in the highest three grades of the Grammar Department. They range from eleven or twelve to seventeen years. There are seven classes at present,—probably ten after February 1; 220 names on the roll. I cannot say how many I shall instruct during a year.

"The work may be said to have been organized when I took it; as it is carried on in the same way in all the schools where it has been introduced.
I am, however, the first to teach cooking in this particular school.

"As I understand it, the primary aim of the instruction given in the school-kitchens is to educate the pupil by bringing her into direct relation with the industries and activities of life; secondly, to impart a knowledge of the principles underlying the processes of cookery; and thirdly, to encourage her to apply these principles in her work at home. It is intended to correlate the work as closely as possible with the work done in the school-room; but as yet a plan for such correlation has not been worked out at No. 10.

"The method employed in all the schools consists chiefly of demonstration. At each lesson, four girls are chosen to cook, and four are housekeepers. The rest of the class observe and take notes. The food prepared is served to all. Recipes and notes on the subject of the lesson are kept in books which I inspect twice a term.

"The instruction at present is temporary and insufficient. A kitchen is now being equipped with soapstone sink, water-heater and filter, two gas ranges, table for four pupils to work at once, a cupboard, and a closet for chemical apparatus. A microscope will be furnished, and I hope to have a book-case and a reading-table.

"The pupils are much interested in the work; most of them enjoy it greatly; I am told that some of the parents have already expressed their satisfaction in having their daughters receive instruction in household matters. A few mothers (I know of but one) object to having their daughters actually cook and wash dishes. Some of the older girls seem indifferent. The younger ones are, I think, without exception, strongly in favor of it.

"During the short period (two months) during which I have taught at No. 10, I have heard no outside comment; nor do I know the public opinion concerning it. Wherever it has been introduced, however, the Principals have expressed their satisfaction with it."

Miss Sheppard, of the class of '96, reports as follows:

"The Domestic Science work in the School of Agriculture of the University of Minnesota, consists of four courses in cookery for girls, a separate abbreviated one for young men, and one course in laundering.

"This work was introduced in the summer of '94; four and a half afternoons a week are now given to it. During the summer there have been about fifty students; and about forty for the entire year. The attitude of both the students and the public is very favorable.

"The instruction is given in demonstration and general lessons, with an abundance of practice-work. In advanced classes preparation of special subjects is required, in addition to practice in teaching and lecturing, where that is possible.

"The class equipment consists of the things needed in any well-appointed kitchen, laundry, and dining-room; these being furnished in sufficient quantity to supply all students. Besides this should be mentioned the boarding-department, of which I have general charge. A part of the work of feeding 250 to 300 boarders, and of feeding occasional delegations of 25 to 70 farmers, can be given to the students—thus supplying some remunerative employment and an opportunity for practice. This will be a very useful adjunct in instructing advanced or Normal students, since here may be gained some experience in handling large cooking-and dining-room operations.

"The school is practically an agricultural high school for boys and girls, the principal aim of which has been to establish a course of study for young men as well as young women to prepare them better for life on the farm. It is also preparatory to the four-years' Agricultural College course in the University, of which the department of Agriculture
is a part. A small number of the young men who graduate from the three-years' course, go forward and take the four-years' college course, and we expect that some of the young women will do likewise in a year or two. This seven years of training includes scientific study, and a theoretical and practical training in domestic science not thought of in most technical schools for women. The Normal features will here find room for full elaboration. The associated chairs of agricultural chemistry, physiology, bacteriology, horticulture, dairying, agriculture, etc., and the presence of specialists and graduate studies in food-stuffs and similar lines of work related to domestic science, will give to our advanced women students an especially good opportunity to prepare themselves for technical teachers, editors, or even experimenters. Sewing, household art, decoration of the home, etiquette, physical culture, and related subjects are taught by special teachers who are developing the pedagogics of these subjects in a most admirable way."

Miss Olga Hilton, of the class of '96, won the enthusiastic praise of her work in the Government School at Sitka, Alaska. The school occupies ten buildings, all of wood, except Dr. Jackson's museum, which is of stone,—the first of the kind in Alaska. The working force consists of a superintendent, a doctor, a nurse, teachers of carpentry, shoemaking, papering, painting, sewing, laundry-work and cookery, two supervisors of the school-room, two matrons, a general overseer of all work, and a cook.

As they have all nationalities to deal with, Miss Hilton finds that a speaking knowledge of French and Russian adds greatly to her helpfulness. She devotes her time to the subject of food, its use and preparation. Each practical lesson is prefaced by a talk upon the materials to be used, and the methods by which they may be made most efficient.

Her work is highly appreciated, and receives much encouragement from the school officers.

Y. W. C. A., Milwaukee, Wis.

Dear Miss Conro,

I have your favor of the 27th inst. and take much pleasure in furnishing the information asked for.

So far, the class in cookery has been the smaller part of my work; and such work as your course in Food Economics prepares for, the larger part. The cafeteria exists in the interests of office- and shop-girls and other women of small means. We are located in the business portion of the city, and furnish lunches—also suppers when shops are open in the evenings.

We endeavor to provide well-cooked, wholesome food attractively served, for the smallest possible price. Three volunteer helpers from women of the leisure class assist every day with the serving and giving checks. No waitresses are employed, therefore the expenses are reduced by so much.

The staff required besides the volunteers and myself are a cashier (for two hours), a cook, assistant cook, two dishwashers, and a dining-room maid.

Our bill of fare to-day was

<table>
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<tr>
<th>Item</th>
<th>Price</th>
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<tbody>
<tr>
<td>Macaroni soup</td>
<td>5 cents</td>
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<tr>
<td>Oyster stew</td>
<td>5 cents</td>
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<tr>
<td>Roast beef</td>
<td>5 cents</td>
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<tr>
<td>Meat pie</td>
<td>5 cents</td>
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<tr>
<td>Buttered beets</td>
<td>4 cents</td>
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<tr>
<td>Mashed potatoes</td>
<td>4 cents</td>
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<tr>
<td>Fig pudding</td>
<td>5 cents</td>
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<tr>
<td>Baked beans</td>
<td>5 cents</td>
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<tr>
<td>Chocolate</td>
<td>3 cents</td>
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<tr>
<td>Coffee with cream</td>
<td>5 cents</td>
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<tr>
<td>Coffee with milk</td>
<td>3 cents</td>
</tr>
<tr>
<td>Milk</td>
<td>3 cents</td>
</tr>
<tr>
<td>Tea (Japan)</td>
<td>3 cents</td>
</tr>
<tr>
<td>Ceylon tea with cream</td>
<td>5 cents</td>
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</tbody>
</table>

On a long counter, where every one can help herself, we have bread, butter, rolls, sandwiches, celery, olives, pickles, oranges, apples, bananas, pie, cake, doughnuts, jelly, pineapple, and cabbage salad.

Statistics for the year cannot be completed for a few days, but approximately for the past four months the figures are as follows:—
Attendance.........................26,059
Number served.......................23,938
Average daily attendance...........250
Average amount of orders...........6 1/2 cents.

These figures show that about 2,000 have availed themselves of the privilege of bringing their lunches to the rooms and using the tables and dishes free of charge.

By careful management it is possible to pay above the cost of supplies and service the cafeteria's share of the rent and almost all the salary of the manager.

So far, the cookery class has numbered twelve, and has met once a week in the evening. It is open to members of the Association only, and the fee has been $2.00 for twelve lessons. Probably two classes will run through the next four months, or until the educational work of the Association closes for the season.

Very truly yours,

Belle C. Crowe.

The National Cash-Register Co.,
Dayton, Ohio.

My dear Miss Conro,

It is a pleasure to comply with the request made by you in regard to reporting the work here. I trust this will reach you in time, and give the desired information.

The work in Domestic Economy was organized here last September. Those establishing such a department did it for the purpose of giving the young women employed in the Factory the opportunity of acquiring a knowledge in matters pertaining to the home. They believe that our national prosperity depends directly upon the intelligent management of our homes, and are endeavoring to give to this work the prominence due to it, to raise the standard of living until every woman shall feel that domestic duties are worthy her highest intelligence and her best efforts.

An education equivalent to that of a high school is necessary to secure a position in this place; but the position once secured, there comes a danger,—that of a woman who works all day upon some delicate part of a machine, losing interest in the home which is her first province. It is true that here a girl is receiving an education which will help to make her the kind of woman she ought to be. Habits of industry, economy, punctuality, neatness, and system in work are formed that will stay with her all her life. With the education already obtained, good mental habits are formed; and now if this training be directed to the home, and she acquires a knowledge of the true art and science of home-making, what class of women will be better fitted to become the future home-makers of America than the girls here in the Factory?

The work has been begun in a very simple way. In a small cottage near by, two rooms have been thrown into one, fitted up with tables, chairs, range, and a few dollars' worth of utensils. Cooking-classes have been organized which are taught according to the group method, as our present equipment does not permit of any other way. The attendance has gradually grown, and at present we have 161 women from the Factory and 60 girls from South Park, making a total of 221. Those who attend have given good reasons for believing that they are interested, both by what they say and the way they enjoy their work. Visitors to the Factory generally seem well pleased, and when taken to the Women's Lunch Room, where every noon a hot, nutritious dish is provided by the company,—or to the Officers' Club,—the N. C. R. House,—or to the Cooking School, the work meets their approval.

Joseph Jefferson, while recently visiting the Factory, highly commended the work, and showed that he was much interested.

The work of Home Sanitation has been taken up in the form of lectures.

It is encouraging to hear President Patterson say that in the spring a larger building will be erected and equipped
according to the most approved methods for carrying on this work.

Remembering those words, "Be true to your work, and your work will be true to you"; which was the motto of one so eminently successful in his life's work, it is the desire of the writer as it is of all Pratt students, to carry that same enthusiasm into this new field of labor that characterizes the work at Pratt Institute.

Yours very truly,
ELEANOR WILKINSON.

DOMESTIC SCIENCE IN CHICAGO SCHOOLS.

Armour and Lewis Institutes have provided excellent and popular secondary instruction in domestic science in Chicago, but the public schools have never had such instruction until the present school year. Mr. Henry S. Tibbits, Principal of Hammond School and 1,200 pupils, persuaded Mrs. Stickney and Mr. Cyrus H. McCormick to bear the expense of its introduction into a public school, hoping for its favorable reception and ultimate adoption by the board of education.

Mr. Tibbits engaged the services of Miss Florence Willard (Pratt, '97) to organize the work, with the most complete equipment on the laboratory plan. The school kitchen in the Hammond School has proved a satisfactory experiment in the eyes of the principal, Superintendents Lane and Sabin, visiting members of the Board of Education, and numerous other visitors.

The kitchen has individual gas stoves and a complete outfit of utensils for the accommodation of eighteen pupils at a time. A steel and a gas range are connected with hot water which is furnished to the three sinks. The location of the sinks with hot and cold water in the centre of each long table is a distinct convenience. An elaborate dining-service has just been added by Mrs. McCormick.

Miss Willard has given instruction to two hundred girls from nine to sixteen years of age in both sewing and cooking. The work is done at the same time that the boys take their manual work in wood. Time is saved by having certain classes begin their work thirty minutes before school hours and others continue thirty minutes after school hours. Miss Willard has a room thirty minutes to an hour between some of the classes for preparation. Sewing-periods are one hour in length, and cooking-periods one hour and thirty minutes. The sewing has advanced rapidly, as the girls seemed well adapted to it, and it tends toward the practical. Wall cases have been arranged to exhibit various sewing-materials in all stages of the process of the manufacture. Individual sewing-books will be prepared by every pupil. Cooking-receipts are all typewritten, and each pupil is to own a complete set.

The installation of the work at the Hammond stimulated the Kitchen-garden Association to place cooking in another public school, the "Kosminski." But sewing has not been taken up by any other school. It is a pleasure to assist the growth of public sentiment toward the wider and more practical education. "Education must be more clearly related to the future needs of the child," is the demand not only of Spencer, but of the anarchists, of the labor union, and of the most profound student of pedagogy. We believe that Domestic Science will readily prove its raison-d'être in Chicago public schools.

DOMESTIC SCIENCE AT LAKE ERIE SEMINARY, PAINESVILLE, OHIO.

Any one who has studied the life of Mary Lyon, the founder of the Mount Holyoke College, and who knows what her ideas and thoughts were regarding affairs domestic, can readily see that, had Domestic Science, sixty years ago, held its present place in our educational thought and work, her girls would have received full instruction in this subject also. She used to talk to her pupils about food, and the kinds they should eat, and the amount, and even went so
far as to have it weighed for them. What is more natural then, that a school established upon the same principles, should recognize the innate fitness and the far-reaching possibilities of a training for its students in the theory, at least, of the womanly duties of homemakers and housekeepers?

Thus it came about that Lake Erie Seminary at Painesville, one of Mount Holyoke’s true daughters, decided to introduce Domestic Science work into its curriculum. It is beginning in a small way, but we trust the element of growth is in it, and our faith has not yet set any limit to the future’s work. We took the first weeks of the year to talk of the subject in a general way, and thus give the students an opportunity to consider the matter thoroughly, for we decided to make the course an elective one, open to all. There proved to be a real interest in the subject, for when the time came to make up the classes for the second term, nine asked to join the class in Domestic Science,—three times more than our small faith had thought probable.

The work for this term is on Household Economics, taking up home sanitation and the care and management of the house. The instruction is given in the form of a lecture twice a week; the students take notes, and use Mrs. Ellen H. Richards’ little book on House Sanitation, and other books for reference.

Next term we hope to do something in cookery, taking up the underlying principles and the chemistry of the subject, as far as practicable. This will be elective, and there will be two classes, one for those who have learned something of chemistry, and the other for those who have not. The course is not fixed, but is worked out as the conditions demand. Working into and with this is a full and comprehensive course in Physiology, which includes lectures on Hygiene and care of the body, and the general health; also lectures on foods, illustrated by charts and blocks and the bottles showing the composition of the principal foods; besides work from the text-book.

All the dining-room work,—setting and clearing of tables, putting food on the tables, care of it after the meals, washing dishes, etc.,—is done by the students, as well as the lighter work in taking care of the halls and public rooms; but the bread-making is the only part of the cooking that remains in their hands. This is considered desirable work; indeed to belong to the “bread circle” is the desire of many a girl in the school to-day. Six girls constitute this “circle”, four of them working directly after breakfast mixing the bread, and the other two, three-quarters of an hour before dinner, working the dough down and shaping it into loaves. One “circle” will work for three months, and then another six girls will have the privilege of making bread. They do all the work themselves, measuring out the different ingredients in an accurate manner, and mixing them more or less skilfully. The teacher in charge of the domestic department supervises the workers, and at the start gives them full directions as to what they are to do. And it must be confessed that once or twice she has been obliged to save the bread from utter fitness by suggesting the use of some yeast! About thirty-two loaves are made each week-day, twenty-four of white, and the rest either Graham or entire wheat.

This work has been modified from year to year to meet the demands of the occasion, but it is tending always to develop a spirit of helpfulness and cooperation as well as of trustworthiness and faithfulness.

Brigham Young Academy,
Department of Domestic Science.
Provo City, Utah, January 3, 1898.
My dear Miss Conro,
Your communication of December 17 is at hand, and I am very happy to reply to the same.

The Brigham Young Academy was founded and endowed by my grand-
father, whose name the school bears, about twenty-two years ago. His purpose was to establish a school where instruction should be given in the trades and duties of life, in addition to the purely intellectual studies. The school to-day is the largest in the State, there being last year an enrollment of nearly one thousand students—young men and young women.

Since the beginning of the school, instruction has been given to young women in Household Art, Sewing, Dress-making, and Art-needlework. This still forms a part of the work done in this school. Last winter my mother, Mrs. Susa Young Gates, organized a class in Domestic Science, and this year the Department of Domestic Science was instituted.

The work for this year consists of the following studies: First semester; Cookery, Household Economics, Emergencies, and Household Art; Second semester; Cookery (continued), Household Economics (continued), Home Nursing, and Laundry-work. Each class is open to any student of the Academy; so far, young women only have been admitted. In all my classes during the year, I shall have had about fifty young women.

The equipment this year is sufficient to carry on the work; we have but one room, a kitchen, with the utensils necessary for twelve workers. Next year we anticipate having two large rooms at our command, with a smaller one fitted up for a dining-room.

In cookery, the students use the individual recipes, and the method employed is very similar to that I learned at Pratt Institute last year. Practice-work is also done in the laundry; some in Emergencies and Home Nursing, as bandaging, bed-making, poultice-making, etc. The other work is given in the form of lectures.

So far the girls have seemed somewhat more interested in cookery than in the lecture courses; that is, more have attended the class in Cookery.

This is to be accounted for, I think, by the fact that the lecture courses are new, and they were not sure as to what would be given. In the future this condition will be almost reversed; or at least the young women and the public generally, will realize that a house-maker means more than a good cook.

My aim this year has been to inspire the girls with a love of home work, and a desire on their part to make household labor intelligent and elevating in its performance; to make them contented that they are women; and to place before their view a life-work so ennobling and beautiful that they will choose to perform a work that is essentially a woman's rather than strive to perform labor that does not elevate womankind, and could best be done by men.

The ultimate aim is to establish a department that shall rank with the collegiate grade, and to formulate a curriculum that shall embrace the studies that enter most nearly into a woman's life. Certificates and diplomas may be issued to those who have received this special womanly education. And instead of making "bachelors" (B. S.) of young women, the aim shall be to give them an education that shall make them efficient, well-educated women with all the preparation and special education they need to make life complete.

The pupils who have pursued the work during the year are enthusiastic concerning it. All the students, and the public in general are favorable, I believe; I have yet to hear an unfavorable remark made concerning our work. Some few think it unnecessary, and hold that girls should learn such things at home. But this will be possible only when the ideal home becomes a reality; too often the mother, through lack of training on her own part, is entirely incapable of giving efficient instruction to her own child, no matter how much she may desire to do so. There is something more than instinct needed to train competent home-makers.
When we have more institutions like Pratt Institute, when mothers in general have had the careful and special training that such an institution gives, then will the Ideal Home become a possibility. To aid in our small way in the accomplishment of this great end is the aim of the Department of Domestic Science of the Brigham Young Academy. Very sincerely yours,

Leah E. Dunford.

The Home of the Irish Princess.

For his chosen bride’s close keeping, Conchobar
Built on a heathery isle, set in a lovely mere
Deep in the woods, a house: a Queen’s fair
Sunny house
Of odorous pine; the walls with osier wattled round.
The roof over them thatched with silvery reeds, the doors
Plated and hinged with bronze, the door-posts
And the beams
Carven, and painted bright with wood and cinnamon.
The rooms were lined within with scales of bronze, low seats
Ran benchwise round the walls. The bed
Shone like a Queen’s;
With brodered coverlets; and silver posts upheld
A silken canopy, over the pillows’ down
Where the small golden head might sink in hollows warm
Of happy sleep. The floors were strown with
Rushes green
From bending river-banks, and skins of mighty beasts
Slain in the dew of the morn in many a noble chase.

A southward-looking porch the house had, for the joy
Of the sweet air, the roof thatched all with
Sea-birds’ wings
Dyed yellow and ruddy brown, and ranged to
Please the eye
In patterns quaint, as fits the dwelling of a Queen.

And when the summer winds played in that
Porch, no wind
But brought upon his wings the smell of summer days,
Smell of sweet clover, thyme, hot furze, or heather-bells.

Before the porch they made a lawn of pleasant grass
On a sunned slope, wherein seven rows
Waved their boughs,
To keep the house from harm; beyond it, by the mere,

Planting an orchard-plot with goodly apple-trees.

East of the house they made within a sheltered nook
A garden of sweet herbs and druid plants:
Thereby
A bee-yard, rich in hives, where many a buzzing swarm,
That made the isle loud all day with summer sound,
Stored the sweet honey; and near, a mead-house with its vats.

West of the house they built a well-thatched byre of cows,
And milking-shed, and set house-look upon the roof,
To bring good luck and fend the sheds from plague and fire,
And all about the walls sovarchy with green leaves
And golden stars, to keep from elfin-blasts the cows.

And tall above the house upon the north-side stood
A noble ash, the tree of queens; and on the north,
A dairty, fresh and cool, with many pans for milk
And white well-scalded churns; and vevain
By the door
They set, lest fairy-spells might fall upon the churns;
For vainly toil the maids when butter is bewitched.

And all about the mere that circled Deirdre’s isle
Wide was the woodland space fenced in on every side,
And there dwelt at their will all innocent wild things;
There roamed the great red-deer; there in close covert played
Blithe hares; there in the stream, its stygic banks the home
Of burrowing water-rats, the sleek shy otter plunged:
There frisked the squirrel, there the blackbird
And the thrush
With music filled the woods. For there might no man come
With noise of baying hound, or wind the blustering horn;
No slings might hurt, no spear thrust, or swift falcon fly.

So, first of Irish Kings, did royal Conchobar
This royal park ordain; and on his chief he laid
A Champion’s Vow: that none, roaming the wood, might come
Within three sling-shots near the fortress of his love.

A CHRISTMAS entertainment was held in the Assembly Hall of the Institute, on Thursday afternoon, December 23. It was a very informal affair, consisting of the singing of carols by the members of the High School and the Department of Kindergartens, of three or four readings appropriate to the Christmas season, and of a number of beautiful lantern-pictures illustrating the Christmas thought. It is hoped that this will be the first of a series of similar Christmas gatherings, which will help to unify the work of the Institute by bringing together the members of the different departments at a season of mutual helpfulness and good- cheer.

MR. WALTER S. PERRY, the Director of the Department of Fine Arts, sailed on Saturday, January 28, by the Fürst Bismarch, for Gibraltar,—beginning a projected art pilgrimage of nine weeks, chiefly in Spain. His itinerary includes Tangier, Seville, Cordova, Granada, Madrid, and Toledo; after which he intends to proceed through Southwestern France to Paris and London, sailing for home by the St. Paul from Southampton on March 19.

MR. ARTHUR W. DOW, instructor in the Department of Fine Arts, Pratt Institute, has been appointed by the trustees of the Boston Museum of Fine Arts to take charge of the Japanese department of that museum. The duties of this position, which are to bring the collection before the public by means of lectures and exhibitions, were assumed by Mr. Dow on November first. They require his presence in Boston on Friday and Saturday twice in each month, thus avoiding any interference with his work at Pratt Institute.

MISS HARRY C. DOZIER, of the Architectural Class of '94, now a student at the Massachusetts Institute of Technology, recently received first mention for a design done in competition with a class of fifty young men.

MR. F. STYMUTZ LAMB, connected with the firm of Messrs. J. & R. Lamb, ecclesiastical decorators, gave an interesting and practically instructive address on the subject of "Glass Mosaic" to the students of the Design Class and others on Monday, December 21, in the Art Gallery of Pratt Institute. The gallery was crowded, and the lecture, illustrated by the ecclesiastical art exhibition of the firm on the surrounding walls, was a forcible setting-forth of the subject. A second lecture, on "Mosaic and its Possible Use in Modern Decoration," was given by Mr. C. R. Lamb, of the same firm, on January 6, in the Assembly Hall of the Institute, and was heard by many outsiders in addition to the students and instructors of the Art Department. Among other subjects illustrated by excellent lantern views, the mosaics now being placed in St. Paul's cathedral in London, and the decorations of the Panthéon in Paris, were especially fine. In connection with the closing of the Messrs. Lamb's exhibition on January 8, it is worthy of note that in all reports of their work this firm has been insistent upon giving full recognition to the individual decorator, in contradiction to any general ascription of work to the firm. This fact must certainly tend to increase the designer's self-respect, and no less to reflect credit on the altruistic spirit of the firm itself.

THE CHRISTMAS Fair and Sociable, under the charge of the Art Students' Fund Association, proved a most enjoyable affair. Sketches, casts, photographs, fancy-work, quaint bric-à-brac, and home-made candy were for sale during the afternoon and evening. In the evening the play, "Henry Morgan," was presented in a mimic theatre with paper-doll characters; the play, actors, and theatre being the invention and work of Miss Pamela Colman Smith,
of Jamaica, West Indies, a criticism of whose work appeared in the last number of the Monthly. Mr. Hugo Froelich read the lines of the play, while Miss Smith arranged the scenes and pulled the strings that moved the small actors. The setting is laid in Jamaica, in the early days of its settlement, and Henry Morgan is a bold and fascinating freebooter whose adventures are the subject of the fifteen scenes and thirteen acts of a most original and charming entertainment. It is difficult to convey an idea of the artistic beauty and effectiveness of the scenes, costuming, and characters presented by this young artist. Whether one sees the interior of the heroine's chamber, or the blue waters and sunny hillsides of the tropical island, each is a delicately-balanced harmony, constructed on the most refreshingly-original lines, yet so simply and unerringly true that one feels a new faculty for seeing life, though it be that of two centuries ago. The remarkable thing about this mimic production is the absolute prodigality of invention. The little people are represented again and again in numberless costumes and attitudes; while one lovely scene is succeeded by another until one is convinced that it is "no trouble at all" for Miss Smith to invent and make her paper folk. Even the cast of characters—where the paper actors are named Sir Henry Irving, Ellen Terry, John Drew, and the like, has a piquantly-characteristic head opposite each name; while the posters are a delight to contemplate. And with the fertility of invention, one feels the "pure fun" of the whole thing, and, for a brief hour, enjoys with the author the pleasure of being simply and delightfully amused.

Dancing in the gymnasium followed the play; and, as a financial result, the Association cleared about $95.

Four of the water-colors by Miss Pamela Colman Smith, recently exhibited at Macbeth's gallery in New York, were sold; going to connoisseurs who have fine private collections. In an article on Miss Smith's work, a New York paper speaks of "some novel and extremely clever work by a young English girl" (though, in fact, Miss Smith is an American), and closes a description of some of the subjects shown by the remark: "There is a good deal of well-expressed satire in the sketch, and the coloring and draughtsmanship are remarkable." The January Studio also speaks of Miss Smith's compositions as "extremely interesting, though it is difficult to classify them."

Concerning another Pratt Institute student, we take the following from a Brooklyn paper: "Anna S. Fisher, a young water-colorist, whose beautiful flower subjects have been exhibited and highly praised in this city, has opened a class in painting this winter. She studied at Pratt under the best teachers, but developed a style of her own,—broad, rich, and impressive. Roses and violets have been extremely well handled subjects of hers, and, in still-life, she has given delightful combinations of color and form."

Mr. Perley C. Pierson, of the Regular Art Class, is with Havelka & Reissman, designers and illustrators, Temple Place, New York.

The "Evening with Short-story Writers" given December 2, by Miss Isabel Hill Farrington, for the benefit of the Art Students' Fund Association, was a most charming and instructive entertainment. It is only to be regretted that an examination next day affecting nearly all the art students, and a lecture by Mr. Crowninshield at the Brooklyn Institute the same night, reduced the size of the audience. Certainly those who were fortunate enough to be there felt themselves more than repaid.

The Department of Domestic Art welcomed back to its classes a large proportion of the students to continue in the courses of work begun in September. In the interchange of greet-
ings and vacation-notes by the groups in the halls were heard: "Did you have a nice time?" "Yes, lovely, but I am glad to get back." "I want to begin on that sewing-machine to-day. Can't afford to lose a lesson." "The pleasant, airy rooms at Pratt have spoiled me for stuffy work-rooms," said one of the dressmaking class. "I may be obliged to go into them some time, but good ventilation makes such a difference! I can work twice as fast here."

"You here again? I thought you were not coming this term." "Well, so I thought, but you see I am here. I changed my plans so as to go on. Now I have begun, I don't want to stop till I get my certificate."

Miss Louise Both-Hendriksen's course of lectures on the Evolution of the House is delivered under the auspices of the Department of Domestic Science, the lectures occurring twice a week, at 9 A. M. on Tuesdays and 10 A. M. on Thursdays. The theme is traced from the prehistoric dwelling to the rented flat of to-day. To the lecturer's efforts is due the nucleus of a loan collection of European domestic pottery, now in the Department of Domestic Science, and soon to be supplemented by purchase. The educative value of these examples of artistic yet inexpensive ware is very great.

The Department is enriched by a most interesting collection of photographs lately brought from Europe by the Director, Miss Conro. Notable educators and their homes are included, as are also many important examples of domestic furniture, architecture, and the like. To this collection the Monthly owes the illustrations of Miss Conro's article in the present number.

The following Mission and other classes are affording the opportunities for practice-teaching required of Senior Normal students in Domestic Science:

Mt. Olivet Presbyterian Church; Miss Adams, instructor.

Asacog Club, Advanced Class; the Misses Stevenson and Adgate, instructors.

The University Settlement, New York; the Misses Baker and Godfrey, instructors.

Girls' Technical School, New York; School Girls' Class, New York; Mothers' Class, Nurses' Settlement, New York; Chafing-dish Course, New York; Bethesda Mission, City; Mrs. Chambers, instructor.

Evening Course, Pratt Institute; Miss Lane (assistant to Mrs. Gillette).

The "Astral" Children's Class; Miss Pierce, instructor.

Asacog Club (beginners' class); the Misses Perkins and Tough, instructors.

Brooklyn Bureau of Charities, E. D. (Children's class); the Misses G. Smith and West, instructors.

Children's Aid Society, New York, Girls' Class, Boys' Class; Miss Zabriskie, instructor.

Miss Edith M. Bridges (Domestic Science Class of '95) expects to sail for Europe in the early part of February. Rome, Paris, Berlin, Edinburgh, and Cambridge are some of the cities she intends visiting. She will spend some time in the study of methods of teaching. Mrs. Bridges accompanies her daughter, and their stay will probably extend over a year and a half.

Miss Glidden has returned from the West, where she has been giving two courses of lectures. One course of ten lectures was delivered in Chicago on "Froebel's Development of Form and his Ideas of Relationships," and one of ten lectures has been given in Galesburg, Ill., on "The Mutter- und Kose-Lieder."

The attention of kindergartners is called to an article by Miss Susan E. Blow, entitled, "The Danger Signal", published in the January number of the Kindergarten Review. This magazine is rapidly growing in interest, each number being more pleasing than the last.

Often to kindergartners and others,
comes the question—"Is there a Santa Claus?" For an answer, we recommend a letter by Mr. Dana, in the New York Sun, which was written in answer to a letter from a little child asking him if there really is a Santa Claus. This letter has also been published in the Child Study Monthly for January, 1898. There was an article in the December number of the Kindergarten Review on the same subject.

"Please bring me some corn to pop", said a kindergartner to one of the children's nurses. Returning from the store with the corn, she was asked, "Have you a popper?" The answer was, "No, my popper's dead."

On January seventh, at the Tompkins Avenue Congregational Church, Brooklyn, a meeting was held in the interest of kindergartens. Dr. Meredith presided and spoke most enthusiastically of the work of the kindergartens. Mrs. Ada M. Locke gave a very interesting talk on "Play as an Educational Factor," dwelling particularly on the Finger-plays, which were afterwards illustrated by kindergartners.

With deep regret the Monthly announces the sudden death, on January 11, of Miss Minna A. Stillman, of Closter, New Jersey, a member of the Library Class of '93.

Mr. Charles E. Wright, of the Class of '97, has made an engagement with the Boston Book Company.

The Library has received from Mr. J. Leonard Corning the gift of more than one hundred volumes pertaining to the fine arts.

The quarterly meeting of the Library staff, usually held in the Library staff-room, took place at Miss Plummer's residence on the evening of January 6. This occasion was made to mark the tenth anniversary of Miss Ramsdell's connection with the Library. After the regular business had been disposed of, the evening was given up to social pleasure. Miss Ramsdell has been connected with the Library longer than any other member of the present staff, having come to the work in January, 1888, before the Library was open for circulation.

The good news of the gift to the Neighborhood Settlement made by the Pratt family is told with fitting comment on the Neighborhood page of this number.

The Monthly has received the following school and college text-books from the publishers.

(These may be examined in the Textbook Collection, shelved at the north end of the General Reference-room of the Pratt Institute Free Library.)

From D. C. Heath & Co., Boston:

Guides for Science-Teaching. (Boston Society of Natural History.)

VI. The Oyster, Clam and other Common Mollusks. By Alpheus Hyatt. 1895. $1.30.

VII. Worms and Crustacea. By Alpheus Hyatt. 1897. $1.30.


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There is a droll sketch by Mr. G. F. Watts, entitled "Experientia Docet; or, The First Oyster." The scene, presented with startling realism, has often occurred to the mind of the imaginative oyster-eater. The primitive man and his spouse are crouching on the shore. The empty oyster-shell in his hand—his introverted look—show that he has just made the venture which only a hero could have first essayed; and while she watches him with eyes of infinite questioning, the apprehension in her face is melting into relief as his expressive gesture shows that all is well.

If the picture is "convincing," the process is no less so. Truly, "experientia docet." It is the good dinner that makes us decline to put up with a bad one. It was the sight of a clean
New York which first thoroughly disgusts its citizens with an unclean one. It is the new Mills Hotel that will undermine the loathsome Bowery lodging-house. It is the quiet, homelike family inn that will free from the tyranny of the big and absurdly-expensive caravansary, those of us who do not actually hug our chains. May the day soon come when some wise capitalist will give us both in city and country that sorely-needed object-lesson!

Foreign travel brings its best returns in the collecting of new ideals. The experience of older communities, adapted to our special needs, and improved upon if possible—this is what we so often lack. Have not we of New York all our lives long as we walked the streets, found ourselves clambering over boxes and slinking between crates and barrels, or awaiting the good pleasure of unloading truckmen, or dodging the awful avalanche of coal as it rattled over the sidewalk fondly supposed to be the province of the foot-passenger? That things could be other than they were, never entered our heads until our first walk in London showed us a city far larger than New York, with an enormous traffic, where the law compels every wagon to be loaded or unloaded in an inner court, which may be shared by all the inhabitants of a block if needful. Never has one seen a truck blocking the street in London, or anything heavier than a shop-parcel or luggage from a cab crossing the sidewalk. And the burdens and dangers of city life are lightened by this relief.

See now what "experientia docet." Those who have seen this have remembered. In certain new commercial buildings in New York (not to speak of hotels), the inner court is an accomplished fact. The object-lesson has found its learners; and we may hope for the day when public spirit shall be educated to the point of demanding protection by a law like that of London.

Slowly does the leaven of experiment work. From the rich to the poor it spreads; from the city to the country; but whenever we have heard and seen and handled and tasted, we are ready to demand. Davies' best. So much the more is the merit of those good works which set before us a realizable ideal; for a benefit once fully enjoyed, we have no mind to relinquish.

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Among the Departments

Fine Arts

The Davies Exhibition of Drawings and Paintings.

The following is from the announcement of this exhibition:

The many admirers of the work of Mr. Arthur B. Davies will be especially interested in the exhibition now open in the Pratt Institute art gallery, because for the first time a phase of his art is shown that has not before been seen by the public. Besides about thirty paintings, nearly three score drawings will give a welcome opportunity for an intelligent study of his methods and ability.

The two collective exhibitions of Mr. Davies' paintings held at the Macbeth gallery during the springs of 1896 and 1897, have given art-lovers opportunity to become acquainted with his work, so that it seems hardly necessary in this introduction to indicate the characteristics of his style; and, indeed, this is difficult to do in plain prose, so akin to music and to the most ideal poetry are his pictures. They touch directly the emotions, as do these sister arts; and, like them, bring to souls wearied by the tedium of every-day existence, refreshment and delight. This land of dreams and fantasies is at first puzzling and unintelligible to those accustomed to ask only from Art a transcript of Nature's obvious facts; yet no more so than are the realms of Spenser or Botticelli, or many others to whom Mr. Davies seems related. A sympathetic observer will feel a strong human note underlying all his compositions—he they ever so idealistic—interpreted as it is, through a sensitively poetic and essentially Celtic temperament.

The following is quoted from the Critic of July 31, 1897, in which appeared an unusually fine analysis of his work, and some facts concerning his life.

"Mr. Arthur B. Davies, whose latest exhibi-
tion of paintings at the Macbeth gallery has vindicated our oft-expressed belief in his exceptional gifts was born in Utica, N. Y., on September 26, 1862, of Welsh parents. At the age of seven, his drawings attracted the attention of Mr. Dwight Williams, who gave him his first lessons in art. In 1878 the Davies family moved to Chicago, and young Davies accepted a position as book-keeper in a commercial house, which he resigned to accept a place as civil engineer on a new railway in Mexico. While in that country, he saw for the first time pictures by the old masters. This changed the whole course of his thoughts and life. He came to New York in 1886, and began to make illustrations for the magazines—chiefly The Century and St. Nicholas. Occasionally he sent pictures to exhibitions, which were usually rejected. But the scraps that sometimes reached the walls always found a few appreciative persons. He was too shy to attempt to push himself, but always felt that in time people would be glad to give him a hearing.

Mr. Davies has twice been abroad, once in the summer of 1895, and again last year. Each trip was but a few weeks' tour of observation in the picture galleries; and aside from that, in his art education he has been mainly what is called "self-taught." To Americans his work should be doubly interesting as it would seem to be a native growth.

Art-lovers are indebted to Mr. William Macbeth's early appreciation of Mr. Davies' work, thereby giving the public an opportunity to see collectively his many pictures.

The pictures and drawings in the Pratt Institute gallery will remain on exhibition from January 12 to January 29.

Of special interest and beauty are Mr. Davies' drawings. They are studies directly from nature, of which he has made almost countless numbers. The marvellous skill of this work, the facility with which every touch tells something of interest and value, their charm and delicate precision, explain how it is that in painting Mr. Davies is free to dispense with models, as is his custom, and to work directly from his own conception; and even occasionally to suppress, exaggerate, or alter facts of drawing in order to express that conception more forcibly. None but such a master of facts as these drawings show him to be, can do this without weakness.

Their framing deserves special mention, being highly original, and showing the artist's enjoyment and sense of color. Few persons would dream of using strongly-colored mats and mouldings on drawings; but so perfectly has the artist studied the relations between sketch and framing that the color outside merely serves its right purpose—to set off the drawing from its surroundings, enabling it to be seen easily and fully by itself.

"A gallery of old masters," is what was said by an art-critic, on entering the exhibition room; while another spoke of the "Amor" and "The Source" as "Giorgionesque".

They suggest, in charm and ideality, the Pre-Raphaelite masters; yet there is undeniably a strong personal element. They belong both to the present age and to Mr. Davies. Of the color it is hardly possible to speak too highly—so full, rich, and satisfying are its unfailing harmonies.

But perhaps the most vital point in these paintings is one the observer who looks at them merely from the outside is sure to miss—their spiritual significance. Their genesis is always subjective—from the inner thought to the expression on canvas. An example in the gallery is the small water-color, "A Pastorale," which was first imagined by Mr. Davies while listening to Handel's "Messiah." The pastoral movement in it suggested a theme, which he immediately noted, and finally expressed in this picture.

D. M. N.

THE ADAMS DOOR.

A most important and interesting work of modern art in bronze is the last of the three great bronze doors for the main entrance to the Congressional Library at Washington, lately cast at the foundry of John Williams, New York. The subjects of the three doors are, respectively, Tradition, Writing, and Printing. The commission for the first and second of these was given to the late Olin L. Warner; but his death, after the completion of the first, necessitated the choice of a sculptor to com-
plete the door "Writing." This work was entrusted to Mr. Herbert Adams, Instructor in Clay-modelling at Pratt Institute; and the door now exhibited is almost wholly his work, Mr. Warner having done but little upon it at the time of his death. We quote the following from Mr. Williams' circular:

In the centre of the Arch or tympanum, is a seated female figure typifying "Writing," flanked by winged genii. Surrounding this central group are figures representing four nations whose writings have had most influence on civilization: the Egyptian and Hebrew on the right, the Greek and the Christian on the left.

The large panel in the right door represents Research; that on the left, Truth. Above and below these large panels are smaller panels, those above, decorated with wings and mountain laurel wreaths, being arranged to admit light, and those below showing figures of children supporting cartouches which bear the symbols of Truth and Research.

The decoration in the rails and stiles is a conventional treatment of orchids, roses, apple-blossoms, orange-blossoms, grape-clusters, etc. Attention is called to the chasing of these parts, an example unusual in modern bronze work.

It is well known to all connoisseurs of fine bronze casts, that continual rubbing with the hands will produce the most beautiful examples of color or patina. It has therefore been the intention to reproduce on the entire door, by means of chemicals, the color which appeared on certain portions of the work by reason of the handling by the artisans in the process of chasing.

The parts that have been most handled have been left without any treatment whatever, and the other parts have been brought to harmonise with them, solely by means of chemicals, no pigment or varnish of any kind having been used.

Mr. Adams personally gave much time to the necessary experiments for obtaining this successful result.

A fuller account of this fine bronze will appear later in the Monthly; but we may remark here that the noble and effective group in the tympanum, the simplicity and dignity of the panel figures, and the just relationship of the various parts of the door, as of a design in which all are subordinated to an harmonious whole, and yet fine and perfect in every detail, make it a most satisfying monument of art. It is not too much to predict that the critical estimate of the future will place it even higher than it ranks to-day. We quote from the circular again:

The beauty of the work of architect and sculptors and the faithful execution in enduring bronze, all tend to make this door, in our opinion, one of the best examples in this country and the main entrance of the library, one of the grandest in the world. * * * * *

The castings from foundry were the results of months of careful moulding. The ornamental parts were chased by skilled workers and chasers of bronze, and all plain parts smooth filed; edges sharp and true. The construction shown particularly in the swinging of the two doors, each weighing 4 of a ton, yet swinging easily and coming together at centre so perfectly that at line of juncture there is hardly room for a sheet of tissue paper.

The visitor to this bronze door finds it in the blacksmith's shop of the foundry, where, clear under the skylight cut for its display, it stands in the huge room, whose remote and cavernous depths are lighted by blazing forges and resonant with the clanging of anvils.

Incidentally, one learns much of the construction of artistic wrought-iron, as he watches a glowing bar beaten by deft blows into a graceful scroll, or thin plates of iron hammered into richly foliated leaves. The wonderful skill and dexterity needed in casting are a revelation to most visitors. Several fine wrought-iron doors, gates, and a bank screen show most artistic workmanship. The invitation of Mr. Williams to visit this great art-working establishment during the exhibition of this door, afforded a most valuable opportunity to students, especially of the class in design.

D. M. N.

Domestic Art
Home Decoration.

The housewife who understands the eternal fitness of things has solved in great measure the problem of house decoration, not only from an artistic, but also from a sanitary point of view. Large rooms may be furnished with
heavy hangings, Oriental in splendor of design and color; but houses such as moderate incomes allow, require much care in their decoration, with special attention to the laws of health. Light, durable drapery, which may be easily cleansed, should therefore be our standard. In these days there is no lack of beautiful materials from which to choose, and a little work from skillful fingers will furnish our rooms with decorations far from commonplace.

And now what may we conscientiously use in fabric and embroidery? Should couches be covered with washable material? If the upholstery be stationary, there is no advantage in using cotton fabric unless to harmonize with curtains or other hangings in the room; for cotton, as well as wool or silk, will collect dust and retain odors, and if used at all should be made removable. Considered from an artistic point of view, cotton is not desirable for upholstery; but pillows for couches are a different affair, and there is no reason why they should not be covered with slips which can be easily removed and cleansed. For these there are beautiful linens and cottons, varied in hue and weave, and these may be easily decorated with embroidery which will not become wearisome, either from bad taste in the selection of design or color, or from overmuch stitchery. In choice of color, we should remember that both strength and beauty consist in harmonious relations. We may use bright colors, but should use them with such skill that we may enjoy them at their true value. Bright colors are always exciting, no matter how unconscious of the effect we may be. Nature gives us bright colors for our enjoyment, but does not flaunt them in our faces. She interposes atmosphere and surroundings which soften the brilliancy. Therefore, bright colors should be used upon furnishings which may be moved at will, to secure a variety of combinations.

Another way to observe "the eternal fitness" is to use upholstery and hangings as we use jewels and laces, simply as finishing touches to complete the beauty of the whole dress; cultivated taste and economy require that they should be few and good. So with our home decorations; for enjoyment and comfort and good health let them be few and well-chosen. A stuffy room is always an abomination.

A dressing- or sleeping-room should have draperies of thin washable material, with the possible exception of thin silk. What can be prettier for a dressing-table than sheer white linen with lace? And this drapery need not suggest a cold, staring room. With the study of color, we have the remedy in our own hands. If the room is sunny and bright, it may be decorated in blues and greens; if the room is gloomy, warm yellows may be used for decoration, with judicious touches of dark red, or light and dark browns, using blues in rugs and carpet and a design in the warm tints upon the linen drapery. A few touches of this sort will convert a dark north room into a cheerful, restful place.

Ways of brightening or subduing colors and doing away with uncomfortable corners in a room, are numerous; but it is not safe to follow a receipt for decoration. Too much or too little of a color will spoil a room, as too much or too little flavoring will spoil a cake. Good judgment, good taste, and the study of color, are all essential to success in decoration of the home. Guided by these, we may with a little trouble avoid ugliness and confusion, and make any room attractive.

M. E. S.

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**Domestic Science**

**Bacteriology in its Relation to Domestic Science.**

Bacteriology in its direct bearing upon life in the home, is called the Science of Cleanliness. This term, though correct, gives rise to the misconception that all the small vegetable organisms,
to which the name bacteria is applied, are man’s foes. As a matter of fact, the greater number are his benefactors. Many not only act as scavengers by removing decomposing organic matter, but also, by converting it into inorganic substances, which furnish nutrition for plants, indirectly prepare food for man.

A student once said, when learning to use the microscope, “If bacteria are so numerous and so hard to avoid, why are they so hard to catch?” Until the invisible organisms have been seen and the conditions necessary for their development and the products of their growth have been studied, it is hard to act upon the statement that it is not sufficient to have chemically pure air, food and water, but that all must be sterile, free from bacterial life. The difficulty of preparing sterile nutrient media upon which to study the life-processes of bacteria, is the most convincing proof of their multiplicity under the existing conditions of life. For growth and development, bacteria need organic matter of neutral or slightly alkaline reaction, in the presence of moisture, with the temperature between 41.9° and 77.4° Fahrenheit; and they are quite as general as the above conditions.

The purity of the air is least under control. The dust of the streets, of public vehicles, and of public buildings, is apt to contain myriad of bacteria. These are not necessarily pathogenic (disease-producing) germs; but since all bacteria live under practically the same conditions, where any kinds exist, all may do so. Every effort made toward securing cleaner streets, gives a marked decrease in ill-health and in the death-rate. London, by sanitary improvements, has reduced its death-rate to 18 in 1000, which is but little above the minimum (14 to 15 in 1000) attainable. An effort is now made in some public buildings to diminish the possible danger from the presence of pathogenic germs, by using a disinfectant to kill them before stirring up the dust.

The state of public hygiene will influence the air-supply of a house; but even were the air sterile when it entered, only constant vigilance in the care of the house, would keep it so. Much dust is carried into a house on clothes, especially on gowns that touch the pavement; and unless when the floors are swept, damp torn papers are used to hold the dust, and the dusting is done with a damp cloth, the air of the room may be germ-laden. The furnishing of a house has much to do with its becoming a lurking-place for bacteria. Smooth surfaces and light and movable coverings and hangings of all kinds are the safest. Sunlight must be allowed to enter, as it is one of the best germicides. Most diseases cannot be contracted by the introduction of the disease-producing germ into the air-passages; but tuberculosis can be, and as one-seventh of the deaths occur from it, the desirability of pure air is evident. But before air free from this germ can be obtained, the sputa of all persons suffering from the disease must be prevented from drying upon the streets and in public buildings, and thus freeing the germs to be disseminated through the air. There is no danger from exhaled air, as it never has been known to contain bacteria.

Another means of pathogenic germs entering the body is the contamination of food. This may occur before it reaches the house, and also may result from its disposition afterwards. It is always well to know personally the conditions of the source of supply. It is of the utmost importance with milk, especially if given to children, to know not only that the animal is not diseased, but that proper care is taken not to contaminate the milk by careless handling. In the case of food, its preparation may be a safeguard. Even when bacteria are present, most species will not develop and many will not live below 41.9° F.; hence the value of the refrigerator for preserving many foods. Yet cold must not be relied upon as a germicide; heat,
both dry and moist, is much more effective. Therefore, avoid raw foods; since well-cooked food quickly served, should be sterile. Some of the most recent authorities on dietetics hold that food must be sterile if health is to be maintained, because many bacteria which do not give rise to specific diseases, produce fermentation which interferes with the normal conditions of the system, thereby weakening its resisting power when invaded by pathogenic germs.

Water is generally conceded to be a source of much anxiety. It may be and often is polluted by sewage, which is capable of carrying some pathogenic germs from diseased patients, and also of furnishing, at least for a time, the necessary conditions for the multiplication of the germ. Typhoid fever is typical of this class of infectious diseases. Filtration by sand on a large scale does much to remove this danger; but since the water may be contaminated from other sources, after such filtration, it should be filtered in the house. All small charcoal filters soon become filled with the rapidly-increasing bacteria. Even the Pasteur and similar filters become a source of danger, by the bacteria growing through the walls of the cylinders, unless they are sterilized by dry heat (at 270° to 310° F.) for at least one hour, once in eight days. Boiling for an hour, and then aerating will, in most cases, make water wholesome.

Ice never should be put into the water, for there are bacteria that can live in ice. Minute as they are, some by the heat in the little cell prevent the water around them from freezing, thus securing a tiny water-filled cavity in which to live. Then when the ice melts and more favorable conditions arise, they again multiply. Water can be cooled most safely by putting it into bottles stoppered with sterilized cotton, through which bacteria cannot enter, and placing these upon the ice.

In case of disease in a house, the physician should be consulted for minute instructions as to the disinfecting of bedding, clothing, and house; but an acquaintance with bacteria makes it possible to follow such directions intelligently.

It is even possible that knowing disease to be caused, not by the simple mechanical presence of the organisms, but by poisonous chemical substances which are the products of their growth, may make one a more intelligent nurse. At least, no food which will favor the growth of the germ, will be given through ignorance. Aside from the increased mental power that should come from the proper study of any science, a knowledge of bacteriology should enable a woman to see that a dry cellar, plenty of sunshine, and absolute cleanliness in the care of house, food, drink, and clothing, by reducing the number of bacteria, are indispensable to good health. Though the best health may not render one immune from all infection, it will better equip one for the contest. Since perfect health is one of the primary aims of Domestic Science, bacteriology, by assisting in its attainment, becomes an essential part of that science. E. G.

THE MICROBE

The Microbe is so very small
You cannot make him out at all,
But many sanguine people hope
To see him thro' a microscope.
His pointed tongue that lies beneath
A hundred curious rows of teeth,
His seven tufted tails with lots
Of lovely pink and purple spots
On each of which a pattern stands,
Composed of forty separate bands;
His eyebrows of a tender green;
All these have never yet been seen.

But scientists who ought to know
Assure us that they must be so.
Oh! let us never, never doubt
What nobody is sure about!

From "More Beasts for Worse Children."

Science and Technology

HOW THE GERMAN STUDENT HONORS THE KAISER.

BISMARCK once said, "One-third of the University students drown themselves in beer and dissipation, and go to
the dogs; one-third wear themselves out by overwork, and go to the grave; and the rest govern Europe. That there is truth in the statement concerning the first of the classes enumerated, any one spending a winter in a German University town has abundant opportunity to observe. "There is no doubt that the students drink altogether too much beer," said a German professor to me. The same professor I had seen at the students' annual "Kaiser Kommers," analyzing glass after glass of this beverage with apparent satisfaction. I consequently judge him a competent witness, and set his statement down as correct.

The "Kaiser Kommers" is given in honor of the Kaiser's birthday on January 7. The students, each wearing the blue, green, white, or red cap of his special corps, seat themselves at long tables. At the head of each table stands the Commandant of each corps, a resplendent young fellow with very snug white breeches tucked into gorgeous top-boots, with short, tight coat loaded with gold lace and plastered with a score of medals, with a bright sword, and with the queerest little pancake of a hat suspended by some secret method over the right side of the forehead.

At this Kommers there were perhaps five hundred students, representing a half-a-dozen different corps, each presided over by one of the officials described. The proud mothers and sisters and brides (she is a bride from the time he asks her to become some day his Frau) sitting in the galleries, beam down upon the brave fellows below. Across the head of the beautifully-decorated hall stretches the professors' table, at which are seated twenty or thirty stout, gray-headed, spectacled men whose equals in intellectual life and scientific attainments could scarcely be found. Two or three of these have before them wine-glasses instead of beer-mugs. As the clock strikes nine, the young brigadiers in regalia stand, and in concert bang on the tables with the flat of their swords. The students and professors spring to their feet, cheer, and drink to the health of the Emperor. This is repeated three times and they reset themselves, while scores of waiters fly about with fresh beer. One of the shining ones then pronounces a short oration in fulsome praise of the consecrated person of Unser Kaiser. The speech is not fluent, nor do any of the students who follow seem to be easy speakers. Then they sing; and the richness and swelling volume of the five hundred German voices, singing true and strong, makes up for the poverty of the speeches. The old Latin songs "Lauriger Horatius" and "Gaudamus Igitur" are the favorites; and with these old songs, familiar to students everywhere, the air pulsates. The effect is grand; such singing could not be found at any American college.

All their exercises were washed down with beer; but not till eleven o'clock, when the ladies retired and the formal speeches and songs were over, did the real, business-like drinking begin. This continued, interspersed with songs and conversation, till three o'clock in the morning. The German drinks his beer in his own peculiar way. When the foaming glass is set before him, he sips it to determine if the quality is right; then he toys with it for a time which depends on the condition of his pocket; then suddenly, and with ease born of experience, he pours it down his throat in two or three mighty swallows.

The next day I asked a young student working by my side in the laboratory, who, I should judge, weighed one hundred and twenty pounds, how many glasses he had drunk. He did not know, but I was quite curious; so after consulting his cash account and cash in pocket, he figured out twenty-three glasses. These glasses hold four-tenths of a litre, or nearly one pint,—a total of nearly three gallons. Verily, the professor was right, and the German student occasionally drinks too much.

C. M. ALLEN.
Kindergarten

WASHINGTON'S BIRTHDAY.

"The deeds attained by great Souls
become the ideals toward which lesser
Souls strive."

To influence the choice of a child by
presenting ideals in such a manner that
he may will himself to follow them, be-
comes a most potent means of educa-
tion in the hands of parents and teach-
ers.

The Knights are used by Froebel to
show the good embodied in attractive
form. Washington's Birthday is util-
ized by the American kindergartner to
fix the ideal of the heroic and soldierly
character and arouse a feeling of na-
tional patriotism. On this day there is
a suggestion of something unusual in
the air. Outside, flags are flying; drums
are beating, and gaily-dressed soldiers
walk to and fro. Inside the kinderge-
tarten, the children are seated in a circle,
in the centre of which are miniature
soldier-suits, epaulets, caps, guns,
swords, and drums. On the wall are
the various pictures of Washington,
illustrating the chief events of his life.
A quiet air of expectancy pervades the
room, and in place of the Morning
Hymn is sung the National Air, "My
Country, 'tis of Thee," which the chil-
dren have been learning for several
days. A sequence of stories has been
told, reviewing the boyhood and man-
hood of Washington, the truthfulness
of his childhood, his accuracy in expe-
rience as a surveyor, his obedience in
giving up his wishes for his mother's,
his bravery while with the army, his be-
ing chosen by the people for the first
President, and the final honor bestowed
upon him by the whole world in the
cooperative building of the Washington
Monument. Now is unfurled the flag
of our country, which was also chosen
and designed by this same Washington.
Eagerly the children sing:

"There are many flags in many lands,
There are flags of every hue,
But there is no flag, however grand,
Like our own red, white, and blue.

Then hurrah for the flag.—
Our country's flag,—
Its stripes and white stars too;
There is no flag in any land,
Like our own red, white, and blue!"

Later comes the time of all the day
when we most truly celebrate. Every
child is called by the piano to his feet;
chairs are put aside, and the room
cleared for marching. Soldier-suits are
donned, epaulets, knapsacks, and sol-
dier-hats are all adjusted. The drum-
mer-boy is in his place, and the momen-
tous question arises,—who is worthy to
lead this eager host? Only he who has
conquered himself can lead others to
battle, and hence the children choose
the one who has proved his right to
leadership by kindly deeds. Left, right,
in and out by ones, twos, and fours go
the tiny soldiers, while the admiring
ones sing, "See my Soldiers all so fine,"
and the children answer, "Hurrah,
hurrah, we march along," etc. Fathers
and mothers join the march, and all
unite in the joyous celebration.

At the tables, sticks or blocks play
the parts of soldiers, tents, flags or any-
thing which the child may choose to
make. Red, white, and blue papers are
converted into chains, badges, and flags,
and the room gradually assumes a na-
tional aspect.

In games, the various phases of the
Washington stories are dramatized.
One child chooses "Soldier Boy," and
proudly bears the flag, while the others
sing:

"Soldier boy, Soldier boy,
Where are you going.
Bearing so proudly the red, white, and blue?"

Pausing, he answers:

"I go where my country,
My duty is calling,
If you'd be a soldier boy,
You may go too."

He presents his flag to a new soldier,
and the same song is repeated, until
finally the children all join in the game.
Again comes a question: "What is
your country?" They answer:

"Our country is America,
Our flag red, white, and blue,
And to the home of Washington
We ever will be true.
Then wave the flag,
And wave the flag,
And give three loud hurrahs
For our beloved America,
And for the stripes and stars."

Then we sing, "Hurrah for the Red,
White and Blue."

Through picture, story, song, and play,
is gained the ideal of real heroism,
being a conquering of self that one may
be worthy to be chosen for service.

Let us trust that through the later
acts of real life the child may become
the ideal citizen.

M. B. B. L.

Dr. Edouard Reyer is the son of one
of the German exiles of 1848, and spent
the first ten years of his life with his
family in exile in Cairo, where his father
was Director of Hospitals and physician
to the Viceroy. The amnesty of 1859
permitted a return to Germany. Here
he studied law, obtaining his doctorate
in 1871. During his law-course he also
pursued with interest studies in physics,
chemistry, and geology, finally turning
definitely to scientific research as his
field. In 1876-77 he published a mono-
graph on the extinct volcano of Padua,
and on the physics of volcanic eruptions.
At that time he settled in Vienna as
docent in Geology. Here he published
a number of articles on mountains and
volcanoes. At the same time, to use
his own words, "Impressed with the
conviction that a whole man must prac-
tice not only a one-sided calling but
must cooperate in the culture develop-
ment of mankind, I studied during my
law-course, the social and especially the
educational strivings at home and
abroad. My numerous travels were in
pursuit not only of my geological re-

* It is much to be regretted that the portrait and data
for the sketch of Dr. Reyer did not arrive in time for
insertion in the article, "Some Eminent Librarians," in
the Library number of the MONTHLY. Owing to
the pressure of library affairs he was not able sooner
to supply the necessary data.

searches, but also of my humanitarian
object. Since 1870, I have followed the
progress of library-science in America
and England, and have imparted the
knowledge gained to the German peo-
ple in numerous published articles."

A year spent in America, six months
of it in the East and the remaining six
months in the West, as far as California,
made Dr. Reyer ambitious to put into
practice in his own country some of the
innovations observed in American li-
braries. There being opposition to
these in Vienna, he founded a library
in Graz, a city of 100,000 inhabitants,
where in two years the circulation has
reached nearly 200,000. He introduced
the book-card system, and the deliv-
ery-system between various libraries,
drawing the Landesbibliothek into co-
operation to furnish the standard works
needed to supply the demand, while the
folk-library supplied belles-lettres.
Reading-rooms were opened; friends
were found who gave money and be-
queathed their private libraries to the work. A library association has been founded in Vienna, which is to establish a central library with branches in all the suburbs of the city. This year will see the opening of probably six branches, the establishment of the literary and scientific sections of the central library, and the organization of the delivery-system between the libraries.

Hitherto the folk-libraries in Vienna have been open only for three hours in the evening, and waited on by teachers; now women have been drafted into the work, and the hours are extended to nine per day. The employment of women as librarians and assistants has proved a success; their accuracy, dispatch, and sympathetic treatment of the public being especially approved. The work has great attractions for educated women, to whom few careers are as yet open in German-speaking countries.

For the present, owing to the slight interest shown by the municipality, dependence for means of support must be placed on a small tax collected from the users of the library. Besides a fixed tax of 15-20 kreuzers per month from all readers, there is a charge of one kreuzer (one half-cent) for each volume of belles-lettres taken out, standard works being circulated free. With the help of this tax, thirty to forty small libraries have already been established in Vienna, with about two million circulation yearly; and the institution has already made itself so necessary that the municipality will soon be compelled to recognize and assist its work.

"With a system thus corresponding to our circumstances, we are laying a basis on which the coming generation, under the impulse of a strong and steady social and humanitarian programme, will establish good free public libraries. This is my programme."

Such results as these from the earnest enthusiasm of one man seeing and meeting the needs of a whole community, must arouse our admiration, and make the whole library profession in America his well-wishers.

M. W. P.

Neighborhood

A settlement friendship.

Little instances show the widespread influence of Settlement work. One of the residents in the Greenpoint Settlement had occasion to walk through Grand Street, on the East Side, the other day. Crossing Allen Street she saw some little girls dancing to the gay tune of a hand-organ. They smiled merrily at her, and she sympathizingly at them,—perhaps she was even regretting as she looked that the conventionalities of life debarred her from joining the dancers. Passing on, she became conscious of a very near presence, and, looking around, saw a little dark-eyed girl smiling up at her in the sweetest and most confiding manner, through a mass of straight black hair. Judging the child by herself, she asked: "Are you going shopping?" "What is that?" said the now close companion of her walk. "I thought perhaps you were going to the shops to buy something,—that is what I am going to do," was the explanation. "Oh, no," said the little girl, "I'm just walking with you"; and, embracing the young woman's arm tightly and looking up at her with a most appealing smile, she added, "Are you a teacher?" "Well, not exactly," was the answer, "what made you think that?" "One of the girls down the street said you were a teacher,—and, oh! won't I see you again?" "I'm sure I hope so, if you would like to," was the response. "Where do you live?" "On Allen Street, and my name is Rachel Cohen,—I go to Rivington Street on Sunday afternoons to sing. They like me there, and sometimes I sing alone for them,"—and again she asked in a wistful tone, "Won't I see you again?" By this time they had
reached the Bowery, and Rachel said she must go back. Her desire to be kissed was evident, so a kiss was given; and, in parting, Rachel said in a most motherly way to her new friend, "Now be very good and dear,—will you?" "I will try," was the humble answer.

THE PRATT NEIGHBORSHIP ENDOWMENT.

Just as The Monthly goes to press comes news that should make all its readers grateful and glad. The Pratt Institute Neighborhood Association, which for over two years has struggled to support a Social Settlement at Greenpoint, has received a promise of $1,500 a year from the family of the late Mr. Charles Pratt. This should assure its stability, and will relieve the Institute workers and other friends of the Settlement from the continued pressure for money that has so overtaxed their resources. Now they can feel that as long as they desire to give of their service, so long will the Settlement continue,—a happy meeting-place for "all sorts and conditions of men."

That this should be made possible by the family that has made the Institute possible, must be matter of special rejoicing. It is of significance because the support of our work by those who have long supported an institution of such world-wide fame as Pratt Institute gives dignity and power to the Neighborhood Settlement. And it should make every one of us who shares in the Greenpoint work strive with new vigor to make it constantly better and more helpful, and thus to justify the generosity that has done so much.

M. W. O.

UPON CANDLEMAS DAY (FEM. 2).

End now the white loaf and the pye,
And let all sports with Christmas dye.

Herrick.

Athletics
(INDOOR.)

The preliminary series of events, the last of which was held December 17, 1897, proved very satisfactory. The interest and enthusiasm aroused is evidenced by the fact that each class of the High School has arranged to pay a fee of $5.00 and enter a picked team to compete for a class banner which Mr. F. B. Pratt has been pleased to furnish, and it has also been arranged to give medals to the five men making the highest number of points during the final series. The first series will be held Friday, January 7, at 4 P. M., and there will be four events a week until March 19.

Beiser and Wickham, of the High School, and Pease and Tebyrica, of the Art Department, will constitute a relay team to represent Pratt A. A. at the 9th Regiment A. A. games on January 17. Wickham will also enter the 60-yard dash.

The following men have earned a place on the basket-ball team, which is to represent the Institute in the Inter-scholastic games, this year:

<table>
<thead>
<tr>
<th>Position</th>
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<tr>
<td>Centre</td>
<td>Chapman</td>
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<td>Guards</td>
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<td>Nutting</td>
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<td>Magalhaes</td>
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We do not claim a winning team, but we have an idea that they will do credit to the school.

Of the girls' basket-ball team we can say that they are practising every Wednesday and are doing very promising work; and we hope before the season ends to give the students and friends of the school a treat by arranging a match game with some one of the neighboring schools.

Of the last year's team, Miss Giles is doing exceptionally good work at right guard, and with the dash and enthusiasm of her play and regular attendance, sets a good example for the team of which
she was elected captain by a unanimous vote. She is a great favorite among the girls, and handles her team well on the floor. She has a worthy rival in the person of Miss Craft at left guard, also of last year's team.

Miss Cloyd at right forward is doing her usual good work, and is sustaining her enviable record of last year; with Miss Rappold at left forward to assist her, we expect a goodly number of goals in each contest. Last, but by no means least, I would mention Miss Maplesden, who fills the most tiring and trying position,—that of centre,—and is eminently fitted for it by height, endurance, and the rapidity and energy of her play. There are also a goodly number of substitutes who keep the regulars on their mettle to hold their positions. Among them are the Misses Earl, Finch, Wengroth, Beach, Conover, and Perry.

The hand-ball team, composed of the following players; Beiser (captain), Kirkland, Vaughn, and Breden, and Nutting and Kitchell (substitutes), are to represent the school in the Interscholastic Hand-ball League this year. They are all good players, and we have reason to believe that they will bring honors to the school in this event.

J. M. Voorhees, M. D.

---

Chicago, January 4.—Several important announcements were made by President Harper at the convocation of the University of Chicago at the Auditorium last evening.

President Harper said that of the five deaths which have taken place in five years at the university, three were traceable to insufficient nutrition, which in turn was the result of the poor food supplied in the district surrounding the university. He argued for the addition to the university of a building to be used for a students' boarding-place under university supervision.

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The leaf is turned o'er at the first of each year, But leaves don't amount to much, we will make clear; For they're empty of fruitfulness, and naught will avail, Unless carefully kept by the male or female. A leaf which will tell you, in weal or in woe, The days of the month, as they rapidly go, Is a good one to have always hanging in sight; That is, if it makes you feel happy and bright. These Calendars, hand painted, colored and gay, We will send your address, if you give us the pay. There are all sorts and kinds, for the office and house, And will suit any one from a man to a mouse. Now there're leaves of the Diary and leaves of the book Which would surely be useful to Artist or Cook; But we're not here permitted to have all our say, So we'll reserve many others for some other day.

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Calendar

March 1—April 1

March 1. In the Assembly Hall, at 4 P.M., a lecture on the History of Costume, by Miss Botl-Hendricksen, the seventh in the course of free lectures under the auspices of the Department of Domestic Art. Subject, "The Empire and Louis XVI., 1715-1774; confusion of types; style of Watteau; change in colors; the Rococo style."

March 8. In the Assembly Hall, at 4 p.m., a lecture on the History of Costume, by Miss Botl-Hendricksen, the eighth in the course of free lectures under the auspices of the Department of Domestic Art. Subject, "Louis XVI., 1774 to Napoleon the Great, 1804; return to simplicity; classical styles; the Directory."

March 9. In the Assembly Hall, at 4 p.m., a lecture by Mrs. Louise Hoggan of Philadelphia, under the auspices of the Department of Domestic Art. Subject, "Diet for Children."

March 11. In the Exhibition Room of the Library Building, at 3 p.m., before the students of the Library School, a lecture by Mr. W. R. Eastman of the University of the State of New York. Subject, "New York State Organization of Library Work."

March 15. In the Assembly Hall, at 4 p.m., a lecture on the History of Costume by Miss Botl-Hendricksen, the ninth in the course of free lectures under the auspices of the Department of Domestic Art. Subject, "The First Empire, 1804-1814; mistaken ideals of simplicity lead to the opposite, costly magnificence; return of the Bourbons; mixed styles."

March 22. In the Assembly Hall, at 4 p.m., a lecture on the History of Costume by Miss Botl-Hendricksen, the last in the course of free lectures under the auspices of the Department of Domestic Art. Subject, "The Second Empire, 1852-1870; Victorian Era, 1870-1894; the whirligig of fashion from 1892 to the present day; revivals of former styles."

A conference at the Brooklyn Institute on "Hygienic Conditions for Children."

In the Exhibition Room of the Library Building, at 3 p.m., a lecture by Mr. Wilburforce Vanuxem, Lenox Librarian, New York. Subject, "Treatment and Care of Special Collections in Libraries."

In the Assembly Hall, at 4 p.m., the first illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Walter S. Perry, Director of the Department of Fine Arts. Subject, "Italian Painting: Greco-Roman Painting; Early Christian and Medieval Painting; The Transitional Period; Influence of Christian Religion upon Art; Decoration of Churches and Public Buildings; Influence of the Renaissance; Painting in Italy during the Thirteenth, Fourteenth, and Fifteenth Centuries."

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HIGH SCHOOL NUMBER

MARCH,
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HERMES (DETAIL)

PRAXITELES

(About 390 B.C.)

PAUSANIAS describes, among the statues in the temple of Héra at Olympia, a Hermes carrying the infant Dionysos, the work of Praxiteles. This statue, exactly answering to his description, was found by German excavators in 1877, and is the only example we possess of an undisputed original marble direct from the hand of one of the greatest of Greek masters.

The character of the head harmonizes perfectly with the body, and the whole figure suggests a nature of perfect physical and intellectual development. It is a wonderfully beautiful combination of strength of type with delicacy of workmanship, and we feel that in it Praxiteles has embodied his ideal of Greek youth. The surface of the marble has been admirably preserved, and the modelling of the flesh is full of the delicate play of light and shade; but it is especially in the head that the work of Praxiteles shows the greatest difference from copies of his works. The short hair stands out in small, roughly-chiselled blocks, and this treatment, contrasted with the subtle modelling of the skin, gives great beauty of texture, which is also felt in the leather sandal and in the tree-trunk at his side.

Zeus made his son Hermes herald to the gods; and Hermes was guide of the living, as he was also conductor of the souls of the dead in the nether-world. As he was the god of highways, there were raised in his honor at cross-roads the Hermae which, at first simple quadrangular pillars, were in later times surmounted by a head of the god. These were also erected in the streets and squares of towns, and, in Attica, along the country roads to serve as milestones.

Hermes invented the shepherd's pipe, and made the first lyre from a tortoise-shell lying in the sands of the seashore. Strength of voice and excellence of memory were believed to be derived from Hermes in his office of herald; and, owing to his vigor, dexterity, and personal charm, he was deemed the god of gymnastic skill, and the patron of boxing, running, and throwing the discus. In this capacity the palæstra and gymnasia were sacred to him; and feasts called Hermia were held in his honor.

DEPARTMENT OF FINE ARTS, PRATT INSTITUTE
MARCH 1896
ing the old Olympic Games. The plan was to have a great International athletic meeting held every four years by the leading cities of the civilized world in turn, thus furnishing a means for amateur athletes of all nations to meet upon an equal footing. Naturally enough, it was decided to hold the first of these meetings at Athens.

After much debate, the Boston Athletic Association decided to send to the Games a team of five men, under the care of John Graham, the athletic instructor of the club. The team was made up of T. E. Burke for the 100- and 400-metre runs; A. Blake for the mile run and the twenty-five-mile race from Marathon to Athens; W. W. Hoyt for the pole-vault; T. P. Curtis for the 100-metre run and the hurdle-race; and the writer for the high and broad-jumps. J. B. Connolly, representing the Suffolk Athletic Club, undertook the trip on his own account, and accompanied the Boston team to compete in his specialty, the hop, step, and jump. Meanwhile, Princeton University had decided to send four men to the Games: Garrett, the captain of the track team, for the shot and discus events; Jamison for the 400-metre race; Lane for the 100-metre run, and Tyler for the pole-vault.

On March 21, the two teams left New York on the North German Lloyd steamship *Fulda*.

Our first important duty was to find a place to exercise, in order to keep in good condition during the voyage. Spiked shoes, such as are ordinarily worn by athletes, were forbidden by the captain as detrimental to the decks; but rubber-soled gymnasium shoes did nearly as well, and every afternoon we put on our athletic clothes and practised sprinting, hurdling, and jumping on the lower deck. The pitching and rolling of the vessel made high jumping particularly interesting. If you were fortunate enough to spring from the deck as the vessel plunged downward, you were shot into the air as if from a catapult, and felt grave doubts as to ever landing again. If, on the contrary, the vessel was rising on a wave, a perfectly dead jump was the result, the sensation much resembling that of jumping against a brick wall.

Calm weather favored us, and the days did not drag, but we were all glad when we reached Gibraltar and could feel firm ground again beneath our feet. Before seeing anything of the town, we went to a race-track where the English officers are in the habit of exercising their horses, and there did our first real practice since leaving home. As usual, the hardest work fell upon Blake, who had to look forward to the Marathon race. After the rest of us had finished our work and started in carriages to see the town, Blake was forced to run behind. I regret to say that we imposed upon the small boys of the place by pretending to throw coppers to Blake, who in turn pretended to pick them up, so
that at one time we had a train of ragged, barefooted urchins in full pursuit.

From Gibraltar we proceeded to Naples, and there the tiresome part of our journey began. Across Italy to Brindisi, thence by boat to Patras, then by rail again a long day's journey across Greece. Finally, on the evening of Sunday, April 5, we caught our first glimpse of the Acropolis, and realized that the preparatory part of our trip was at an end. The Games were to begin on the following day, and as we were all pretty well tired out, we hoped to get quietly to our hotel and have some opportunity to rest. No such good fortune, however, awaited us. Crowds met us at the station; flags—the blue-and-gold of Boston and the orange-and-black of Princeton—were handed us; and, preceded by two brass bands, we were escorted to the Government Buildings.

Here we were introduced to the gentlemen who had charge of the Games, and many lengthy speeches of welcome were made in many different tongues.

Finally, we were allowed to depart, and gladly made our way to our hotel, wishing that a week, instead of a single night, intervened before the opening of the Games.

April 6, the first day of the Games, dawned clear and bright. We spent the morning quietly at the hotel, and shortly before noon started for the Stadium where the contests were to be held. Up to this time we had absolutely no idea whether the Games would be well attended or not; but as we drove through the city, our doubts on that score were set at rest. A stream of people was pouring steadily towards the Stadium and when we reached the entrance, it was to find every one of the sixty thousand seats in the vast inclosure occupied, and people standing in crowds on the surrounding hills. In the space inside the running-track, Spiro Samara, the great Greek composer, led his musicians in his "Overture to the Olympic Games." Shortly before two o'clock, to the strains of the beautiful Greek national hymn, the King, accompanied by the Royal family, entered the Stadium, and in a brief speech formally opened the Olympic Games of 1896.

A moment later the blast of a trumpet announced the first event,—the trial heats in the 100-metre run; and in response some fifteen or twenty competitors stepped out upon the track. Those of our team whose events did not fall upon the first day were seated in the Stadium with the other spectators, looking with anxious eyes for the three Americans, Curtis, Burke, and Lane. As the runners lined up for the first heat we saw the blue-and-gold unicorn of the Boston Club in the middle of the line. Then the pistol cracked, and like a flash Curtis shot to the front, and keeping his lead with apparent ease, won by a good margin. At the entrance of the Stadium rose a tall flag-

Prince George of Greece.
staff on which the flag of the nation
winning each event was to be hoisted;
and a moment later the Stars and Stripes
fluttered out in the breeze. Forgetting
that we were in a country where college
and club cheers are unknown, we rose
and gave the Boston cheer—" B. A. A.,
'rah, 'rah, 'rah!"—B. A. A., 'rah, 'rah,
'rah!"—B. A. A., 'rah, 'rah, 'rah!—
Curtis!" For a moment people stared
at us with a certain dazed surprise, and
then they seemed to grasp the meaning
of our effort. The cheer apparently
pleased the popular taste, and from
that moment until we left Athens, was
demanded on all occasions. All that
afternoon we heard from every direc-
tion, " B—ah—ah:" and the attempts
to join us which the spectators made
produced a composite cheer the like of
which I had never heard before, and
certainly never expect to hear again.

In the mean time, Lane, of Prin-
ceton, and Burke, of Boston, had won the
remaining heats, and the next event—
the hop, step, and jump—was an-
nounced. After a dozen athletes, some
good, some bad and some indifferent,
had taken their trials, the name of Con-
nolly, the American, was called.

Connolly is a jumper of long experi-
ence, and holds the American record
for the running two hops and a jump.
Naturally we felt that his chances of
winning were good, and so were more
pleased than surprised when at his first
jump he landed almost six feet ahead
of the best previous attempt. The
Greeks, however, were astounded, and
after that jump Connolly's popularity
in Athens was assured. As he walked
back to the dressing-rooms, winner of
the first Olympic championship, the
crowd surged around him, shouting his
name, coupled with the cry of " Niké,
Niké!" one of the few words of modern
Greek which we understood. We
learned later that the Greek word for
"rabbit" is pronounced almost exactly
like Connolly's name, and the fact that
a man with the name of a rab-
bit should also be able to jump
like one seemed to please the
Greeks immensely. Taken al-
together, the hop, step, and
jump excited more interest
than any other event on the
day's programme.

Next came the trial heats in
the 400-metre run and the 800-
metres. In the former, Jami-
son and Burke, the Americans,
were successful; and in the lat-
ter, Plack, an Englishman,
and Lermusiaux, a French-
man, won their respective
heats.

Last of all came the discus-
throwing. Here the Greeks
were confident of success; but
Garrett, of Princeton, who had
hardly seen a discus until the
day before, managed on his last
throw to win from the Greek
champion by a few inches.

Disappointed as the Greeks
must have been at this conclu-
sion to the day's sport, they nevertheless showed a spirit which seemed to me very fine indeed, for they cheered Garrett again and again with almost as much enthusiasm as if a Greek had proved the winner.

April 7, the second day of the Games, was much like the first. Burke won the final heat of the 400-metre run, with Jamison, of Princeton, a good second. Garrett captured the shot-put, while Curtis and Golding, an Englishman, won the trial heats in the 110-metre hurdle-race. I won the broad-jump, and Flack, the Englishman, won the mile-run by a narrow margin over Blake, the American entry.

On the 8th and 9th, gymnastic contests were held; and in these the Germans and the Greeks showed to the best advantage. The only athletic event was on the 9th, when the final in the 800-metre race was run, Flack winning easily.

Friday, April 10, was the last day of the Games, and the day beside which the others sank into insignificance. The programme included the final heat of the 100-metre run, the hurdle-race, the pole-vault, the high jump, and—by far the most important to the public—the Marathon race. The Greeks seemed to feel that the national honor was at stake, and that the world-wide glory of Pheidippides must be worthily upheld by some one of his descendants. The excitement was so great as to be almost painful, and on all sides we heard the cry, "The other events to the Americans, the Marathon race to a Greek."

The sight in the Stadium was a most remarkable one. Hours before the games began, every seat was taken; the aisles and the space between the lowest tier of seats and the running-track were filled with people; the surrounding hills, as on former days, were black with a dense throng; and, in addition, as far as the eye could reach from the entrance of the Stadium, people stood three and four deep on both sides of the road, eagerly awaiting the first glimpse or the first news of the Marathon runners, who were to start on their long journey at noon. The lowest estimate made of the number of spectators present was 90,000, and some were as high as 150,000. I think it is fair to say that at least 100,000 people witnessed the Games,—four or five times the number in attendance at an important foot-ball or base-ball game in this country.

The events in the Stadium were quickly decided, and once more it proved a lucky day for the Boston athletes. Hoyt won the pole-vault, Burke the 100-metre run, I won the high jump, and Curtis defeated Golding in the hurdle-race by a matter of inches only in the most exciting finish of the day. After the winner in the last event had been announced, a complete hush fell upon the spectators, and the same
thought rose in every mind, "Who wins the Marathon race?" The moments dragged slowly by. Suddenly a murmur arose in the long line of watchers outside the entrance—a murmur which grew to a shout, and then swelled to a vast roar—"A Greek! A Greek wins!" and a moment later, panting, dusty, travel-stained, but still running true and strong, Spiridon Lones, a young Greek peasant, entered the Stadium, the winner of the great race, the hero of the day, and the idol of the Greek people. For a few moments confusion reigned—snow-white doves bearing the blue-and-white of Greece, were let loose; flowers, ribbons, money, and jewelry were showered upon the victor; and after making the circuit of the track with the Crown Prince and Prince George on either side, Lones was carried away to the dressing-rooms by a hundred willing hands. The second and third places were also won by Greeks, and the fourth by a Hungarian.

The after history of the race was most interesting. Lermusiaux, the Frenchman, started out at a terrific pace and at ten miles was far in the lead, Flack second, and Blake third. Then Lermusiaux's strength failed, and he had to drop out. Blake, who was running strongly up to fifteen miles, at that point had the same experience, and stopped, exhausted; and a few miles further on Flack followed suit. Then the Greeks, who had showed excellent judgment in setting a slow pace at first, came to the front and fought for the first three places among themselves.

Probably no athlete in modern times has gained such a reputation among his compatriots as did Lones by his victory. Gifts of all sorts were showered upon him, and promises of food, clothes, lodging, etc., for the rest of his life were freely made—promises made, however, in vain—for a few months ago we heard with sorrow that Lones had fallen in battle, fighting for his country against the Turks.

Although the games were over, the interesting experiences of the trip were by no means at an end. On the 11th we watched the bicycle races and the swimming, and in the evening were entertained by Admiral Sefrige and his officers on the *San Francisco*, then lying off the city in the Piraeus. On the 12th, we had a chance to see something of the world-famous architecture of ancient Greece, and behold with wonder and admiration the Parthenon, the Erechtheion, the Temple of Niki Apteros, the Theseion, the Tower of the Winds, the tomb of Lysicrates, and the Theatre of Dionysius.

On the 13th, the King gave a breakfast at the Palace for the athletes. Every one was present, and the King made a speech thanking the athletes for their share in making the
Games a success. At the close of the breakfast he sent a special request to us for the B. A. A. cheer, which we gave with a will for Hellas and for Loues. In the evening Madame Schlieumann, the widow of the famous excavator of Troy, gave a grand ball. In the German special figures were introduced for the different athletes present. The experiment of making a high jump over a scarf held by two ladies, the jumper being in evening dress and having a marble floor instead of a cinder-path to spring from, is not unattended with risk, and I was glad when my share in the figure was over. Later, a tug-of-war was introduced between Greece and America, and our colors were lowered by a number of stalwart officers, who pulled us the length of the room, to the great delight of the rest of the company.

On the 15th the prizes were awarded. The crowd in the Stadium was fully as great as on any previous day of the Games, except perhaps the day of the Marathon race. One by one the athletes filed up and received their prizes from the King. Silver medals were given to those winning first prizes, and bronze to those winning seconds. The winners received diplomas in addition, and twigs of wild olive, the prize for which the athletes of old contested; while Garrett received two special cups from the Crown Prince, and Burke and I each one. After the prizes were given out, the victors, headed by Loues, marched around the Stadium and then dispersed. A short speech by the King and one by the Crown Prince concluded the ceremonies, and the Games were a thing of the past.

A few days later we took leave of Athens with real regret, and started on our long homeward journey. At every stopping-place on our way to Patras we found crowds awaiting the train; and at Patras we were forced to take part in a torchlight procession and were elected honorary members of the Patras Athletic Club. The remainder of the trip was uneventful, and nothing of interest broke the monotony of the voyage. On May 7 we arrived in New York, and on the 8th were at home once more.

So much for the narrative history of the Games; and now, in conclusion, I wish to say a few words as to the results. In the first place, it is indisputable that they were a great success. The crowds, the great number of different nations represented, the splendid good feeling which existed between the
rival athletes, all contributed to make the Games a noteworthy event.

In the second place, I think they deserved to be a success. It seems to me that in order to do the best work, as individuals or as a nation, the body must be cared for as well as the mind, and that athletic sports and pastimes, not carried to an excess, are distinctly beneficial. The great aim in athletics seems to me to be not to restrict them to certain classes. Intercollegiate and Interscholastic athletics are good, but the Y. M. C. A. Gymnasiums and the open-air fields, like the Charlesbank in Boston and the Wood Island field in East Boston, are better. A chance for every one to take some form of beneficial exercise and to profit thereby, is what is needed.

Now it is on these broad lines that the Olympic Games are founded. They are not limited to one nation, or to one class; they stand for the encouragement of open, honest, clean competition, and for the cultivation of a healthy athletic spirit. As such, I can only say that I hope and trust that the Games of 1900 and all successive meetings will be in every particular as great and as deserved a success as were the Olympic Games at Athens in 1896.

![The Conferring of the Prizes.](image-url)

![Medal Awarded to Victors.](image-url)

The tail-piece is reproduced here by the courtesy of the publishers of *Scribner's Magazine.*
WORK IN ENGLISH AT THE HIGH SCHOOL OF PRATT INSTITUTE.

"What are you doing in English?" asks the Monthly. And this article is the High School's answer.

One of the distinctive features of the High-School English work is, that, while at the beginning of the year it already exists in definite shape in the minds of instructors, it is yet throughout the year free and creative on the part of pupils. The two parts of this statement may seem contradictory; they are nothing worse than a paradox, and are proved by school data. Prospectuses filed in the High-School Office set forth in detail the teachers' thoughts and plans; while note-books, examination-papers, and other similar material, show with equal clearness, how classes solve, in original and spontaneous ways, the problems of the prospectus. This definite, if unfelt, guidance of creative effort naturally increases a student's power.

As not every one gets to the High-School Office, let me copy from its material, giving first a typical page of the JUNIOR ENGLISH PROSPECTUS:

<table>
<thead>
<tr>
<th>No. of weeks.</th>
<th>Last recitation of week.</th>
<th>Subjects and pages of text-books.</th>
<th>Special powers aimed at.</th>
<th>Specific ability supposed to be acquired by this time.</th>
<th>Remarks.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Oct. 1</td>
<td>1</td>
<td>Literary and ordinary writing condensed; lit., the intellect and the feelings; lit., form, meaning, etc.</td>
<td>The power to appreciate what goes to make up literature; the value of literature.</td>
<td>Ability to classify striking examples of ordinary writing and of literature; hardly the ability to do much more than this at first.</td>
<td>This lesson (1) will follow suggested outline. The Atlantic for April, 1896, has an article by Albert H. Tolman on the effect of vowels, consonants, and words apart from their meanings. This will be read.</td>
</tr>
<tr>
<td>3 Oct. 15</td>
<td>5. The Flight of, etc. pp. 60-80.</td>
<td>(1) Power of self-criticism. (2) Power to concentrate effort upon the overcoming of shortcomings. (3) Watchfulness.</td>
<td>(1) To suggest and amend. (2) To overcome, as indicated. (3) To look ahead; perhaps providing for to-cord, etc.</td>
<td>2. In such work in literature, care will be taken to enjoy—to relish— first of all. Care will be taken not to attempt to be automatic or hypocritical, but to taste, and, relishing, to find out, in a measure, what gives the flavor.</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Personal Int. Throughout the year these interviews will be used to make good deficiencies; to encourage the dull and backward; to stimulate more able pupils to wider (perhaps laboratory) work; and to establish more intimate friendly relations between teacher and pupil as such.</td>
<td>To keep entire topic in mind, and each part in its relations to other parts.</td>
<td>To give topical recitation. 1. Imagination. 2. Judgment. 3. Skill. 4. To arrange.</td>
<td>All examinations are intended for pleasure as well as for work. Such questions will be given as will challenge a pupil's thinking powers, and set his heart to beating.</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Consideration and review of description (in con. with The Flight, etc., and contributed laboratory work).</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>6</td>
<td>Original work in description.</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>7</td>
<td>Examination.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The route to be traveled is, then, clearly mapped out and followed; nevertheless, pupils make their own independent excursions, and come back with bits of spoil and experience, as well as an access of mental and moral vigor. The best way to prove this, perhaps, is to quote from note-books original work in description. (See prospectus, recitation 6.) From lack of space, no pupil's exercise is given in full.

I.

Memorandum.

I am going to describe part of a narrow creek and the animal life in and on it.

The point of view is very near.

I am going to give an impression of the sense of stillness and of the loneliness of the spot.

I am going to group details by impression.

I am going to gain effectiveness by using tropes, epithets, and specific words.

... A grasshopper floats slowly past on a birch-leaf, and the muddy water seems alive with pollywogs, which wriggle up and down like so many elevators. Each time one of them comes to the surface a big old frog perched on a lily-pad not far away says, with a grunt, "Going down!" A mud-turtle sticks its little black head up and takes a view of the world, only to sink back out of sight as an ugly water-snake glides past and disappears in the mass of reeds opposite. I involuntarily start when a kingfisher dives with a splash, and then rises with a poor little minnow in its claws and flies away to feed its family on the tid-bit. Then all is dead silence as before, except for an occasional splash as a mud-turtle falls off its log. The stillness seems only intensified by these few sudden sounds that break in on the quiet.

Charles S. Chapman.

II.

Remarks.

The subject I choose is the death of a man by drowning.

My point of view moves with the body.

The outline is:—topic and introduction; the death by drowning; the mutilation of the corpse.

I economize details.

I gain effectiveness by the use of short sentences bunched together at the crisis, by the historic-present tense, and by the active voice.

I have failed, in that the subject has far greater capacity for skilful treatment than I have given it.

I have observed the law (?) of euphemism in a negative way, by suppressing the most horrible accompaniments of drowning.

... His spirit is at rest, but his body lives: not in rational and governed motions shows it its existence, but in the writhing, twisting, undulating movement given it by the water. On it moves, in varying forms but always shapeless; now bumping gently along the rocky bottom, now rising to the surface, now resting for a moment in a bed of oozes and mud, and now, after rolling over and over like a pebble down the shallow rapids, floats quietly into a pool, and there awaits its discovery and burial.

Robert Wm. Magrane.

All examinations give opportunities for original work, and have the same definiteness of purpose that the prospectus has. The Sophomore (Boys') papers for November will illustrate this point:—

1. Mention any mood in which you would unconsciously use the principles of "Rapidity."

2. Mention any circumstances that would require a skilful and intentional application of the principles of "Rapidity."

3. Name three ways of gaining rapidity.

Comment:—The pupil should realize that nature dictates to rhetoric, not rhetoric to nature: but he should, at the same time, appreciate the tools that rhetoric furnishes for skilful workmanship.

II.

Find a passage in "As You Like It" in which Shakespeare has been rapid. How did he gain rapidity?

Comment:—The pupil should be able to recognize, to appreciate, and to classify special properties of style.

III.

Write a paragraph in which you seek to gain rapidity, or life, or both. Take for your subject one of the following:—

1. Righteous was the anger of Orlando against Oliver.

2. The last minutes of the great race.

3. The storm broke.

4. The Empire-State Express thundered past the little station.

Comment:—The pupil should both feel and be able to show acquisition of power.

IV.

Tell how you sought to gain rapidity, or life, or both, in III.

Comment:—A pupil should work intelligently, and get the satisfaction that comes from realizing that he is doing so.

The first question called out a variety of answers, from which a few are selected:—

1. In an excited or angry mood you would unconsciously use rapidity.
2. a. If a business man had to catch his train in fifteen minutes and he needed to give instruction to another man, he would need to use rapidity.  
\textit{Thaddeus L. Kerlin.}

b. In making a ten-minute speech by means of which you wish to bring your audience to a certain point, you will have to use rapidity.  
\textit{Melvin J. Miller.}

c. In describing a runaway you would have skilfully to use rapidity.  
\textit{John S. Rae.}

3. One may gain rapidity:—

a. By using comprehensive terms instead of definite ones.

b. By using an epithet to express the meaning of a clause.

c. By burying unimportant clauses in the middle of the sentence.  
\textit{Irvirg Langmuir.}

All the answers to question III. made interesting reading; but only two or three may be quoted in this article:—

I.

\textbf{The Empire-State Express thundered past the little station.}

We were sitting huddled together like little kittens at the Rodley station, on a chillv December afternoon. As we waited for our train, Will said, 

"Why, it seems to me that the Empire-State Express is due now, and we shall have a chance to see her tear by."

"Good!" I said, "I have never seen her, and have always wanted to take a picture of her at full speed."

Will replied that he thought I shouldn't be able to take her; for at Rodley there is a grade downward, so that the express goes even faster there than at other places.

"There!" said Will, "she's coming! See that black speck?"

And soon that speck grew in size like an unfolding fishing-pole. Then we could begin to hear the rumbling on the tracks, and, before we could think, there came a roar, a rush, a gust of wind, and she was past, growing smaller as she had grown bigger.

You may imagine that I didn't get that picture.

\textit{Remarks:—I used huddled, chilly, tear, speck, rumbling, roar, rush, and gust, because they are imaginative words and give life.}

"Like little kittens" and "like an unfolding fishing-pole" are similes and add life.  
\textit{Irvirg Langmuir.}

II

\textbf{The Storm Broke.}

There was an ear-splitting peal of thunder, a blinding flash of lightning, a whirl of dust and leaves, and the storm broke in fury.  
\textit{Frederick N. Whitley.}

III.

\textbf{The Last Minutes of the Great Race.}

The starter’s pistol “barked” as the men started on the last lap. The crowd, after one last yell, settled down into silence. With set faces, the runners trotted on, saving their strength for the spurt that each knew must come at the end. Morgan, in the lead, heard the sobbing breath of the man behind him, and quickened his pace. Two-thirds of the way round, and not a sound from the crowd, who, with breathless interest, watched the runners. Forty yards from the line, and, as Morgan sprang forward, a wild yell burst from the Harvard men, as he rapidly drew away from his pursuers, and, crossing the line, stood winner by five yards!  
\textit{Robert Wood.}

"When pupils know so well what they are doing and why they are doing it, does not their work lack spontaneity?" some one asks. The most satisfactory answer would be a visit to the class-room or an inspection of masses of work; but let me quote the last paragraph of a carefully planned essay on "Snow-Bound," a little exercise to show the value of sequence in sentences, and several specimens of work in narration.

I.

(Closing paragraph of essay on "Snow-Bound.")  

\ldots The poem is very real. Cannot you see the snow sparkle and feel it blow against you, when you read of the clearing away of it? Cannot you imagine yourself one of the party that sat around the hearth that night, and ate apples and drank cider? When I read it, I can hear the wind whistle and I can feel the warmth of the fire. That is what gives a poem life and interest, its vividness.  
\textit{Theodore N. Powell.}

II.

(Exercise in sentence sequence.)

The passing away of customs, the gradual abandonment of the old for the new, affects us as would the sickness of a friend.

For a hundred years the lover of the genius and work of man has looked with delight on the full-rigged ships at sea, soon to exist only in the imagination. What so mirrors the greatness of man as the ship at sea? Her canvas spread almost to the very clouds, as snowy white as the spray dashed thirty feet aside her course from beneath her footprint, she moves as if alive. Her decks, sweet and clean,
show their yellow with the heeling breeze. She is of matchless symmetry. Note it, while we may. The winds could not baffle and the waves could not drown her. Only man can lay her low, and this, man is doing.

Already driven from the great highways by man’s steaming, smoking rattlebox, she can be seen only as the eagle, in her solitary, majes-
tic, world-end flight across the sea.

Robert William Magnane.

(Exercise in narration.)

A Gladiatorial Contest.

Explanation: — Gladiatorial contests were freely indulged in until the reign of Honorius, when Telemachus, a Christian priest, rushed into the arena and stopped a combat.

We were brothers, we two, and gladiators, and were to meet in deadly combat, for the amusement of the populace, that day. We lay in our dungeon waiting for the guard to come for us. Echoing fearfully through the gloomy passages, came the cries of the wild beasts, furious with hunger. I shuddered; and my brother said, with a laugh, "'Twere good to die a gladiator, what think’st thou?"

He was fair, my brother; his hair was black as Jove’s thunder-cloud. He was tall and strong but I had thrown him in many a friendly wrestle, when we were boys at home. Oh! yes, we were well-matched, and the guards had known this when they took us from our home in far-distant Thrace.

But this was not the time to talk of home, for there lay the death-giving net, the trident, the glittering javelin, and the armor.

"The gods might relent and save us at the last," said my brother. My heart leaped, but "We have burnt no sacrifice," said I, "and the thought is folly."

Suddenly the trumpets blared, and the sound rolled round the great walls and died away in the dungeons under the gates. Then I knew that the hour had come. We were led out, my brother and I, into the arena. The hum of a million voices beat the air, and, tier upon tier around us, rose the multitude, dazzling in the whiteness of their holiday raiment. My eyes turned to the Emperor, haughtily magnificent, and I hated him with a great hate, for he waited with languid interest to see me die.

My brother smiled grimly, as cheer upon cheer burst from the spectators. They were impatient for their sport. I thought again of some chance of escape; perhaps the Emperor might relent, for we were brothers: but the trumpets blared again, and we forgot ourselves and blind rage seized us.

We went mad, I think: I seized the net, and my brother circled cunningly round me with the javelin. The vast crowds are still now, and I see only the glint of my brother’s javelin, now here, now there, but nearer and nearer. He is gathering for the spring now; insensibly I brace myself, there is a rush, a shock, a clash of steel, the net flies through the air, and he lies at my feet, writhing in its folds.

The people hurl their bravos at us, but it is not over yet. The Emperor! Is it thumbs up or thumbs down? I cannot raise my eyes, they are like lead. Must I kill him? —

O ye gods! the royal hand is turning. Ah! the thumb goes down! As in a dream, I lift the trident; I hear a voice, weak with anguish, "Oh! my brother!" and then—but what is this? a rush of feet, a hand grasping my descending arm! Telemachus, the priest, has saved me!

Maybell Perry.

The first two of the following exercises in narration have for their subject the same historical incident, the interview of Savonarola with the dying Lorenzo de’ Medici. They serve to show the freedom of each pupil.

I.

Lorenzo de’ Medici is dying. And will Savonarola absolve him? From the midst of the close, luxurious room the dying reprobate turned to see the entrance of the friar. Close-shaven, sombre of face as of garb, entered the renowned monk. Lorenzo spoke.

"You have come," he said, with infinite bitterness, and in a tone of lurking hatred. "Strange that it is to you I turn for consolation in death—to you, who have dared always to defy me!"

"Complain not at me. I have come. I will absolve you: but first it is necessary that you should have a full and lively faith in the mercy of God."

"That I have most fully."

Second, you must restore that which you have unjustly taken, or enjoin your sons to restore it for you."

The tyrant hesitated, but finally assented.

"Third, you must restore liberty to the people of Florence." This was the last and unavoidable act of repentance.

Lorenzo turned his face to the wall, and was silent.

Ah! well did the monk know how to say "No." In the gathering gloom of death he departed, and left Lorenzo de’ Medici to die unshriven.

Jessie Morse.

II.

In the soft light of the setting sun a man of dignified mien, and in the sombre garb of a Dominican, passes within the decorated doorway of the Palace of Florence. He wonders calmly, as befits a cultivated mind, why his hated enemy should thus summon him who dared to say "No!" to that Prince.

The friar is told that Lorenzo de’ Medici is on his death-bed, and that, believing in this
Prior of San Marco, the haughty Prince has
sent to be absolved by him.

Softly the heavy curtain is drawn aside by a
richly-dressed serving-man, and Savonarola
slowly advances to the bed of the sick man.
The attendant places by the bedside a richly-
inlaid chair, and retires softly. Those beyond
the arras hear above their awed whisperings
the even, mellow voice of the Priest as he talks
in soft tones to the dying man.

Yet three things now demands the Prior, be-
fore he will absolve the Prince.

"First," the Priest says, in a firm but quiet
manner, "it is necessary that you should have
a full and lively faith in the mercy of God."
"That I have most fully," is the decided
answer of Lorenzo.

"Secondly, you must restore that which you
have unjustly taken, or enrol your sons to
restore it for you."

"I will not!" hotly answers the Prince, rais-
ing himself on one elbow and looking defiantly
at the calm Dominican.

In a solemn voice answers the Priest: "In a
short time you will be but as the dust of the
earth: if you expect mercy, do justly."

The Prince sinks back on the pillow, hesi-
tates, then assents.

"Third, you must restore liberty to the peo-
ple of Florence." Lorenzo suitably but silently
turns his face to the wall.

Again it is the calm, firm voice of the Prior:
"As you measure unto others, so shall it be
measured unto you." But the Prince remains
silent.

Slowly the Prior rises: the curtain is drawn
back, and Lorenzo de' Medici dies unshriven.

Harold H. Blossom.

III.

(Exercise in the narration of an incident )

Bruce and the Spider.

A weary, travel-stained wanderer, with
clothes torn to tatters by brambles and crags,
with courage gone because of baffled hopes
and ambitions, with his rich auburn hair in a
tangled mat, his eyes sad and heavy from loss
of sleep,—such was the king.

To him the deserted hut of a Highland shep-
dered seemed a sweet haven. Exhausted, he
flung himself down and slept heavily on the
pile of heather in a dark corner of the humble
dwelling.

Morning light creeps in, and softly he awak-
ens, turning his eyes to the unfamiliar sur-
rroundings, in a daze. Then it all comes over
him, the weight of his burden; and he sinks
back, weary with the thought of war.

A tiny spider spins its filmy web in patience.
His haggard eyes watch its persistent repeti-
tion of the attempt to span the distance from
beam to beam. Idle, weary thoughts cease.
His entire interest is centered on the little in-
sect. Will it win this time? No, not yet. Six
times it fails, but at length success crowns its
labors and its fairy bridge swings lightly in
the faint breeze.

O little spider, all unknown to you, the whole
Scottish people were trembling on your airy
thread. Bruce has conquered himself, and this
is the crisis of the war. The English are al-
ready banished.

Florence Lane.

A second feature of the High-School
English is its correlation with other work
in other departments.

Naturally, we depend much upon the
Library. On entering the school, pupils
are introduced to it. They learn where to
look for encyclopedias, dictionaries, at-
lases, books of reference, illustrative pho-
tographs, and bound volumes of maga-
zines, with their key—Poole's Index.

Then they assimilate material, choosing from
many facts such as will make a satisfactory
report on a given subject, for the instruc-
tion or entertainment of their classmates.
Practice in such sifting of material comes
early in the freshman year, before formal
library reports are prepared. This process
of sifting is illustrated both by the accom-
panying sketch and by a class-exercise.
Only enough of the latter is copied to
show the method of working and its value.

Abraham Lincoln.

Accepted.

Characteristics distinguishing him, either by
their kind or by their degree, from other men;
as, wonderful patience, great-heartedness, gen-
tleness.

Incidents that showed his habits, his
thoughts, and his beliefs; as, that of a pig, that of the little girl’s letter, that of his wearing the old stovepipe hat, etc., etc., etc.

Rejected.

List of dates.
Traits and powers common to most men.
Prose details of his law practice, etc.

Mary F. Youngs.

Drawing is our second language. Moreover, it enables us to have fresh, imaginative work even in occasional map-drawing. Pupils are asked to work into their sketches—perhaps as a border or medallion, perhaps in some other way—something suggestive of the English classic they are illustrating. One map locating Sherwood Forest had a border of oak-leaves and branches; on the latter were hung Gurt’s money-bags, Robin Hood’s bow, and other reminders of “Ivanhoe.” Another map of the same forest showed Robin Hood himself in Lincoln green, standing with drawn bow, whence an arrow had sped to locate the old haunts of himself and his merry men. Rome, drawn while reading “Julius Cesar,” had a Roman short sword thrust through it, in memory of the conspiracy.

And other departments help us oftener than they know. The forge-shops and the carpenter’s bench supplement Genung; while the departments of Domestic Science and Domestic Art furnish abundant and rich material for comparisons and figures, and are only less valuable than the canons of rhetoricians, during the study of diction and style. So the High-School thanks the Institute of which it is a part, and is not sure but that “Pratt Institute” should stand at the head of its list of instructors.

Possibly consideration of the ideal boy and girl should be chosen as the third characteristic of the High-School English work. But to this we may only allude. While the group of actual students are taught with reference to their present and imperative needs, there is always a realization of their power to develop. Instruction, therefore, tempts them to stretch themselves, to grow, to aspire.

Not long ago, I heard the following conversation:

“How can you be so patient with that trying woman?”

“The things that annoy you do not trouble me. They are accretions, a kind of outside layer. I see the other woman, the ideal woman. I speak to her, and listen for her. Though a good way off, she hears me; and she is coming nearer all the time. Some day she will step out into the Light, and those accretions will be—nowhere.”

A text for teachers, that! Might not one with such an attitude sometimes hear, “Ye have done it unto Me?”

Last month, when sonnets had been studied and subjects for treatment had been chosen,
the following request was made:
"Please write your original sonnet for Friday."  With a fine philosophy and a
genuine sense of the humor of the situation,
the class accepted their fate, determined
to win from their experience some
knowledge of the "mechanics" of verse
at least.  Not a pupil from three divisions
of the Junior class failed to bring in his
work.  Do not the following, selected
from both ballads and sonnets, show a
little poetic feeling, as well as some knowl-
dge of versification?

A Primrose.
'Tis but a simple primrose fair
That blossoms in the garden there,
And yet of all the flowers sweet,
I choose this one beneath my feet.
The lilies white, with drooping heads,
The purple pansies in their beds,
Tulips and asters all I meet,
Yet choose I this one at my feet.
One lingering glance I cast around
Over this flower-tufted mound;
Still stooping o'er the rusted seat,
I pluck this one beneath my feet.

Annie E. Worth.

A Nursery Ballad.
Little Boy Blue, doll-weary and worn,
Blew a warrior's blast on his little horn;
But the horn blew back and very soon
Had blown him up so like a balloon
That up he went in the light of the moon—
Rotundity forlorn!
Oh, pity the parents of Little Boy Blue:
Out on the grass so damp with dew,
They went with a glass to see afar
A silhouette black as the blackest tar,
Eclipsing the light of a gleaming star,
—Of life, a higher view.
As laws gravitational kindly allowed,
He rode horseback on a cirrus cloud
Even as white as his snowy bed,
A piece of fog he chewed, for bread,
Buttered with snow—'twas all he fed,
And the Gemini wept aloud.
But slack an' alas for Little Boy Blue;
The bow of a rainbow broke in two,
And punctured his chest with a piece of its red,
And off from his cloud he dropped like lead,
And this is the reason that now he's dead—
Dead, and buried too!
For he eventually reached the ground,
Though a purple spot was all they found,—
The blue and the red make that, you know,—
But they scraped up the stain in mournful woe,
And planted it deep in the earth below—
Beneath this crumbling mound.
Here is the hole to prove it's true;
I'll show you his little trumpet, too,
The red in the rain when the sky is bright,
What's left of the cloud he ate that night.
The streak he burnt in his rocket flight,—
And tears for dead Boy Blue.

Robert William Magrane.

A Ballad.
'Twas bright and 'twas gay, when they started
away,
The old knight and his sturdy young squire:
And the horses they rode, seemed to mind not
the load,
Brave steeds full of mettle and fire.
They had been out to dine at the Castle Fron-
tine,
In a country that bordered their own;
They were full of good cheer and thought lit-
tle of fear,
Though 'twas late and though they were alone.
Of a sudden there came from the woods near the
lane
The deep crash of three muskets together,
And with never a groan, as he fell from his
roan,
The good knight lay there dead on the
heather.
All was dreary and cold when he reached the stronghold,
The squire, with never a lord;
There was anger and rage at the news of the page,
And each man swore revenge with drawn sword.

Charles S. Chapman.

Sonnet.
Well is this world of ours called work-a-day;
We still must labor on, though sore opprest,
And weary of the toil and faint for rest;
There is so much to bear, from dawn’s first ray
‘Neath gleaming skies that scorch the thorn-strewn way.

Until the day has slipped beneath the west.
Sometimes I question whether it is best;
Rebellious heart and brain seem but to say,
“What recompense have ye for scars and tears?
Behold, each day brings naught but blight and rue.”

I know not why, but ever midst the strife
There comes to me glad strength that shames my fears;
God’s way is best,—and if I hold this true
There is a balm for every wound of life.

Charlotte L. Rudyard.

A Sonnet to a Lady’s Ear.
O little ear, so pink, so soft, and small,
Which nestles in a curling mass of hair,
Would that I were those little locks that fall
And gently touch thy pearly skin; how rare
Would be the secrets that I’d whisper thee,
O little ear of beauteous curving form.
Could I that dainty golden tress but be,
I’d give thee kisses, rapturous and warm;
I’d whisper thee sweet sonnets, to the one
Upon whose alabaster neck thou art,
The one who is to me the brightest sun,
The one to whom I gladly yield my heart.
Oh, could I but be near thee, little ear,
I’d make thee blush with all that thou wouldst hear!

Amy Eastman.

And now, my dear Monthly, what have we succeeded in sending you, after all? So little: almost nothing of technical work, still less of our spirit. But, if you would know more, the boys and girls will tell it; they will welcome you to their class-rooms.

Elizabeth H. Spalding,
Instructor in English in the High School of Pratt Institute.

ADVICE TO A YOUNG GIRL.

“Let me, as a physician, give you one word of solemn counsel. Nothing is more dangerous, physically or mentally, than to imagine we are not as other people. Strive to consider yourself, not as a young woman apart, but as a piece of common humanity and bound by its laws. It is infinitely healthier for you. Never, under any pretext whatever, allow yourself to do what is exceptional. If you have any originality, it will better come out in an improved performance of what everybody ought to do, than in the indulgence in singularity. For one person who, being a person of genius, has been injured by what is called conventionality—I do not, of course, mean foolish conformity to what is absurd—thousands have been saved by it; and self-separation means mischief. It has been the beginning even of insanity in many cases which have come under my notice.”

“Mark Rutherford” (W. Hales White).

The longer I live, the more I value kindness and simplicity among the sons and daughters of men.

Tennyson.

Every fresh thing that you learn brings you into sympathy with a new set of people.

Lucy H. M. Soulsby.

The continued prosperity of pastry-cooks and bake-shops in the immediate vicinity of large institutions shows significantly on what stuff the coming generation is feeding. One enthusiast, a member of the Household Economic Association, discussing this matter recently, said: “Some day there will be a law prescribing the distance from a public school at which these cake-and-bun shops can be located. I consider,” said this radical disciple of hygienic values, “that they accomplish almost as much harm as do the saloons.”

Evening Post, Feb. 12, 1898.
LIST of articles in recent periodicals of especial interest to the Departments of the Institute. Technical magazines devoted exclusively to the work of the various departments have not been included.

HIGH SCHOOL
Four great headmasters.
Quarterly Review, Jan., '98; p. 112.
Ideals of college education. (F. S. Baldwin.)
New England Magazine, Jan., '98; p. 570.
Selection of one's life work. (E. B. Andrews.)
Cosmopolitan, Feb., '98; p. 430.

FINE ARTS
English art in the Victorian age.
Quarterly Review, Jan., '98; p. 209.
English movements in decorative art. (E. R. P.)

Function of art. (Benjamin Swift.)
Cosmopolis, Dec., '97; p. 601.
Is photography among the fine arts? (Joseph Pennell.)
Contemporary Review, Dec., '97; p. 824.
Jean Charles Casin. (W. A. Coffin.)
Century Magazine, Jan., '98; p. 395.
John Gilbert and illustration in the Victorian era. (Ernest Knauff.)
Review of Reviews, Dec., '97; p. 673.
Our public art museums. (Sir Charles Robinson.)
Nineteenth Century, Dec., '97; p. 940.
(A) painter of children, Boutet de Monvel. (Norman Hapgood.)
McCleure's Magazine, Jan., '98; p. 197.
(La) photographie, est elle un art? (Robert de la Sizeranne.)
Revue des deux Mondes, Dec., '97; p. 564.
Porcelain artists of Japan. (E. R. Scidmore.)
Rossetti and Millais. (N. N.)
Nation, Jan. 27 and Feb. 3, '98; p. 65 and 86.
True education of an architect. (Russell Sturgis.)
Atlantic Monthly, Feb., '98; p. 246.
Two recent works of Rodin.
Scribner's Magazine, Jan., '98; p. 125
William Bouguereau. (Emile Bayard.)
Mondes Modernes, Dec., '97; p. 841.
Wilton Lockwood. (T. R. Sullivan.)
Scribner's Magazine, Feb., '98; p. 178.

DOMESTIC ART
Colonial household industries. (A. M. Earle.)
Chautauquan, Feb., '98; p. 475.

(L') industrie de la chaussure. (Guy Tomel.)
Revue Pour les Jeunes Filles, Jan. 20, '98; p. 392.
In the realm of woman's dress. (F. W. Fitzpatrick.)
Cosmopolitan, Feb., '98; p. 355.

DOMESTIC SCIENCE
Household economies. (M. E. Green.)
Chautauquan, Feb., '98; p. 535.
Laundry work: delicate fabrics and lace. (Jessie Comstock.)
Outlook, Dec. 18, '97; p. 979.
(Une) maison bien tenue: les domestiques. (Marie Delorme.)
Revue Pour les Jeunes Filles, Dec. 5 and 20, '97; p. 64 and 184.
Mistresses and servants.
Living Age, Jan. 15, '98; p. 213.
Mistresses and servants. (Mrs. C. W. Earle.)
Cornhill Magazine, Feb., '98; p. 155.
Teaching of cookery. (Mrs. Mary Davies.)
Contemporary Review, Jan., '98; p. 106.
Way to solve the servant question: train the mistresses. (Louise Griswold.)
Century Magazine, Feb., '98; p. 634.

KINDERGARTEN
Children and poetry. (A. W. McCullough.)
Outlook, Jan. 22, '98; p. 227.
Notes on the theological development of a child. (F. D. Bergren.)
Arena, Feb., '98; p. 256.
Spare the rod and spoil the child. (M. V. O'Shea.)
Outlook, Jan. 8, '98; p. 128.

LIBRARY
Libraries and librarians. (J. D. Miller.)
Bookman, Jan., '98; p. 407.
New York Public Library. (J. S. Billings.)
Outlook, Jan. 1, '98; p. 55.
One hundred best books for a village library. (C. K. Shorter.)
Bookman, Dec., '97; p. 300.
Traveling libraries in Wisconsin. (J. W. White.)
(The) traveling library, a boon for American country readers. (W. B. Shaw.)
Review of Reviews, Feb., '98; p. 164.
Musical reading. (E. T. Stevenson.)
Independent, Jan. 27, '98; p. 112.

"The Problem of Elementary Composition," by Mrs. Elizabeth H. Spalding, instructor in English in the High School Department, has been adopted in the teachers' method classes in the State Normal College, Albany, and in several other
training-schools, and is in use in other public and private schools. Mrs. Spalding is to give the address on English next July, before the New York State Teachers Convention at Rochester.

Miss Mary F. Youngs, formerly of the High School, wrote this year's Christmas poem for Harper's Bazar.

A large audience gathered in the Assembly Hall of the Institute, Thursday afternoon, January 20, at half-past three, to listen to a reading from his own works by Dr. Henry van Dyke. The selections read were: "White Heather," from "Little Rivers," "Poems about American Birds"; "The Song-sparrow," "The Yellow-throat," "The Whip-poor-will," and "The Veery"—from "The Builders and Other Poems"; and the description of the assemblage of the German tribes under the great oak of Thor, from "The First Christmas Tree." Dr. van Dyke made no effort to be dramatic, either in his selections or in his manner of reading: yet his touches of humor, his pictures of Scotch customs and Scotch character, "without the dialect," his deep appreciation and love of nature, and his beautiful description of an episode of "the knight-errantry of Christianity," all combined to give his audience an hour of the greatest enjoyment. Each could agree with the woman who exclaimed at the close of the reading, "I am not ready to go yet."

A dispatch and letters from Mr. Walter S. Perry, director of the Art Department, announce his safe arrival at Gibraltar after a pleasant voyage, and a successful beginning of his journeys by a visit to Tangier.

Mr. Frank Marsden London, of the Design Class of '97, has a good study of plum-blossoms at the Annual Exhibition of the American Water-color Society, which is very well hung, and a credit to the artist.

Mr. Vincent C. Griffith, instructor in the Architectural classes, met them last month for the visit to the exhibition of drawings held under the auspices of the Society of Beaux-Arts Architects at the rooms of the Architectural League in 57th Street, New York. A similar visit will be made to the Annual Exhibition of the Architectural League, and cannot fail to prove, as did the former, of much value to the students.

Mr. Ira B. Betts, of the Class of '97, now a student at the Massachusetts Institute of Technology, won second mention in a third-year class competition in Architectural Design on the first problem submitted.

The position as draughtsman which Mr. R. K. Mosley, of the Produce Exchange Building, in New York, applied to Pratt Institute to fill, has been accepted by Mr. George M. Stoll, of the evening Architectural class.

Miss Mary B. Sevier, formerly a student in the Regular Art class, recently painted a portrait of Mr. John Sevier (first governor of Tennessee), which, after being shown at the Cotton States and International Exposition at Nashville, was purchased by the State, and is to be placed in the "Tennessee room" at Mount Vernon. Miss Sevier is in charge of the Art Department of Otterbein University at Westerville, Ohio, a position she has held for several years.

An exhibition of the water-color work of Miss Anna S. Fisher, of the Normal Art class of '95, is to be held from March 12 to March 26 at the rooms of the Prang Educational Company, No. 5 West 18th Street, New York.

Some interesting displays of students' work have been seen this year in Number 44, the exhibition room of the Art Department. At the beginning of the year, work from the composition classes filled the walls, clearly illustrating the course followed at Pratt Institute. In January this was replaced by work from the classes in water-color, and in February, charcoal drawing from still-life compositions followed. Meanwhile, part of the north wall is reserved for the weekly compositions of the advanced class in that subject, which
remain for inspection several days after being criticised before the class by the instructor.

Miss Florence K. Daniels, of Providence, R. I., a '97 graduate of the Department of Domestic Art, has accepted a position as instructor in sewing in the Manual-training High School, Denver, Col., and has already begun work there.

Miss Mabel Hawley, Class of '95, P. I. H. S., who after graduating took the Kindergarten Course in the Institute, is assistant in the Slocum Memorial Kindergarten on Schermerhorn Street.

Miss Elsie L. Farr, also of the Class of '95 and a graduate of Mrs. Maria Kraus-Boeite's Seminary for Kindergartners, has a position in one of the Public School Kindergartens opened last September in Brooklyn.

From a millinery student of '94: "I should like to thank Pratt Institute for the great service rendered to me and to my family through the instruction received there. My course in millinery has been of great practical value, for when it became necessary for my husband to make a change in his business, it enabled us to start, with some degree of confidence, a business which has proved a success. I wish it were in my power to express to you my cordial appreciation of the help and encouragement I received from the instructors of the Institute. It is a pleasure to recall the days spent there."

Swimming-lessons are still given on Monday and Wednesday mornings, Wednesday and Friday afternoons, and Thursday evenings.

It would be well for those who intend taking lessons this season to make definite arrangements at the Gymnasium Office as soon as possible, as hours are already being engaged in advance for the spring term.

The Department of Domestic Science in Pratt Institute has been very much encouraged by the result of the work done in the mission classes by its students. The managers have reported unusual success on the part of the workers, in obtaining the interest of the pupils and through them that of the parents, thus practically illustrating how "children bring up their parents," even in the matter of introducing the use of home-made bread.

Miss Root, a former student of the Department, has returned to finish the course.

Miss Ford, of the Class of '98, who has been teaching at the Truants' School for the past year, has resumed her work in Domestic Science.

Mrs. Williams, the supervisor of cookery in the New-York schools, has arranged for her teachers a laboratory and lecture course in biology under the direction of Professor Bristol, of the University of New York.

Mr. Hugo Froehlich, of the Department of Fine Arts, Pratt Institute, spoke Saturday, February 12, before the Kindergarten Union, giving practical suggestions in regard to drawing for children.

Miss Alice E. Pitts spoke in Albany on February 25 on "The Religious Training of Children."

The Director and teachers of the Kindergarten Department attended the meeting of the International Kindergarten Union at Philadelphia on February 13 and 19. Mrs. Ada M. Locke and Miss Lillian W. Harris were delegates from the Brooklyn Kindergarten Union. On Friday the report of the Committee on Training was presented by Mrs. Alice Putnam, of Chicago, Miss Laura Fisher, of Boston, leading the discussion. The general meeting on Friday evening was addressed by Dr. Lyman Abbott and Dr. Nicholas Murray Butler. On Saturday morning, the Committee on Music held its conference; a report was presented by Miss Mari Hofer and discussed by Mr. Daniel Batchellor, of Philadelphia.

The general evening meeting was addressed by Dr. Witmer, of the University of Pennsylvania; Miss Susan E. Blow, and Mr. James L. Hughes, of Toronto.

A lecture, illustrated by colored lan-
The second lecture before the students of the Library School, of the series held during the third term, was given on the afternoon of February 3 by Miss Theresa Hurlbut, of the New York Free Circulation Library, her subject being the routine work of that library.

The second lecture was given by Mr. Frank P. Hill, Librarian of the Free Public Library of Newark, on the afternoon of February 10. Mr. Hill brought with him the plans for the new library building and gave an interesting explanation of the same.
He manners are trained, and as the most indispensable part of culture. Between his training and the imitative faculty—so powerful for good or evil as environment may decree—the voice comes to indicate to a fellow-countryman by its quality, intonation, and enunciation—quite independently of pronunciation—the social position and degree of culture. Only here could a college president torture his neighbor at table by a voice like a saw!

Boys and girls here have "elocution" and to spare; in every district school they "speak pieces," they deliver orations; Americans can make themselves heard in a public place when the English cannot; but in the tones which are "human nature's daily food," almost any English maidservant can put to shame three-fourths of American women. If any community can say with the players, "I hope we have reformed that indifferentily with us, sir," let the answer of Hamlet not be wanting, "O, reform it altogether."

I would have a boy taught ciphering, reading, [and] writing, and [would] give him plenty of literature. I would be very particular about the company he should associate with; he should be athletic, and learn to express himself.

Walt Whitman.

"Lancelot, it is not the great sins of the wicked people that bring ruin to the world; it is the follies and the failings of those who should be most true and most faithful, and so help and save the world, but do not do it."

William Henry Frost, in "The Knights of the Round Table" (pub. Chas. Scribner's Sons).

True politeness is the effect of an ever-present involuntary feeling in a man that he is a gentleman; and if this feeling is not intuitive, the best thing he can do is to attempt to render it so by constant practice.

Graily Hewitt.

Fine Arts

AR IN METAL.

THE Art Gallery of the Pratt Institute was occupied in February by a collection consisting of wrought-iron work; castings in brass and bronze from John Williams; wrought-iron from Eugene Kulinski & Company; bronze and brass castings from Edward F. Caldwell & Company, all of New York: and examples of Japanese bronzes, loaned by Mr. Frederic B. Pratt.

The circular of this exhibition may be quoted in its explanation, as follows:

"We are accustomed to think of iron and bronze almost wholly in terms of utility, and to associate them solely with ideas of strength and resistance. Yet these elements may, in skilled hands, become vehicles of the truest artistic expression. Where the limitations of the material are recognized, as well as its possibilities understood, the products may well rank with the triumphs of the chisel, the loom, and the potters' wheel.

"The decorative resources of wrought iron were early realized by the Germans, and throughout the Middle Ages and the Renaissance, the art was developed by them to a high state of perfection. The old town of Nuremberg and its museum are full of the finest achievements of the blacksmith's skill, true products of the hammer and the forge. Even to-day the Germans are preeminently active in this work, a work indeed in which they have achieved perhaps their truest artistic success. Visitors to the World's Fair in Chicago will recall the massive gates that formed a prominent feature of the German exhibit.

"The French and Italians have also been very active in this field, and have added to the art a characteristic elegance and refinement. It is in France that the uses of decorative wrought iron are to-day most fully realized. In the interior of the house, fireplace fixtures, wall-lights and brackets, stair-railings and newel-posts lend themselves to the lighter treatment of the metal; while balconies, grilles, window-guards, and gates give opportunity for more solid and formal effects upon the outside.

"The decorative treatment of brass and bronze has also been highly developed by this latter people, and applied with signal success
in small articles of household ornament, as well as in monumental architectural effects. To the Japanese, however, belong the greatest triumphs in the manipulation of bronze. The exquisitely delicate and elaborate castings to be seen in our museums and private collections are still the wonder and despair of the Western craftsman."

It is certainly fitting, in speaking of this exhibition, to note first the beauty of the case of Japanese bronzes. Their color, or "patina," is a revelation of possibilities in that direction; and the union of chasing with casting produces a delicacy and precision of modelling that is a delight. The combination of metals, and their use one over the other, show the secrets of Japanese skill to be yet beyond our knowledge; while the exquisite form of these objects and the satisfying design of their decoration leaves nothing to be desired.

A very remarkable wrought-iron panel from Eugene Kulinski & Company, shows unusual skill in working the material, and certainly must approach the limit of its capacity in this direction. This and other details shown by this firm indicate a just appreciation of the legitimate treatment of wrought-iron and its capacity for artistic rendering.

Mr. Edward F. Caldwell sent a fine tall bronze candelabrum in the style of the Italian Renaissance, extremely good in design and color; an interesting pair of early Italian Renaissance candlesticks of bronze; an Arabic hanging lamp, richly inlaid with silver; and an Empire vase in bronze with figures in gold; with many other examples of brass and bronze work.

Of John Williams's excellent metal-work we had occasion to speak incidentally in last month's issue. Among much good work in architectural detail were a fine section of a counter-screen in old brass, made for the Bowery Savings Bank; a beautiful lunette and a good panel in wrought-iron; and a handsome electric-light bracket in old brass for the café of the New Netherlands Hotel. Of much interest, also, were the sheets of photographs, especially those showing designs for gates, and other out-of-door work in more strongly simple and formal designs than those of the objects displayed in the exhibition. In addition to the above, Bayer & Gardner had some interesting sheets of builders' hardware; while photographs of balconies, armor, and other historic metal-work, from the Institute photograph collection were placed in the gallery and corridor, instructively supplementing the exhibition of objects in metal.

D. M. N.

Domestic Art
MILLINERY.

In visiting a millinery shop in Paris, one is struck at once with the scarcity of goods "on view". In the best shops, very few hats or bonnets are to be seen on entering, and such a thing as entering a wholesale house and "looking around" is entirely out of the question. If you ask to see the latest models for the trade, you are immediately asked, "What firm do you represent?" If your answer be satisfactory, the latest creations for the coming season are shown,—not fifty or sixty, as in our own show-rooms, but fifteen or twenty at the most, all of which are made of beautiful materials and in nearly every case exquisite in coloring; but in form,—who but a French woman could wear them? From these models, thousands are made and sent out every season.

If one is so fortunate as to accompany a friend who is to purchase a hat, that is the opportunity to see how perfectly a French saleswoman understands her business. Without one word to her customer as to preference, she brings out one hat and another, and yet another, and places it upon the head, until she herself is pleased with the effect. Then in the most fascinating manner she says, "That is very becoming."

It is not to the shops alone that one should go to study the art of millinery in Paris, but to the promenades where Dame Fashion holds full sway every afternoon when the weather is favorable. How daring our Parisian sisters are in their blending of colors, and how successful as well!
Their mixture of strong pink and pale mauve is extremely clever, and their blues and yellows are very pleasing. Who but Viot could mingle colors as he does! In such beautiful materials as this great artist uses, almost any colors will look well together. It is when they are copied in inferior stuffs that the effect is so disastrous.

E. F. C.

"I would desire the fair sex to consider how impossible it is for them to add anything that can be ornamental to what is already the masterpiece of nature. The head has the most beautiful appearance as well as the highest station in the human figure. Nature has laid out all her art in beautifying the face; she has touched it with vermilion, planted it with a double row of ivory, made it the seat of smiles and blushes, and lighted it up and enlivened it with the brightness of the eyes, hung it on each side with curious organs of sense, given it airs and graces that cannot be described, and surrounded it with such a flowing shade of hair as sets all its beauties in the most agreeable light. In short, she seems to have designed the head as the cupola to the most glorious of her works; and then we load it with such a pile of supernumerary ornaments, we destroy the symmetry of the human figure and foolishly contrive to call off the eye from the great and real beauties to childish gew-gaws, ribbands and bone-lace.

"There is not so variable a thing in nature as a lady's head-dress. Within my own memory I have known it to rise and fall within thirty degrees."

Addison, in the Spectator.

Nevertheless, cultivated and artistic taste can design articles of dress which will set off the beauties so well described by the great essayist of the last generation, hats which form a beautiful setting or modify, to a degree, any defects in this crowning jewel of the human figure. He himself says,

"A face that is over-flushed appears to advantage in the deepest scarlet; and the darkest complexion is not a little alleviated by a black hood."

Domestic Science

DOMESTIC SCIENCE WORK AMONG CHILDREN.

A class of twelve girls, from nine to twelve years of age, who attend the public schools in New York, meets Saturday mornings for a lesson in cooking. A stove has been put up, tables are provided, and also utensils forming an individual equipment for each child. The cost of all the things purchased, including the stove, did not exceed $30.00. Attendance is very regular, and children seem to enjoy the work immensely.

The course of lessons for the first three months has included:

- Tea, coffee, and cocoa.
- Muffins and biscuits of various kinds.
- Milk soups.
- Vegetables.
- Cereals.
- Deep-fat frying and pan-broiling.

At Thanksgiving the children gave a luncheon, and invited their mothers. At Christmas they gave a dinner. The cooking, waiting, and table-setting were done entirely by the girls.

The unique feature in this class is the weekly gift to each child of material to make some dish at home, "all by herself." Success or failure is reported and discussed in class.

M. D. C.

WORK AMONG ITALIAN CHILDREN.

In the Saturday morning Sewing-School of the Friendly Aid House a class of new-comers are taught the first principles of sewing, and then promoted as soon as possible into the advanced grades to make room for other children constantly coming in. The average attendance is between thirty-five and forty children, whose ages vary from five to fourteen years. Besides the regular work, many of the pupils voluntarily made original designs for a second
running patch, while for Christmas little
dollies were made and taken home.

The cooking-classes, one of boys and
one of girls, are given under the auspices
of the Children's Aid Society. Each class
numbers fourteen, the ages ranging from
nine to eleven.

The plan of lessons has followed the
course given at Pratt Institute,—much re-
duced and modified, however, to meet the
requirements of childish minds and a dearth
of cooking-appliances in the homes. With
in the past few weeks individual equipment
has been purchased, and a very marked
improvement in every respect has resulted.
In neatness the boys and the girls rank
about equally. In manipulation the girls
are more adept. When the muffins come
out of the oven golden-brown puffs, or the
griddle-cakes "sizzle" on the pan, it is
then that the girls smile and dimple with
housewifely pride. But the scientific side
is better appreciated by the boys. They
can reason a little, and deduce conclusions.
With eager expectation they pricked the
bubbles in their beaten egg-whites "to
find the air", while the Story of the
Yeast-Plant excited the usual discussion
that any such good fairy-tale should pro-
duce.

The lesson on potatoes made a deep
impression. Who, indeed, would not be
surprised to see each little starch-grain
turning a beautiful blue when touched with
iodine solution? After this the word
"starch" came to mean much, and many
things were learned about it, such as where
it is found, what it does for our bodies,
and why it is cooked in boiling water.

Proteid, the flesh-former, was studied
in connection with the lesson on eggs.
One little boy made a fine opportunity for
introducing the subject by asking, "Why
don't my hands wear out?"

It is the boys also who appreciate the
"play" dinner-party afterward. These
formal occasions offer especial opportunity
for noting the peculiarly Italian character-
istics; the petty jealousies, the quick and
open resentments, are subdued for the
time being with a suavity of manner and
formal politeness possible only in a for-
eigner; while their childish fancies delight
in carrying out the play in many details.

As one watches the pathetic endeavors
of these little waifs on the East Side to be-
have as gentlemen and ladies; and to do
their little duties well, one wonders what
other plea could be necessary for promot-
ing industrial work among the poor.

J. A. Z.

Kindergarten

THE NEW YEAR'S THIRD CHILD.

CHILDREN, did you know that the New
Year's third child was little March? The
first child of the New Year was January:
the next, February; and the third, lively,
boisterous little March.

When the New Year sent March to us
this year, he was given his usual big bag
of wind. With this wind, little March
does all the work there is to be done for
the New Year. There is always so much
work for March that the year gives him
thirty-one days to work in.

When March first came to us this year,
he played awhile with his brother, Feb-
ruary, who did not seem in a great hurry
to leave us. The time slipped away until
one morning little March was very much
surprised to find that a week of his time
had gone, and he still had all his work to
do.

Little Master March now started out very
briskly, skipping over hill and dale, feeling
very gay and happy and oh! so full of busi-
ness! The first thing he came to was
Miller White's windmill on the top of a
hill. The sails were turning round very
lazily. "Oh, oh!" said little March,
"this will never do." So he blew into
the sails, making them whirl merily round
and round. The machinery inside now
worked twice as fast. The miller smiled
at his work as he saw the corn quickly be-
ing ground into meal and the wheat being
made into flour.

Little March laughed heartily, and
looked up to the sky for sympathy. But
a dark, frowning cloud had covered up
the blue, and there was no sunshine to
greet him. "Phew!" whistled little March thoughtfully. Then he whirled himself high in the air, scattering the frowning cloud and clearing the blue sky with his windy laughter.

March now looked round to see what should be his next work. Off in the distance he saw great high hills, so high that we would call them mountains. He could see that their tops were capped with something white. He hurried towards these mountains, pouring out his wind in every direction. As he drew near he could see that the something white was Old Winter sitting there on the mountain peaks.

"Ho! ho!" called little March as he approached. "What! are you still here, my old friend? It's time you were hastening back to your home in the North. What do you suppose the icebergs, polar bears, and Esquimaux are doing without you so long? You seem to hate to go," said little March; for he could see that the tears started in the old man's eyes as he spoke. "Yes, I do hate to leave my work down here," said the old man. "The children have seemed to enjoy me so much this year. They have had skating, sleighing, and snow-balling, and when it was too cold or stormy to go out they have watched my snowflakes fall outside, and been so busy and happy over their books and games." "Oh, but don't you know they long for the spring too?" said March. "They are watching for the soft warm breezes and the birds, and for all the sleeping flowers to return."

"To be sure!" said the old man, "I had almost forgotten that. I can come again; I will be sure to return next year." And so saying, the old man slipped away down the mountain-side, and disappeared.

Little Master March now hurried over the mountains, on and on, to the glimmering, sparkling ocean. His time was growing short, and there was still much work to be done. When he reached the shore, he spent some minutes playing with his old comrades, the waves. He ran away out with them, then rolled them up, up, on to the shore with a loud thundering noise, dashing them and splashing them in every direction. "I am the hardy March wind, ho! ho! nothing's too strong for me to blow;" he sang as he hurried out to sea where something white looking like a tiny white fairy's veil was dancing and bounding over the waters in the sunshine. It was a sailing vessel. Master March puffed with all his might into the sails, filling them so full of wind that the sailors on board had to shout, "Haul in the sail!" Then how swiftly and easily the boat scudded through the briny waves, leaving a white foaming track behind.

By this time the bag of wind which March had carried was about empty, and March began to think of the last task which he was to do for the year. He grew quieter and more gentle as he thought of it. What do you suppose he thought of? Why, of all the baby flowers and plants asleep under their blankets of leaves and twigs in the woods and fields, and of how he was to wake them up. He blew a gentle breath as he swept away the blanket of twigs, mosses, and leaves from the little sleeping things. "I must make room for them before they begin to stir," March said, "they won't need this blanket again this year," he thought, as he remembered Old Winter's good-bye.

Now little March sang his waking song to the baby crocuses, first of all. They stirred and lifted up their yellow heads half in doubt, but the little March breathed gently lest they should shiver and creep back into the warm brown mould again. Then he waked the snowdrop and arbutus, taking just as much care as possible. "I am the helpful March wind, ho! ho! Spring's message I bring as I blow, blow, blow," sang little March to the baby pussy-willows swinging high in their cradles on the branches above. The little blossoms stretched themselves and timidly pushed out a little farther. Finding everything mild and gentle, they grew bolder and said, "Thank you, little March, for waking us."

March's working-time was over now, and he walked slowly away, humming gently to himself, "I am the helpful March
wind, ho! ho! Many blessings I bring as I blow, blow, blow." Who do you think crept up softly behind him as he was singing? His little sister April. When she heard his song it made her so happy, she didn't know whether to laugh or to cry. But finally the tears showered down her cheeks; as she looked up through her tears, she saw March pass out of sight. He had left her to carry on the work which he had begun for the year.

Elizabeth S. Delapierre,
Pratt Institute Kindergarten Class of '96
(In the Outlook.)

Library

AN EXHIBITION OF HEROES.

The Children's Library offered to visitors during February its first real exhibition,—the portraits of true heroes and heroines. The portrait, or the picture of some heroic action, was accompanied by a brief typewritten account of the subject. An effort was made to represent as many types of heroism as possible, not simply that of physical courage. Endurance, self-sacrifice, self-denial, and self-control, for a worthy end, were among the phases of heroism on which stress was laid. The portraits were taken from the Library's collection of portrait-clippings, from the photographic collection in the Art-reference Room, and from the scrap-book clippings selected and saved in the Children's Library. Where they could be found only in books, the books were placed, open at the portrait, on a table near the desk, and held open by picture-wire stretched across and fastened beneath the ends of the table.

A list of the great names represented (one which will be considerably extended in next year's exhibition), is as follows:

**HEROES OF ANTIQUITY.**

Moses,
Socrates,
David,
Sir Galahad (legendary).

**SAINTS AND MARTYRS:**

St. John the Baptist,
St. Cecilia,
St. Barbara,
St. Margaret,

**NATIONAL HEROES:**

Jeanne d'Arco,
William of Orange,
Andreas Hofer,
Duke of Wellington,
Kossuth,
Garibaldi,
Queen Louise of Prussia,
George Washington,
Nathan Hale,
Benjamin Franklin,
Captain Lawrence,
Abraham Lincoln,
Ulysses S. Grant,
Colonel Robert Shaw,
Barbara Frietchie.

**HEROES OF RELIGION AND PHILANTHROPY:**

Savonarola,
Sir Thomas More,
Martin Luther,
George Fox,
Father Jogues,
Dr. Livingston,
General Gordon,
Florence Nightingale,
Father Damien,
John Brown,
William Lloyd Garrison,
Wendell Phillips,
Lucretia Mott,
Clara Barton,
Grace Darling,
Mr. and Mrs. Ballington Booth.

**HEROES OF EXPLORATION:**

Columbus,
Sir John Franklin,
Henry M. Stanley,
George W. De Long.

And finally Sir Walter Scott, as the hero of plain duty and honesty, over a bulletin-board containing clippings on every-day heroism, such as that of firemen, fishermen, patrolmen, miners, etc.

As we go to press the exhibition has just opened, so that nothing can as yet be said of its reception by the children, except that the first-comers have shown some curiosity and interest.

**Neighborhood**

By the first of March the Neighborhood Settlement will probably have moved its classes into new quarters. With its generous gift from the family of the late Charles Pratt, has come the possibility of
putting all its work under one roof. "F" House, the house that fronts upon Java Street, has been chosen for this purpose. There are eleven flats in F House, four of them already occupied by residents; and it will now be possible to have one more flat for use as residential quarters, and greatly to increase the club- and class-room facilities. One flat, it has been determined, will be given over to a class-room, one to a boys' club, and one to a girls' and young women's club; while one will have the partition removed, and will form a good-sized assembling-place. This will give us a settlement of nearly forty rooms—very small ones, we must admit—and with accommodations for thirteen residents.

These arrangements cannot all be completed at once, since the Association must do its part and contribute furnishings for the new quarters. There will be ample opportunity now for all who have good pictures and casts, or such useful articles as tables and chairs, to see them placed in the Settlement home.

The Neighborhood work of the year is now probably at its height. The clubs and classes at the Astral are as follows:

A free kindergarten.
Sewing-classes Saturday morning for children.
A small evening sewing-class for young women.
One advanced dressmaking-class (afternoon), third grade.
One evening dressmaking-class, second grade.
One afternoon and one evening class, first grade.

(These grades do not correspond with those of the Institute.)

One afternoon cooking-class for little girls.
One home-nursing class (closing the end of February).
One evening drawing-class for boys.
One evening class in color-work for children.

In club work the Settlement has:

Three young women's clubs; thirty-six members in all.
Five little girls' clubs; forty-five members in all.
Five boys' evening clubs, fifty members in all.

Two afternoon boys' clubs; sixteen members in all.
Mothers' meetings every other Friday.

Dr. Allen continues to hold her dispensary Wednesday evening, and the Bank is open from 7 to 7:30 on Mondays.

This represents considerable activity. There ought to be more instruction along the line of Domestic Science; and the aesthetic element in life—art, music, and literature—is not yet sufficiently developed. But as this is only the third year of the Settlement's existence, we may be happy in its advancement, and hopeful of the results of our work.

M. W. O.

Athletics.

Considerable interest is evinced in the result of the contests from week to week. This is especially true concerning the sympathizers of the Junior and Sophomore classes, the Juniors being stimulated by the small margin of points in favor of the Sophomores,—the score being 921.52 points to 910.58.

Wickham is the mainstay of the Sophomore class, and his work has been something marvellous; he has won first place in eleven of the fifteen events held, and has made a total of 1,425 points of a possible 1,500. The work of Chapman for the Juniors is good, he having scored second, 1,021 points, which entitles him to second place for the individual medals; Rodney Chipp is third, Wurzburger fourth, Bowie fifth, and Beiser sixth.

The Pratt Hand-ball Team played its first game of the Interscholastic series, Wednesday, February 16, meeting "Poly" at the Pratt Gymnasium, while the Basket-ball Team met "Poly" for the first of the Basket-ball series.

The girls met the Adelphi girls in a match game of basket-ball Saturday, February 26, at the Adelphi. We have also arranged for a return game at our Gymnasium on the 12th of March.

J. M. V.
THE LIBRARY AND THE SCHOOL.

In not a few of our towns and cities the public library is the acknowledged centre of intellectual life, of every movement which stirs the once separated and removed cream of culture back again into the plain people’s milk—to enrich their soil, to sweeten their leisure, to lift and widen their outlook. Let a user of libraries, who owes much to librarians, here add his word of thanks to the general chorus.

But forces other than those active within the profession have profoundly stirred the librarian’s pulse; they were potent enough two decades ago, to-day they are simply irresistible; they move under the banner of Science. . . . So revolutionary are the victories of science that literature, to its remotest corner, breathes its ozone, its stimulus to scrupulous exactitude, to unfaltering faithfulness to fact directly observed and patiently interpreted. . . .

Perhaps in no part of our modern life is the new adjustment of words and deeds more telling than in education. In our best schools, all the way from the kindergarten to the university, books are being gradually withdrawn from work they should never have been allowed to attempt. No longer is memorizing the printed page the be-all and the end-all of instruction. Anything that should be observed is observed; anything that should be done is done instead of being merely talked or written about. Books come in for reference, for direction, as means of continuous explanation, as sources of knowledge concerning observations, experiments, generalizations far beyond the horizon of the student. Restricted thus to its rightful sphere a book rises to a new utility, because it matches the fact as the Word never did when it was a substitute for the Act, instead of being its complement.

We are not so much concerned about the newest books as about the best. Much might be done, also, in bestowing upon boys and girls a thorough familiarity with the great classics. Here our hope lies in school-libraries, chosen with the most enlightened care. There are, let us say, fifty books which every one should read between his tenth year and his fifteenth; let us enlist “the consensus of the competent” in drawing up a list of these works, and then by creating a demand for good and cheap editions stimulate to the full, not simply acquaintance, but intimacy with the masterpieces of all time. . . .

Fiction in the circulation of some of our libraries rises to a figure exceeding 80 per cent. With this fact in mind, and believing a large part of the fiction to be poor stuff, Mr. Goldwin Smith impugns the whole principle of supporting free libraries out of the public treasury. “People,” he says, “have no more right to novels than to theatre tickets out of the public taxes.” The point of his objection can be turned only in one way—by seeing to it that only good fiction is placed upon the shelves. Exclusion, courageous and tactful, must be the policy here. Mr. W. M. Stevenson, librarian of the Carnegie Library, Allegheny, Pennsylvania, has dropped from his catalogue a round of novels popular enough, but lacking literary merit. To the demand, Why cannot we have what we like, instead of what you think we ought to like? the answer must be, read Austen, Cooper, Scott, Thackeray, Dickens, Hawthorne and Stevenson, and you will soon thank us for withholding Mrs. Holmes and Mr. Roe, your appetite for their screeds being irrecoverably lost. Reading, for all that Dogberry may say, does not come by nature; neither, when the art of reading is acquired, is it spontaneously partnered with power to choose the most gainful and pleasure-giving books. Just as fast as the school educates the public in the intelligent choice of literature, with equal pace will vanish the charge that the public library does aught but public good.

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MANUAL-TRAINING NUMBER

APRIL, 1898
Pratt Institute, Brooklyn, N. Y.
PRATT INSTITUTE MONTHLY.

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Calendar

April 1—May 1.

April 6. In the Assembly Hall, at 4 P. M., the second illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Walter S. Perry, Director of the Department of Fine Arts. Subject, "Italian Painting (continued); Three Great Masters of the Renaissance; the Pictures of the Vatican; the Decorations of the Sistine Chapel."

April 7. In the Exhibition Room of the Library Building, at 3 P. M., before the students of the Library School, a lecture by Mr. Charles K. Nelson, Reference Librarian of Columbia University, Subject, "Learned Society Publications."

April 13. In the Assembly Hall, at 4 P. M., the third illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Perry, Subject, "Italian Painting (concluded); Painting in Italy during the Fifteenth and Sixteenth Centuries; Decline of Art in the Seventeenth Century."

April 20. In the Assembly Hall, at 4 P. M., the fourth illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Perry, Subject, "Flemish and German Painting; the Schools of the Netherlands; Flemish Painting during the Seventeenth Century; Origin and Development of the German Schools of Painting of the Fifteenth and Sixteenth Centuries; Decadence and Revival of German Art."

April 20. In the Assembly Hall, at 3:30 P. M., a lecture by Dr. Edward Everett Hale, of Boston. Subject, "Reminiscences of Lowell, Hawthorne, and others."

April 21. In the Exhibition Room of the Library Building, at 3 P. M., before the students of the Library School, a lecture by Miss Adelaide E. Hasse. Subject, "Government Documents."

April 23. In the Assembly Hall, at 8 P. M., by the members of the Art Department, a play entitled "Styrian Shades," for the benefit of the Art Students' Fund.

April 27. In the Assembly Hall, at 4 P. M., the fifth illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Perry. Subject, "Dutch Painting; the Republic; Liberty and Religion; Influence of the Times: the Art of the Seventeenth Century; Portraiture; Painters of Domestic Life; Landscape, Marine, and Genre Painting."

April 27. At the Brooklyn Institute, Conference on Household Economics.

April 28. In the Exhibition Room of the Library Building, at 3 P. M., before the students of the Library School, a lecture by Mr. Willis K. Stetson, Librarian of the Free Public Library of New Haven, Conn. Subject, "Free Access to Shelves."

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DOOR OF THE LIBRARY OF CONGRESS

(Detail)

THIS bronze door completes the group of three upon the west front of the Library of Congress. The commission for this, as well as for the corresponding one at the left of the central door, was given to Olin L. Warner; and after his death, the completion of the work was assigned to Mr. Herbert Adams. While Mr. Adams has sought to preserve the intention of the sketches left by Mr. Warner, the entire work has, of necessity, received the impress of his own personality.

The subject is "Writing," and the tympanum above contains a noble figure symbolizing "Writing," surrounded by a group typifying the peoples whose writings have given most to civilization. The figures in the panels are "Truth," bearing a mirror and the serpent symbolic of wisdom; and "Research," who holds the olive-branch of peace and the torch of enlightenment. Flowers and fruits form the motive of the borders that surround the whole and divide the panels. A flowing band of orchids, roses, and morning-glories, with fruits and their blossoms—these have all been treated with the same care and thought as have the principal panels, and give a feeling of great richness and color to the whole. The casting has been a triumph for the founder, John Williams. To make it possible to secure the undercutting of the borders, it was necessary to bring out again the crispness of modelling and depth of shade by graving—a slow process, needing the utmost patience on the part of both sculptor and artisan. This long contact of the hands of the workmen with the bronze, mellowed the glittering surface of the metal into a beautiful "patina," or color; and the whole door has been brought into harmony with these portions by the use of chemicals. There is a splendid union of art and artisanship throughout the work, which makes it of unusual interest to lovers of the beautiful.
MANUAL TRAINING—WHERE IS THE ROOT?

In looking over the educational field and noting the rapid and steady development of manual training, one is irresistibly compelled to seek for the vital element that causes this work, in spite of the serious economic problems involved and the sadly insufficient supply of trained teachers, thus to spread and strengthen. The thought of educational manual training has been with us less than a generation,—and yet today almost every large city has its manual-training high school, and the introduction of the work into the elementary schools goes steadily forward throughout the land.

What is the significant force below this great movement? In the writer’s judgment, it is to be found in the phrase, “self-activity.” Surely, no work within the possibilities of the school has such power of arousing and maintaining self-activity in some of its most beneficent forms as has rightly-conducted work in manual training.

Manual training is essentially a modern product. Its recognition was entirely impossible under the old attitude toward education, in which knowledge was regarded as the sole aim of the school, and in which the scholar was the ideal product of academic culture.

Far different is the thought of the educational world to-day. It has universally adopted the principle, first enunciated by Pestalozzi, that education should mean the unfolding of the powers of the individual—that it should mean, in short, nothing less than the development of character. “It is power, not knowledge, that we want,” as President Eliot has expressed it. To this conception of the function of education Froebel gave hands and feet when he brought forward the principle that only through self-activity comes growth; only through exercise of function comes development.

It is upon these two essentially modern ideas that manual training finds its basis. It is an instrument to put powers into action and thereby to develop them.

Let us see how well the purpose is accomplished. Take a very simple typical exercise, such as the making of
a small picture-frame in thin wood by whistling. Imagine that the piece has been laid out and the pupil is ready to begin work. What is the first step? Evidently a careful observation of the conditions,—an examination of the nature and design of the piece. What next? Reflection as to the proper achievement of the end. The reason must assist to direct the application of the tool. After this comes the execution. Gradually, step by step approaching nearer to the ideal, the pupil applies himself carefully and patiently to the task. As the end is approached, finer and finer quantities are dealt with, more and more are the powers of concentration taxed, and greater and greater becomes the need for accuracy and perseverance.

The piece is finished, but its relation to the pupil's life is not necessarily finished,—should not, indeed, be finished. It is a picture-frame. He takes it as a gift to his mother. She praises its workmanship and tells him it will be very useful, and so leaves him with both a glow of pride in achievement and the pleasure of having contributed something by his own hands to the life about him.

This is the cycle of operations that every exercise in manual training may mean and should mean. It is nothing less than the round of the mental powers—an exercise of the senses, the reason, the will, and the emotions. It is life in miniature.

Such effects, of course, will not be obtained from work in manual training unless the nature of the work and the spirit in which it is conducted shall supply a natural stimulus for application. No forced application will secure the beneficial results of spontaneous, interested effort. It is only upon the latter terms that natural growth can be obtained; only thus that healthy exercise of the powers of observation and of the reason, can be secured, and that the training in habits of patient, careful application will effectually react upon the will. And these terms imply, first of all, that the spirit of the instruction shall be that coming from a true teacher,—one who understands both the significance of his work and the nature of his pupils; and secondly, that the content of the work must be such as will appeal to the life and interests of these pupils. This latter requirement means that in the work there should be much to appeal to the imagination as an end in itself,—an end connected with life and the interests of life.

The educational value of manual training can be best realized by the inspection of a class at work. Go into a room where a well-planned and well-conducted exercise in manual training is under way. Your entrance attracts but little attention. The instructor is perhaps standing aside in comparative inaction,—not, as in the usual class room, the focus of mental and nervous energy, pouring out his forces to arouse the energies of his pupils, but simply guiding and assisting the activities of his company of workers. Throughout the room absorption in the work prevails,—the energies of each pupil are concentrated upon the task before him. Noise there may be; confusion there is none; order, indeed of the truest kind prevails throughout,—an order not impressed by an outside will, but springing from the harmony of individual wills. In each unit the powers of self are in full activity, and the shop is but a theatre for the play of these forces.

Only gradually has this conception as to the significance of manual training developed. In many places it is clearly recognized; in others, the old notions of industrial skill and knowledge of the mechanic arts still prevail, but steadily throughout the field it is the effect upon the boy that is coming more and more to be considered as the one essential element. The new educational instrument, in other words, is coming to be viewed purely in its educational effects and its methods determined solely by educational principles. The results in
pieces of work are less and less considered as the true criterion of value; and instead is asked the question as to how thoroughly and how faithfully were the powers of the individual called into play in their execution.

This, surely, is what American manual training in its best thought is to-day standing for; and it is with the hope of finding suggestions and inspiration from the work and workers of other countries that the following papers have been obtained. These papers have been written by those best fitted to speak authoritatively of the work in Sweden, France, Germany and England; and it is believed that the picture herein presented of the condition of the work in these respective countries, of the ideals and principles actuating its leaders, and of the outlook for development, cannot fail to be of large interest and suggestion to American readers.

C. R. Richards.

**Mechanophilus.**

Now first we stand and understand,  
And sunder false from true,  
And handle boldly with the hand,  
And see and shape and do.

Far as the Future vaults her skies,  
From this my vantage-ground  
To those still-working energies  
I spy nor term nor bound.

As we surpass our fathers' skill,  
Our sons will shame our own;  
A thousand things are hidden still  
And not a hundred known.

And had some prophet spoken true  
Of all we shall achieve,  
The wonders were so wildly new,  
That no man would believe.

Meanwhile, my brothers, work, and wield  
The forces of to-day;  
And plow the Present like a field,  
And garner all you may!

You, what the cultured surface grows,  
Dispense with careful hands:  
Deep under deep for ever goes.  
Heaven over heaven expands.

—Tennyson.

"William Morris," said Mr. John Graham Brooks, in a recent lecture, "spent his life in fighting against ugliness. He wanted to teach people to have nothing in honor that was not beautiful and useful, and he tried in every way to persuade people that his ideal was not only beautiful, but practical. He applied his own principles in his decorative art factory, and conclusively proved that they were practical by making a great deal of money out of it, although he was not aiming at anything of the kind. In this factory he often worked with his own hands for fourteen and fifteen hours a day, but he never would let his employees work more than eight. By this and by every other means in his power he tried to create a hunger for beauty in the hearts of the English people, but his great remedy for existing conditions was in education. He maintained that the country would never make any progress toward an ideal society except by creating new cravings in the new generation."

As an illustration of Morris's idea, Mr. Brooks told of a boy who had learned to do ironwork in a manual-training school, and in consequence could not endure a piece of it, which his mother brought home from a store one day. He told her at last that it would be quite impossible for him to live in the same house with the article, and, though she could not comprehend his feeling, she had considerable respect for his opinion, and was finally prevailed on to return the purchase.

*New York Tribune.*

The relation between mental culture and physical powers is a subject of the greatest interest, as yet but little touched. . . . Nothing is more striking than the tendency of all . . . exercises, when brought to perfection, to eliminate mere brute bulk from the competition, and give the palm to more subtle qualities, agility, quickness, a good eye, a ready hand,—in short, superior fineness of organization.

*T. W. Higginson,* in "Out-door Papers."
SLOYD-INSTRUCTION IN SWEDEN.

[NÄSS Slöjdläareseminarium, Floda]
Station, Jan. 9, 1898.
Förestandare: Otto Salomon.

Dear Sir,

According to my promise, I herewith send you an article for the PRATT INSTITUTE MONTHLY. The article consists largely of excerpts from two articles on the subject which I wrote last summer for the Scandinavian exhibition in Stockholm.

I am, dear Sir,
Yours very truly,
Otto Salomon.

WOOD SLOYD.

It was at the beginning of the seventies that the founding of special Sloyd-schools began, and that Sloyd-instruction in Sweden was introduced in the then existing Normal schools, chiefly by the private enterprise of certain individuals especially interested in this subject. This movement later attracted the attention of the municipal authorities, and elicited, in turn, their influence and help, until finally the matter received State support. Thus, up to the present time, instruction in Sloyd has been included in the course at Karlstad since 1876, Lund since 1888, Hernösand since 1888, Linköping since 1892, Uppsala since 1893, Gothenburg since 1893, and Växjö, in whose seminaries teachers for the public schools are specially trained. Besides the foregoing, there are also extra Sloyd-courses arranged in the provinces. A great many Sloyd-teachers, male and female, have received their training in the Normal School at Nääs.

In Swedish schools the instruction in Sloyd is not made obligatory by the Government, but is entitled to State support wherever it is instituted. The necessary supervision is provided for in the person of public-school inspectors appointed by the State; besides these, there are others appointed by the municipal and the provincial authorities. Because all Sloyd is in general voluntary, and not compulsory, by law, there is no generally adopted method, uniform in all details. Therefore, although the plan of work and the direction vary in the different schools and districts, yet all follow certain general principles, which are daily coming more and more under universal sanction. They are the following:

I. To proceed from the concrete to the abstract.
II. To proceed by gradual steps from the easy to the difficult.
III. To instruct individually.
IV. To work for the harmonious development of the physical and mental powers of the pupil, and to awaken in him a love for work, order, exactness, and independence.
V. The Sloyd-instruction is to be imparted by pedagogically-trained teachers who possess the theoretical knowledge and the necessary practical experience.

THE SLOYD NORMAL SCHOOL AT NÄÄS.

Six-and-twenty years ago the Sloyd school for boys was founded by a private individual, Mr. Abrahamson, upon his
estate of Nääs. From this institution the present Sloyd-teachers’ Seminary at Nääs has gradually developed. During the first years of its existence, only such annual courses were arranged as had for their express purpose the imparting of the necessary instruction to those pupils who had the intention of following the profession of Sloyd-teachers. To this course there was afterward added a shorter one especially intended for public-school teachers,—a plan which in 1882 superseded the original one.

Four such Normal courses of six weeks’ duration are now arranged at the Seminary; two for the summer and two for the winter. For first-named courses, as a rule, only such persons are accepted as are already engaged in teaching; but to the last-mentioned courses are admitted not only professional teachers, but also young persons who intend to enter the profession at some future time. All courses have the same object in view, viz.: to make each student taking part in the course thoroughly acquainted with the uses and means of a pedagogical Sloyd. The instruction, which is free, is given partly by means of lectures on pedagogical subjects—Sloyd-pedagogics, pedagogical history, psychology, and so forth; partly by means of drawing and wood-Sloyd. In addition to these subjects, gymnastic exercise is daily provided. The necessary tools and materials, as well as lodging for about seventy, are all entirely free. For the four daily meals the modest sum of 45 to 47 kroner [about $1.10 to $1.30] per course is paid. The completed work becomes the property of the student, to be used by him as illustrative models and objective examples in the class-room.

About 270 to 290 students annually take part in the course at Nääs, the greater part of these being teachers of both sexes. Since the founding of the Seminary, there have been, up to 1898, in all, 80 courses and 2,823 active members of the same. As is well known, foreigners are admitted to these courses, and 722 teachers from other lands have availed themselves of this opportunity.

Whatever may be the chief object of a pedagogical Sloyd as portrayed in the Nääs system, it is, as a matter of course, radically different from that of the purely economic object of House-Sloyd, which consists in the production of practical objects suitable for home-use or adaptable for ready sale. Especially through this very characteristic does “the Sloyd” become pedagogic and educational, in that it does not lay the chief emphasis upon the completed work, but makes the completer of the work its chief consideration. A systematized Sloyd makes the benefit to the worker an increase not of his income, but of his personal worth. This increase of his personal worth,—or, to express it differently, this preparation for practical life,—consists partly in the possession of certain knowledge and facilities whose future application shall be, in one or another way, of particular use,—and partly in the development of forces, peculiar qualities and capabilities which tend to make the individual more fit to fulfil his duties as a man and a good citizen. According to the point of view selected and demonstrated by the instruction, does it become technical or fundamental in its character. The pedagogical Sloyd which seeks its place among the formative agencies and those agencies productive of a general culture, must have for its leading aim, not so much the production of a particular-technical skill, as the development of certain powers, physical as well as psychical, which shall work together for “the harmonious development of man” (this expression to be taken in its real and broader sense), let that man’s position or station in the world be what it may. The “Sloyd” in school use must, therefore, thus wholesomely influence the pupil, in that it increase in him independence of character and real love for work and develops his physical powers; it purposes.
to teach him exactness, neatness and the habit of carefully observing; it should accustom him to be persevering and thereby to justly appraise physical labor and its true economic value; it finally trains the eye to see, and the hand to construct what is seen. These, therefore, and similar aims, which are joined to tested pedagogical methods, are what serve to make "Sloyd" such an educational agent and formative means of general culture.

So much as to its uses. The tested pedagogical methods (viz., the means according to which the Sloyd-instruction is classified as belonging to the list of formative agencies productive of general culture) must, as a matter of course, keep this end in view; and must also adapt themselves as nearly as possible to the child's nature and its modes of thought. In order that this may be the case, it follows that "Sloyd" must be practised according to certain strict principles, and not in whatever manner each chooses. Among some of the principles advocated and employed at Nääs, the following may be cited:

I. In pedagogic Sloyd, the chief emphasis is to be placed, not upon the completed product of the work, but upon the work itself and its significance in regard to the pupil's development. This is greatest when the instruction, on the part of both teacher and pupil, is entirely voluntary, and when the pupil and his parents regard this branch of tuition as something useful.

II. Pedagogically practised Sloyd must permit independence of thought and execution, and, for this reason, must be so arranged that the appointed exercises shall occupy the pupil's capacity and bodily powers to the fullest possible extent.

III. Further, the work should not be done mechanically and thoughtlessly, nor so as to injure the physical development; neither should it prove a detriment to perfect health. On the contrary, a correct position of the body and the various movements engendered by the same are absolutely necessary, not only from a technical, but also from a physiological point of view.

The instruction should be individual, and should be methodically arranged. The so-called "Nääs Method" is grounded upon the exercises which occur in wood-Sloyd, but in such a manner that, by the making of practically useful articles and not in the form of abstract preparatory exercises, the pupil gains his skill and experience. Sloyd-instruction at Nääs now confines itself entirely to work in wood, and is especially distinguished by its models with compound-curved surfaces,—its so-called "Form-work". The work,—for whose execution tools of the same size and sort as those used in practical life are employed,—should be properly and carefully done, and be well-finished and neat. The principal and most often employed tool is the knife; and this is designedly so, for several reasons. In order that the pupil should derive the full benefit from the Sloyd-instruction according to the Nääs method, he must have attained the age of ten to twelve years, with its attendant development.

The difference between a Sloyd-instruction that has for its chief object the production of useful articles or the acquirement of a certain mechanical facility in the use of tools, and one having a general culture (based upon ethically-, psychically-, and physiologically-grounded instruction) for its great aim, involves naturally a difference in the teaching staff. Whereas, in the first case, a mechanic would doubtless be capable of undertaking the direction, the pedagogical aims and methods involved in the last demand entirely different and especially-adapted qualities in the teacher. To do the latter, one must be in possession of more than a certain dexterity and technical knowledge,—yes, much more. The instruction must be secondary to the culture development. "The workshop for the mechanic, the school for the teacher," is one of the first and most important of the theories which the Nääs System has sought to establish. Experience has shown that in this point, at least, it was a move in the right direction.
MANUAL-TRAINING INSTRUCTION IN
THE ELEMENTARY SCHOOLS
OF PARIS.

[Inspection de L'Enseignement Primaire.
Republique Francaise.
Prefecture du Departement de la Seine.
Feb. 8, 1898.]

Dear Sir:

I send to you to-day the article that you requested, upon the instruction in manual training in the elementary schools of the city of Paris.

Please accept the assurance of my cordial esteem.

A. JULLY.

[Inspecteur de l'enseignement manuel dans la ville de Paris]

INSTRUCTION in manual work appears in the list of obligatory matters enumerated in Article I. of the law of March 28, 1882, at present in force throughout all French territory. The law defines this instruction as follows: "manual work and the use of the tools of the principal trades." The rapporteur*, in order that there might be no misunderstanding as to the intention of the lawmaker, had indicated the character of manual work in the school as follows:

* M. Paul Bert.

"We do not ask that the primary school shall become a trade school: we do not believe that a pupil should leave it to be a locksmith or a vine-grower,—but we believe that scientific teaching should not rest in the domain of pure theory, and that practical applications to different industries should hold a large place in such teaching."

In the regulations which followed the promulgation of the law, and which constituted a commentary on it, it was recommended to the teacher, in respect to manual training, that he do not neglect the education of the child's senses, and that he early develop those qualities of adroitness and of agility, that promptness and certainty of movement which, valuable for all, are most especially needful for the pupils of the primary schools, who are destined, for the most part, to manual occupations.

If the principle laid down by the law of 1882 was new, the idea nevertheless went back to a decidedly early date.

In 1879, a commission was charged with the maturing of a plan of general organization. Its chairman, M. Corbon,
demanded that the new instruction should be considered only as the necessary complement of a rational education, and that it should be limited "to those forms of work which are absolutely elementary, of which every individual should be capable, whatever his social condition; to those which form the basis of all trades, which are sufficient for the development of manual dexterity, and which require neither a large number of tools nor extensive ground-space."

From 1880 to 1886, workshops were installed in a hundred schools; the sessions for manual training were arranged for morning and evening, outside of the regular class hours.

In 1882, manual training was rendered obligatory; and from 1886, after the promulgation of our present organic law, the reform of the schedule permitted its return to the course of the regular classes, three hours a week being given to it.

The instruction was placed in charge of workmen, the teacher attending only to the order of the class; there was no correlation between the workshop courses and the programme of intellectual studies.

The series of models copied without even being previously drawn, formed a methodized ensemble of manipulations combined with a view to apprenticeship, but which led only imperfectly to the end desired. The children, repelled by work which was heavy and uninteresting, rarely went beyond the earlier numbers of each series; and the institutions could not maintain instruction entirely foreign to their programme.

The necessity for a reform promptly became evident; a new commission was charged with the improvement of the programme established in 1880, by combining manual work with the school studies and by extending the scope given to the instructors. This commission, which included MM. Salici and R. Leblanc, between 1888 and 1890 worked out the programme now in operation.

Manual work is there considered from the educator's point of view; it is certainly not to be thought of that the primary school shall prepare intending apprentices for their work in wood or in iron; even if this could be done, it would in any case render the course useful to only a small number. Moreover, the handling of tools exacts an expenditure of physical strength which too young a child cannot meet; and apprenticeship at too early an age would run the risk of warping the development of the organization in the formative stage, or would lead to faulty manipulations which might be injurious to the future workman. It was therefore conceded that children should not be admitted to the workshops before the age of ten years.

With younger children, the work consists of exercises in folding and paper-cutting brought into very close relation with the scientific programme, and having for their object the initiation of the pupils into the drawing and laying-out of the regular figures. These performances are a logical preparation for the labors of the workshop, which no one could attempt without a preliminary knowledge of drawing. This work can be done in the ordinary class-room, without a special equipment, and can be made to include all pupils.

Programme of Exercises in Manual Work in the Écoles Primaires élémentaires of the City of Paris.

The exercises in manual work are divided into two categories, according as the school is or is not provided with a special shop for wood- and metal-working.

Work without a shop; folding and cutting of paper or of cards of different colors. This is the same in all the schools, with the children of the first three classes (first- and second-year elementary class, first-year intermediate class); that is to say, with children from seven to ten years of age.

In the schools where a workshop is
opened, children are admitted to it on completing the second year of the intermediate course, or about the age of ten years. These schools are 123 in number.

Workshop Exercises.

Work without a shop, as we have just defined it, fills but imperfectly the requirements sought. It is evidently fitted to accomplish the training of the eye; it furnishes an essential element in the scientific part of our primary curriculum. These are incontestable advantages which fully justify its introduction into our schools; but it cannot give those qualities of adroitness and agility, that dexterity and that suppleness of hand, which are useful to all, and particularly to the future artisan. It is only in the workshop that this manual education can be given.

The exercises have a double aim,—physical and intellectual education. The manipulations are graded in such a manner that the motions, at first very simple, and involving only a few members,—the hand, the arm,—extend by degrees to the whole body, and lead to a coordination of complex movements so directed as to develop adroitness and certainty in motion;—not dexterity, properly so called, in the handling of certain tools. It is, so to speak, a rational gymnastic of address.

It is no less certain that the education of the eye is perfected in the workshop. It is the habit of exact measurements, the necessity of producing geometrical forms with precision, the comparison of them with type-forms,—the different squares, rules, models,—which give to workmen the quickness and exactness of eye which could not be acquired to the same degree without training in a workshop.

In the school shop, manual work must in addition be related to the intellectual programme. Thus, the exercise of making the model of an ornament or of a useful article is the development of a figured sketch made by the pupil; it requires the making of geometrical outlines; and during the working-out, it presents exact forms which lend themselves to the setting forth and the verification of the properties of ordinary figures. Is not the handling of drawing-implements moreover an excellent drill in practical geometry?

In fine, the end proposed is to develop both intelligence and adroitness, at the same time giving to the future apprentice knowledge which will later be of great service to him in the workshop.

![Wood-working, First Year, Elementary Schools, Paris. Second Year of the Intermediate Course: [First year in the shop.] Wood-working. The wood is distributed to the pupils already roughed out—that is, made of the proper thickness and width. Work is done at the beginning on a small board of poplar, ten centimetres in width and one in thickness. The first exercises deal with the square and certain rosettes derived from it, and require only the manipulation of the light saw called a tenon-saw, of the flat and half-round rasp, and of the file. On small boards of beech, finished on the faces only, the use of the plane is begun, with the dressing of an edge. The use of the above-named tools is continued for the making of certain
ordinary articles, such as a paper-knife, a folder, etc.

Lastly, the execution of certain rosettes and stars, derived from an equilateral triangle and from a regular hexagon and octagon, leads to the use of the chisel.

Iron-working.

The material used is a wire of semi-circular section, five millimetres in diameter, made of soft annealed steel. This wire is supple enough to be worked cold with a riveting-hammer of 120 grammes on a little anvil with two beaks (called a bigorne); and is sufficiently resisting to remain in the form which has been given to it. The aim of the work is to introduce the children to the use of the hammer; it enables one to take advantage of all that is educational in the trade of the smith (accuracy of stroke, sureness of hand) without presenting the dangers of forging iron.

The exercises consist of little motifs imitating the productions of the ornamental iron-worker. Semicylindrical wire bends very easily, and two lengths of it are bound together by applying the flat sides one upon the other, with a binder of semi-cylindrical wire three millimetres in diameter.

The only tools used are a riveting-hammer of 120 grammes weight, an anvil of two kilos, and a small file one-half round, one-half smooth, for cutting the wire.

Cours supérieur. (Corresponding to the last two years of our grammar-school.)

Wood-working.

The wood is distributed rough from the saw, and the pupils dress it themselves.

The objects produced the first year include no fitted pieces whose execution calls for a skill which could not be required of children from eleven to twelve years of age. There are ornamental motifs,—panels, fretwork, interlaced designs, rosettes; or useful articles,—tablets, prism-shaped or cylindrical stakes, penholders, etc.—all of which are intended to introduce the pupils progressively to the use of tools employed in wood-working.

Fitted pieces are not undertaken until the second year; they include the execution of simple assembled work, with applications to the making of useful objects,—square, bracket T-square, little bench, picture-frame, etc.

Iron-working.

The work with wire is continued by that with smooth sheet steel of one-half millimetre thickness. This material, laid flat on the anvil, is easily cut with a little chisel; the chipped edges are finished with a smooth file.

The curved parts are cut out of the flat by a chisel with rounded edge, called “carp’s-tongue”; and the chipped edges finished with a smooth file, either half-round or rat-tail. The branches of the rosettes are veined and repoussé on lead, with a round-faced hammer or with punches of appropriate forms.

This work causes the hand to acquire suppleness, gives certainty to the hammer-stroke, introduces to the use of the file, and brings the eye to seize on forms endowed with movement, approaching those obtained by clay-modelling.
During the second year of the cours supérieur, the children use the iron-worker's tools, and are trained in various ordinary operations which belong to metal-working; dressing with the file, polishing, drilling, tapping, fitting, brazing, soldering in tin, etc.

The method employed in the work of the shop is the same as that of the cutting-out work. The pupils are furnished with a workshop note-book, in which they make their sketch of the object to be executed. A succinct statement is afterward dictated on the next step in the work. The pupils of the same section work together on the same task. When a new manipulation presents itself, or whenever the teacher judges it well to give a general explanation, he assembles all the little workers about him; his instructions are always simultaneous, and become individual only when a faulty position is to be rectified.

One danger is to be avoided in simultaneous instruction in manual work. Our little workers are some more and some less adroit; a step taken together is liable to retard the more skillful. To avoid this undesirable result, the teacher demands greater perfection in workmanship from those who can work faster. Moreover, each exercise may be supplemented by chamfers, chisel-work, ornamentation of various kinds which are permitted only when the fundamental processes have been properly performed. The experiments made since 1890 have shown that in general this method of procedure is preferable to individual instruction,—that it is less burdensome to the teacher and more profitable for the child.

TEACHING FORCE.

Work without a shop is placed in the hands of the teachers; that done in the workshop requires the collaboration of the teacher and a master-workman.

Even though there be no thought of training future craftsmen, it is not the less important that the hand be not spoiled by faulty manipulation. A vicious habit contracted early might have regrettable consequences for an ulterior apprenticeship; and it is therefore indispensable that the work be directed by a person of skill and practical experience. Moreover, the care of the tools and the preparation of material for work demand an amount of rough work which could not be exacted of a teacher. Nor would it be possible without impropriety to intrust children to workmen without training as teachers: while on the other hand, as manual training in the workshop must be related to the courses of the class-room, it belongs to the teacher to give the theoretical explanations which connect the application made in the shop with the primary scientific studies. The master-workman, then, is in some sort the préparateur* of the teacher.

ORGANIZATION.

There are at present in the city of Paris 124 primary schools provided with wood-working shops, and in 36 of these schools, a metal-working shop has been opened. The service is shared among 62 joiners and 18 machinists. The time per week given by the pupils to manual work is two hours in the primary grades, and three in the grammar grades.

PREPARATION OF THE TEACHING FORCE.

In order to insure the scientific carrying out of the curriculum which we have just analyzed, there have been established (in addition to courses of lectures given to the teachers) courses of Normal instruction which have been pursued since 1891 by more than one-third of the teaching force as an official duty. The master-workmen, who are recruited by means of public competitive examination, receive very precise pedagogical directions from the supervising body. They work exclusively for the schools, and therefore can devote themselves fully to the mission intrusted to them.

Manual-training instruction in the

* In science teaching, this term denotes the person who prepares everything required for the demonstrations of the instructor.
primary schools has received very sharp criticism this year, and a proposition to cut off the appropriations made for that work has even been laid before the municipal council of Paris. The reasons alleged are the following:

"Manual work is one cause of the overloading of our curricula; it is injurious to the discipline of the school; and moreover, the practical results are insignificant."

These criticisms are at bottom unjust; they are due to a superficial examination of the subject, and they rest on a misconception. At the same time, they are not at all surprising; is it not the fate of every new idea to be opposed?

Among the adversaries of manual training, some act in good faith,—namely, those who do not understand the programme which has just been set forth. Others have not even taken the trouble to examine it. This instruction was a novelty to the greater part of the teachers; it required a stepping out of the beaten track, and we know how difficult it is to change one's habits. Some among them have not discovered anything in manual work save the material side, the object to be constructed; the lesson appears to them a puerile piece of work, quite without profit to the education of the pupil. The time was evidently lost; but whose was the fault? Thanks to our new Normal courses and lectures, a very large number of teachers have received an efficient preparation, and the results which they are now obtaining are most satisfactory.

In the schools where manual training is held in especial honor, if it were a cause of overcrowding, it should be easy to prove a general weakness in the other branches of the course. Now, precisely the contrary appears; the schools where manual work is well taught, are also those which obtain the greatest success in the examinations for certificates. Manual training, then, could not be considered as giving overwork. Does it lead to disorder? This objection is not a serious one as regards the work which is done in the class-room; as to the workshop sessions, the children go to them with pleasure, and are ardently devoted to their work. We have never observed that it is more difficult to secure order there than it is in any other part of the school.

The objection drawn from the insufficiency of practical results, rests, as we have said, upon a misconception.

This is how a great Parisian manufacturer, who is specially engaged in the making of machine-tools,—and who is also very deeply interested in the subject of instruction, in his quality of cantonal delegate,—estimates the services rendered by school manual training:

"I set aside the pleasure which most of the children find in the exercises—a side which, however, has its importance—to look at the subject from a higher point of view.

"With this instruction, children early conceive a taste for manual work—a thoroughly salutary taste which may later tend to keep them from the many employments in which they could only vegetate.

"I must say also that I consider this instruction useful to children who will not take up a trade involving wood- or iron-working. Whatever be the scope of one's calling, it may be necessary at any moment to use or to shape a piece of wood or iron; and I consider nothing more ridiculous than a man who cannot drive a nail without hammering his fingers."

Among the numerous petitions issuing from different labor unions to deprecate the proposed measure, we select the following passage:

"We are convinced that the municipal council will not sanction by a single vote a proposition so contrary to its sentiments: for, thoroughly interested in the education proper to be given to children of the laboring class, it will perceive the indubitable usefulness of a course of instruction having a fixed curriculum based upon practical applications to the various industries toward which those children are tending who are to be apprenticed to a handicraft.

"In this regard, manual training has already given results perceptible to the children who
begin their apprenticeship on leaving the school workshop; and we do not hesitate to assert that at this point its suppression would do harm to industry, already so poor in workmen possessing the acquirements needful to the exercise of their calling.

"On the other hand, the school workshop ennobles labor, and gives the child ideas most wholesome for his moral education, by making him understand that the tool is as honorable as the pen; and it is doing him a great service to turn him away from the learned and liberal professions which are always too generally sought, and where overcrowding results in increasing the number of unemployed,—the evil of society at the present time."

(*Union of Working Machinists of the Department of the Seine.*)

Nearly two hundred trade syndicates have addressed to the municipal council petitions conceived in the same spirit; it may then be affirmed that working men understand all the importance of an education whose aim is "to prepare the child, not for such or such a trade, but for any trade whatever, and which—a moral result that cannot be too much emphasized—by a process of execution that is concrete, satisfying, and accomplished by his own hand, gives him an esteem for his work, a taste for work for the work's sake; and consequently—a secret yet undiscovered—a taste for the trade that awaits him."

(G. Salicis).
EDUCATIONAL MANUAL TRAINING FOR BOYS IN GERMANY.

[Lehrerbildungsanstalt des Deutschen Vereins für Knabenhandarbeit. Leipzig, Feb. 6, 1893.]

Dear Sir:

I would gladly have long ago replied to your request for a short statement concerning manual training in Germany, but one must have more than two hands to do everything which should be done. I have just lately collected here in an article the points most worth knowing about our manual training, and I believe it will be better to send you this statement rather than to wait longer.

Perhaps the friends of this movement in Germany have to contend with the greatest difficulties, the oldest prejudices, the most insurmountable hindrances which arise anywhere in the training of youth through work for work. It seems impossible to uproot the opinion that the school exists not for life, but rather for itself; that it is a training institution for the intellect and memory alone, not an institution developing the entire being.

Wishing your noble undertaking the best success, with sincere greeting.

Yours truly,

Dr. W. Götzke.

The Philosophy of Educational Manual Training.

In the present movement throughout nearly all cultured lands toward manual training, there are everywhere two different propelling forces to be observed; political, economic, and social causes, and pedagogical aims and views.

In Germany the purely educational side came at first to the front, probably because German education had taken on a one-sided, theoretical, preponderating doctrinal character, and urgently needed supplementing by a branch of instruction promoting practical skill.

In the past it has been sought to develop the child’s mind by training him to form conceptions from acquired views and notions, to clothe these in the right word, to join words into sentences, and in this way to succeed in expressing the collective conceptions and judgments in connected speech, and by this means to make of language the organ of communication of the mind’s power. But now we wish to seize hold of and attempt to develop another side of the human mind, the impulse for activity.

To direct into right channels this existing, this impelling force, to use it in developing the physical and mental powers of the child by continuous practice, by systematic activity,—this is above all the office of educational manual training. It follows directly not industrial, but educational aims, it trains an organ—the hand—which formerly has not been sufficiently regarded in the education of boys. Manual training develops man’s most noble organ of sense, the eye, by the comprehension of form and color according to Nature and in the most efficient manner.

This following of the so-strongly-expressed creative impulse of the child, happy in activity, zealous in work, is not only conformable to Nature, but also of educational value; for physical work furnishes abundance of stimulus for the development of the will, the feelings, and the mental powers.

We cannot, moreover, overlook the important social, political and economic significance of such a manual education of the youth. However much the cultivation of manual training claims first rank in the interest of sound all-around education of the rising generation, the social interest must also be considered, which demands that physical labor be rightly prized and that the different classes of society live together in peace, with esteem for their respective works; just so the economic interest deserves consideration, which demands that the industrial capabilities of our people be assured for the future.

The Pedagogical Results of Manual Training.

1. Manual training, like gymnastics, develops bodily strength, dexterity and adroitness in the youth, and makes him by wholesome exchange of his activities, more capable of enduring purely mental exertion.

2. Manual training develops the general skill of the hand by means of ex-
tensive schooling in the skilful handling of the ordinary tools.

3. It trains, by frequently demanding their use, the senses of the child; particularly, as in drawing, does it train the eye to see sharply and truly. It cultivates perception, teaches the child to observe, and affords him opportunity to gather his own knowledge through experience.

4. Manual training develops the sense of form and the appreciation of the beautiful; it lays the foundation for the cultivation of taste.

5. It also aids directly mental development. Since it makes essential an insight into the task to be performed, and a clear understanding of it, it must sharpen the attention and train to correct thinking.

6. Manual training directs the creative impulse into right paths, tends toward pleasure in work, and thereby develops diligence and other economic virtues. So it schools the will-power for a definite purpose, and aids the development of firm, strong-willed characters. Manual training, in compelling the boy to conquer physical difficulties, calls forth his will-power and develops it by the gradual overcoming of arising hindrances, until this effort of energy is rewarded by the final attainment of the goal,—the completed work. But every successful piece of work is then a spur to a new powerful effort. With ability increases the joy in creation, and at the same time is developed energy, the self-dependence of a strong character. A firm will can never be aroused by words; it is able to develop itself only through action. If the boy learns in manual training to measure his force in the attainment of a clearly-defined goal, he is training himself in action, and that alone develops his will. Therefore manual training must be required and promoted, if for no other reason than the service it renders in developing the will.

7. Even the power to do gained in the school, has its root only in the knowledge there acquired. So the youth remains lacking in the real ability to do, demanded by true life, and ignorant in an exceedingly important province of modern culture. He has been introduced into history, his ethical and religious natures have been developed, but he is not in a position to go into even the foundation principles of technology; unintelligent he stands before the products of industry,—an important part of our culture remains unknown to him.

Here manual training would step in and indispensably supplement the present instruction. By it an entirely new province of life is opened to the boy. Things and conditions which were before unknown, are brought near to him, and step by step he receives here the actual enlargement of his insight. This development of the practical intelligence, this insight into the foundation principles of technology, the applying of practical sense, is the share in the general education performed exclusively by manual training.

8. Its purpose lies in the province of the general education of man. It assists first of all in the attainment of the aim of education,—the harmonious development of man's powers. Since Pestalozzi especially, the demand for such harmonious development has been made again and again, and yet we have not in the true sense reached the harmonious development imagined by the master of German pedagogy, his fore-runners, contemporaries, and followers. We are actually overpowered by the fallacy that education has to do exclusively with gaining mental capacity. So we are at first easily inclined to cast aside all kinds of physical work as a foreign element, and yet physical and mental work are closely linked. It is a practical fact that there is the most intimate reciprocal action between the physical and spiritual states. The long-sought ideal of an harmonious development has by no means been reached by the one-sided instruction in schools, the
training of the mental powers alone, but must be striven for yet longer.

The Diffusion and Maintenance of Manual Training in Germany.

In Germany the whole undertaking is carried on through its free introduction by the German Society for Manual Training for Boys. The Prussian Ministry of Public Worship and Instruction has in its account 31,000 marks ($7,750) for the purpose of manual training. A corresponding sum is at the disposal of the Ministry of Worship and Public Instruction in the kingdom of Saxony; and in Baden the Board of Instruction has in its budget made an estimate of 100 marks ($500).

The manual-training schools and their workshops in the west of Germany are maintained by principalities, societies, or private individuals. The diffusion of manual-training institutions varies greatly in the different parts of Germany. According to one private statement of statistics by the German Society for Manual Training for Boys (in which voluntary report we must remember the material cannot be complete), there were at the close of the year 1891 in Germany 253 manual-training schools. In reality the number should be greater.

Of the 253 schools, 93 were independent workshops; the others were associated with educational institutions, most of which were Truant Schools (36); then came workshops associated with common schools (26); then followed institutions for the Deaf and Dumb (22); Orphan Asylums (19); Blind Asylums (13); and so on. The number of workshops increased during 1888-1891, from 164 to 253, or 54 per cent.

A much greater increase of workshops for manual training for boys can be assured for the following decade. An inquiry in 1896 showed the existence of 604 such schools in Germany. Of these, 402 were in Prussia, 202 in other German States.

It is proper to ask ourselves, in closing, what course the growth of manual training will take with us in the future. The friends of manual training are sure that this training will always be considered an important, hitherto misjudged, means of education. Surely it will claim its place, for wholesome thoughts, promoting the welfare of the human race, have a tenacious hold. Its duration is warranted by the fact that it is now not only theoretically promised, but already realized in a widely-developed practice. It is warranted by the broad extension of the idea and its enthusiastic culture in all progressive lands, so that one country is prevented, by the conquests of the other, from remaining behind in the onward march. Finally, it is a sign of promise to notice in the conditions, that the ideal wishes of the educator and the needs of practical life meet in the happiest manner. Practical life, which urgently demands from the school the training of eye and hand, gives her best support to the pedagogical claim that the education of the child becomes an harmonious and all-sided one; and we may therefore hope that the oft-repeated call for education for work may reëcho from many sides. If still-existing prejudice tries to pull down the idea of manual training, its advocates will work indefatigably to hold it high. We have the hope and the belief that the victory will be ours.

A person who recently attended an art exhibition has drawn up a set of rules to enable the novice to know what kind of a picture he is looking at. He says that if a painter paints the sky gray and the grass brown he belongs to the old school. If he paints the sky blue and the grass green he belongs to the realistic school. If he paints the sky green and the grass blue he belongs to the impressionist school. If he paints the sky yellow and the grass purple he is a colorist. If he paints the sky black and the grass red he is an artist of great decorative talent, and may make posters if he perseveres.

Chicago Post.
MANUAL TRAINING IN WOOD-WORK
UNDER THE LONDON SCHOOL BOARD.

[School Board for London,]
Feb. 23, 1898.

My dear Sir:

I beg to enclose the article that you requested.

I am very conscious of serious shortcomings,
and regret that the article bears the impress
of haste.

Yours very sincerely,
EVAN ORTNER.
Assistant Organiser of Manual Training
for the School Board of London.

Less than fifteen years ago, the question of Manual Training in Woodwork as regards London was a mere idea,—
"a moot point." To-day it is an accomplished fact. This is due, in the
first instance, to the foresight of Sir Philip Magnus, who, in the capacity of
Principal of the City and Guilds of London Institute, had frequently deplored
the absence of any hand-training in the pupils of these schools,—large numbers
of whom came from the primary schools. The Institute made this fact
known in the educational world, and the London School Board was appealed to
as the body most in touch with primary schools and as the authority to
remedy the evil. An effort made by the Board in this direction was, however,
checkmated by the grim veto of the Government auditor, who stated
that the Board had no power to use public money for this purpose.

The Institute then joined hands with the Worshipful Company of Drapers,
and with characteristic generosity the money was forthcoming on the under-
standing that the London School Board
would grant use of rooms, etc. A joint
committee was formed of representatives of these bodies, and six centres
were opened. The leading educationists of the Committee were Sir Philip
Magnus, J. R. Diggle, Esq., the Hon.
Lyulph Stanley, and Wm. Bonsfield,
Esq.; and the Committee demonstrated
to the Science and Art Department the practicability of manual training as a
class subject for elementary schools. The carrying out of its wishes was en-
trusted to Mr. Barter, whose early efforts at this period have been produc-
tive of lasting good.

The successful results of the Committee's endeavors led to the inclusion
of manual training in the Educational Code, and the Science and Art Depart-
ment was placed in charge of it. The London School Board took up the work
six years ago; and although at first some opposition was met with from teachers
on account of interference with the ordi-
nary curriculum, wood-work is now
thoroughly popular with the Head
Masters—a gratifying testimony to the influence of manual training.

At the present day the staff engaged
in teaching wood-work consists of an
Organizer (Mr. S. Barter), two Assistant
Organizers (Messrs. Ortner and Whilli-
er), nearly 210 Instructors, and twelve
Pupil Teachers. All but a dozen of
the Instructors are artisans, highly
qualified in science and art. They at-
tend weekly lectures given by Mr. Bar-
ter on the pedagogic side of the work.
The value of such lectures cannot be
overestimated when we reflect that the
men come to us straight from the bench-
side. It is each Instructor's pride to make
for himself a complete set of teaching
models showing the proper steps, in
their synthetic progression. These
models may always be seen displayed
on the walls of any of the class-rooms,
and it is ever gratifying to observe how
very quickly the Instructors become im-
bued with the "deep-down" idea of
manual training, viz., the formation of
character.

All the instruction is carried on in
"Centres". Perhaps this requires a
little explanation. Theoretically speak-
ing, every school should have a manual-
training class-room attached to it. The
only objection to this theory is that it
raised on the score of expense. The
matter is compromised by one class-
room being built in a group of schools.
Each of these schools contributes pupils
London has quite an original method of "racking" the tools, and here is a photograph of one of its Centre racks. Every tool is numbered with the number of the bench, thus ensuring the practice of that estimable principle,—"A place for everything and everything in its place." Each pupil is made responsible during the morning or afternoon on which he is present, for the condition of the tools supplied to his bench. Every tool, save the saw, is ground, sharpened, and set by the pupils. Thus a pupil is instructed in the sharpening of his chisel the very first time that he sets foot in the manual-training class-room; and this is regarded as one of the best pieces of instruction imparted to the child. For it is held that the proper care, arrangement, and order of the tools is really the highest moral lesson to be inculcated in the mind of the manual-training scholar.

Drawing forms a most important part of the instruction. No "Tee" squares are allowed, but manual dexterity is ensured by the proper manipulation of the set-square and straight-edge. Executed on the benches, the drawings are ever before the pupil throughout the benchwork lesson. All completed drawings and models are the property of the Board; but the pupils are presented with them as a reward for accuracy in workmanship and good behavior in class. It is astonishing to note the wonderful influence for good which the operation of this simple regulation has upon the work in the Centres—a guarantee of care, attention, and healthy emulation.

To use the words of a great French scientist, "each child in coming into
the world brings with him different faculties, special predispositions, innate dissimilarities." This truth is recognized in the manual-training Centres; for all the instruction is individual. In this, London differs from any other town teaching manual training. Save general demonstration, the only class-teaching is that of the Theory section. Thus the crushing of the brighter intellects of the class down to the level of the dullards—a fault inseparable from the class-teaching of manual operations—is avoided. There is no set first-, second-, or third-year course.

Now just a word or two as to the scheme of instruction carried out in the London Centres.

The photographs [not shown] are meant to show the main principles taught. Mr. Barter, the Organizer, is a strenuous opponent of a stereotyped syllabus; therefore instructors, after due experience, are at liberty to interpolate models, provided that the main principles are adhered to. While, then, the principle of development is illustrated, and the manipulations of sawing with the grain and elementary mortising are taught in connection with the first model, instructors are free to decide whether that particular model,—the tooth-brush rack,—or some other, shall be taken; but what is insisted upon is, that that principle and those particular manipulations must be taught at this stage. Frequency of demonstration is insisted on, for that is the keynote of efficiency in the manual-training class-room. By these means, Mr. Barter has encouraged amongst his men originality of thought, fertility of resource, activity of brain, detestation of "teaching in a groove," and ability to act under all circumstances. And so from model to exercise, exercise to model, we progress. Ever onward! ever upward! Introducing a fresh difficulty at every fresh step—difficulty of such a magnitude as to put to the "stretch" the self-reliance derived from the vanquishing of the difficulty just past. The watchword of all must be Accuracy.

Accuracy is Truth, and "Truth is immeasurably grander, and infinitely more marvelous than error, however that may be embellished."
a nominal sum is charged for board and lodging.

There are three rooms fitted up for shop-work, and the students are so grouped that, as far as possible, they will receive instruction in a language which they understand. The students of each room constitute a section and elect a captain, whose business it is to look after the interests of his division during the term.

One of the main Sloyd principles being individual instruction, there is no general explanation of the lesson, even at the beginning. Upon the first day each student, on going to his bench, finds a card containing the drawings of the first models of the course. Upon the bench are also several short pieces of birch split to nearly the right size for the first two models, and by their side is the Sloyd knife.

As soon as a model is completed, it is carefully inspected by the instructor. If there is no serious defect as to measurement or workmanship, the student marks the model with its serial number and also with his secret number, after which it receives the instructor's stamp and is placed in a box to be taken to the examining-room. If the instructor finds the model not up to standard, the defects are pointed out and a chance afforded to rectify them before handing in. When model one is completed, model two is taken up, and so on,—the student being allowed to proceed as fast as his individual capacities permit.

The Sloyd rooms are equipped with benches of both the single and double type. The tools used are of a rather primitive character, the thought being that the less developed are the tools, the more will the worker be developed. The principal saw is the frame-saw, with which different widths and forms of blade are used. The back-saw is used for fine work, such as dovetailing. The planes are wooden-stocked, the trying-plane being very heavy. The square, gauge, brace, centre and shell bit, file, scraper, mallet, chisel, gouge, spoon-iron, hand-axe, spokeshove, brad-awl, hammer, nail-set, draw-knife and hand-screw are introduced in turn, in about the order named. The spoon-iron is a distinctly Sloyd tool, and is used for finishing a concave surface after it has been worked out with the gouge. Form models, that cannot be tested except by the sight and touch, are interspersed throughout the course, giving excellent training to these two senses. The materials used in making the models are birch, pine, alder, oak, and beech. The lumber is furnished in the rough, and the student is required to saw out and dress up his own stock.

When a number of models have been completed, they are taken to the examining-room to undergo the final examination. The students are divided by the captain of each section into squads of seven, and one of these squads assists at each exam-
nation in turn. Herr Johanson, the head instructor, subjects each model to a careful examination. If the model is well made, it passes without a remark; but if it is a millimetre out of measurement, or poorly executed, a remark showing where the model is faulty is entered in the record-book opposite the model-number. If the measurements are over three millimetres out of the way, the model is thrown out to be done over again. The aim of each student, consequently, is to keep his page free from remarks. This, however, is a very difficult matter, for only a slight slip, and "un-symmetrical!" goes down, spoiling an otherwise clean record. On the other hand, when the examiner, after careful inspection, comes across a model which approaches perfection, he says, "good 5", and that is entered in the book. The student upon whose page such a remark appears may feel justly pleased, for they are very rare.

Two weeks before the close of the course, a problem is set in the shape of an extra or original model, which they are required to draw and construct. This model is to replace one of the models of the regular course. The same methods must be employed, the same exercises must be represented, and the new model must not be more difficult of execution than the one to be replaced. These models are subjected to a very rigid criticism, Herr Salomon and Herr Johanson both taking part. The marking takes into account five points of view: originality of design, method of construction, practical use, aesthetic appearance, and execution. For each of these points a maximum of five is given, and the average added to the general average.

Upon the last day, the models, bearing each the official stamp, are sorted out and placed upon exhibition for a few hours, after which each student is allowed to claim his own work and pack it as he sees fit. Neat boxes are on sale for the purpose, and carefully are the models packed to be taken home and placed on exhibition as trophies of the summer's work. In the afternoon the diplomas are awarded by Herr Salomon in the Gymnasium, which is tastefully decorated for the occasion. At these exercises last September Herr Abrahamson stood at Herr Salomon's right hand holding a tray, from which, as each diploma was awarded, he took a dainty Maltese cross bearing the letters N & X's upon it and presented one to each recipient. The diploma states just how many exercises the student has completed, and the average mark received. After the giving out of the diplomas there are short addresses by the representatives of different nationalities. Then Herr Abrahamson formally invites the students to attend a banquet at his home, known as "The Castle", at half-past five; and the gathering breaks up to prepare for this closing event.

At the banquet the students assemble for the last time, and, over an excellent dinner, discuss the work and play of the last six weeks. Toasts are offered to the Host, Director, Instructors, and one another, and the feeling of good fellowship runs high. And so ends a six-weeks' course at Näss.

F. H. Pierce.
A PRIVATE letter from Mr. Walter S. Perry, Director of the Department of Fine Arts, dated Granada, February 13, says:—"I have seen the Alhambra, and it goes beyond my expectations! The weather has been glorious, and we have walked, driven, climbed hills, and looked and looked! The Moor has been very present. The view from these grounds is superb. The palace is music in itself. Everywhere is the sound of falling water."

And, on February 19, in a letter from Madrid, Mr. Perry writes:—"I reached here Wednesday, February 16, just in time to find the Spaniards in an excited frame of mind. I went into the street the evening of our arrival, and found newsboys running in every direction with extras, and the streets crowded with men reading the papers. Everything now centres on the inquiry about the cause of the explosion on the Maine, and the Spaniards are very angry that any treachery should be suspected.

"We are fortunate in being here at the time of the Carnival, which begins to-morrow, and continues for three days. My window looks out upon the principal street and square, so I shall have a good view of the procession. . . .

"Yesterday I went to the queer old town of Toledo . . .

"We go Wednesday night to Burgos, 225 miles. The next night I leave for Paris, another trip of 700 miles farther."

If all goes well, Mr. Perry will be with us when these words are read.

A COLLECTION of water-color prints, designed, engraved on wood, and printed by Mr. Arthur W. Dow, Instructor in Pratt Institute, was shown at the annual exhibition of the Architectural League. A number were purchased by artists and connoisseurs, and the collection excited much interest among eminent critics and artists, who freely expressed their admiring appreication of Mr. Dow's mastery of composition.

Mr. Barnett Phillips, Jr., of the Architectural class of '93, won the silver medal this year, in the annual competition for junior architects and draftsmen instituted by the Architectural League. The subject given was "A Public Bath for a City."

Mr. Louis N. Thomas, '97, is now working with Messrs. Higgins and Tuthill, at Jamaica, L. I.

Mr. Jacob Thennes, Jr., '92, with Mr. D. W. Wilson, received the third prize, in competition with twenty other architects, for the new Erasmus Hall High School building at Flatbush. Mr. Thennes was also recently employed by the designer to make the full-sized detail drawings for the decorations, costing about $20,000, of a Louis XV. boudoir in the country residence recently erected on the Hudson for Mr. F. W. Vanderbilt.

The position as draughtsman, which Mr. L. H. Voss, successor to the firm of Lauritzen & Voss, City Bank Building, Fulton street, Brooklyn, applied to Pratt Institute to fill, has been taken by Mr. Fred W. Wengenroth, of '97. Mr. Voss was a student in '89 and '90 of the evening architectural class.

Mr. Roy Crosby, a student of the architectural class in '95, formerly with Ingle & Almirell, of New York, is now supervising the erection of some houses carried out from his design on the Palisades.

Mr. Theodore R. Tuttle, '96, has a position with George Martin Huss, of New York.

Mr. Joseph H. Pratt, Jr., a graduate of '97 of the Design class, has a position with Robert Stoll, maker of fine medals and badges, 19 John Street, New York.

Mr. Rome K. Richardson, '97, had a number of interesting book-covers at the recent Architectural League exhibition.

Mr. Percy P. Pierce, M. D. C. '99, whose collar-bone was broken in the football game with St. Paul's School, has returned to his school work with his enthu-
PRATT INSTITUTE MONTHLY.

Siasis for the game not in the least abated, but looking forward with renewed zest to again carrying the yellow of Pratt Institute to victory.

Mr. H. Armor Ward, of the same class, and also a football enthusiast, is winning success on another field. His application for a patent on a multiple tobacco-tagging machine is now pending. This machine has a maximum capacity of 500 tags per minute.

Mr. Arthur Masters, M. D. C. '99, expects to enter the sophomore class in engineering at Cornell University next fall.

The first-year evening class in Mechanical Drawing takes the capacity of the large draughting-room to its utmost. A majority of the students are machinists and apprentices or are engaged in work wherein ability to read drawings is of value.

Three more links have been added to the High-School chain, which now measures about eight feet. Each High-School class taking the work in forging has made three links for the chain, which thus becomes a standard by which the age of the work in forging may be graphically depicted.

Mr. Healy's classes have during the past month visited the establishments of White, Potter & Paige Manufacturing Company and Louis Bossert.

Mr. Simpson has recently given a series of talks to the members of Mr. Dow's class in Design, on "The Possibilities and Limitations of Wrought-Iron in Ornamental Design."

The Department of Domestic Science has been asked to render further service in the Mission Schools of Brooklyn and New York. Miss Ford is teaching a class of young women at the Mt. Olivet Mission, and also one at the Bureau of Charities. Miss Tough has a class of mothers at the Bureau of Charities. Miss Lane and Miss Roe are each teaching a class of girls at the Astral, Miss Perkins one of women at the Asacog Club, and Miss Baker one of Jewish girls at the University Settlement in New York.

Miss Fisher has resigned her position in the New York Public Schools, and the vacancy has been filled by Miss Jordan.

Mrs. Ada M. Locke spoke before the Woman's Club on February 14; her subject was, "Incidents Connected with the Woman's Club Kindergarten." The meeting was in charge of the Committee on Education, of which Mrs. Elizabeth Spalding is chairman. Miss Annie C. Moore gave an interesting sketch of the work in the Children's Department of the Pratt Institute Library.

At a meeting of the kindergarten section of the Brooklyn Institute, on February 21, Miss Emilie Poullson read a paper on her Finger-Plays, which was illustrated by the Normal Kindergarten Class of Pratt Institute.

The National Congress of Mothers meets in Washington in May.

Mrs. Ada M. Locke gave a talk before the Mothers of the Astral Kindergarten, Greenpoint, on April 1. Subject, "Easter Thought." On March 18, Miss Conro, Director of the Department of Domestic Science, spoke to the same class of mothers.

Result of Kindergarten Teaching:—

Mission Kindergarten Child: "Good-morning, Miss H——, we've got something new at our house,—we've got a brush-hair."

The child's hair was brushed as smooth as possible, unlike its usual disheveled appearance.

Since the last issue of the Monthly, lectures before the students of the Library School have been given as follows: Miss Caroline M. Hewins, Librarian of the Hartford Public Library, "Children's Literature"; Miss Emma L. Adams, of the Plainfield Public Library, "Libraries and Schools"; Miss Annie C. Moore, of Pratt Institute Library, "Personal Side of Library Work with Children"; Miss Tessa L. Kelso, from the Baker & Taylor Com-
pany, New York, "Ordering, from the Dealer's Point of View": Mr. Wilberforce Eames, Lenox Librarian, New York, "Treatment and Care of Special Collections in Libraries": Mr. W. R. Eastman, of the State Library, Albany, "New York State Organization of Library Work."

Miss Sarah L. Galloupe, Class of '96, Library School, has been appointed librarian of Hollywood Inn, Yonkers, New York, and entered upon her work the middle of March.

On the afternoon of February 14, the Rev. Ida C. Hultin, of Moline, Illinois, gave the third of the Institute free lectures, her subject being, "Is the World our Debtor?"

The speaker argued that we owe much to the past, but cannot call the world our debtor unless we give it something of value.

As the Monthly goes to press, announcement is made that Mr. Hamilton W. Mabie will lecture in the Assembly Hall on the afternoon of March 31, on the subject of "Books and what we may get from them." Further mention of this lecture must be reserved for the next number of the Monthly.

Dr. Edward Everett Hale, of Boston, will give the last lecture for the year in the Institute Free Course. Dr. Hale will talk of his friends, Lowell, Hawthorne, and others, and will read from his own works. The lecture will be given on April 21, at half-past three in the afternoon, in the Assembly Hall.

The Monthly has received the following school and college text-books from the publishers.

(These may be examined in the Textbook Collection, shelved at the north end of the General Reference-room of the Pratt Institute Free Library.)

From American Book Company:

A New Astronomy. By David P. Todd, Amherst College. Illustrated. (Laboratory course for secondary schools.) $1.00.

D. Appleton and Company:

French Stumbling-blocks and English Stepping-stones: with list of 3000 colloquialisms. By Francis Tarver, formerly senior master at Eton College. 1897. $1.00.

D. C. Heath and Company:


Longmans, Green and Company:

L'Aide-de-Camp Marbot. (Selections from the Memoires du General Baron de Marbot.) Edited with Notes by Granville Sharp, late of Marlborough College. 1897. 80 cents.

G. P. Putnam's Sons:


Charles Scribner's Sons:

A History of the United States for Schools. By Wilbur F. Gordin, Principal of North School, Hartford, Conn. Illustrated, with Maps. 1898. $1.00.

To be thoroughly instructed in the scientific comprehension of arts and crafts is necessary not simply to their flourishing, but to their very existence. A flagging of attention or intelligence in one country means the instant forging to the front of another; so that, at least as regards technical education, its fostering and success link themselves to the very life of the nation.

New-York Evening Post.

If you want to be crossed and thwarted and vexed, set your heart not on a thing you can do yourself, but on something somebody else is to do; if you want to be tormented to death, let the wish of your heart depend upon two people, a man and a woman, neither of them yours. Now, do try this recipe; you will find it an excellent one.

Charles Reade.
IT is not worth while to imitate those committeeemen who in presenting their orator to his audience, do their utmost to deliver his speech before him. Yet it is perhaps admissible to call attention to the differences between the lay and the professional views of manual training, typically shown in the experience of M. Julljy, whose important article we are privileged to publish among those of other authorities. A great Parisian manufacturer, in reporting to M. Jolly his ideas upon the value of such work, points out (1) the pleasure which it gives (this he mentions not without apology); (2) the taste for hand-work developed; (3) the practical service done even to those children who are not to learn a trade, by giving them the ability to shape a piece of wood or iron, or to drive a nail properly at need. Contrast with this the higher ground taken by every educator who presents the case for manual training, and summed up by Mr. Richards in the opening article, in these words: "It is nothing less than the round of the mental powers—an exercise of the senses, the reason, the will, and the emotions. It is life in miniature."

To the student of social problems, the work of school manual training appeals by its contribution to the increase of industrial skill among our masses so ill equipped for the struggle of life. To satisfy the thinker who demands that school training aim at the highest development of the race, its claims must be based upon nothing less than a proved usefulness as a discipline helping not only toward material efficiency, but also toward a true mastery of the things of the understanding.

There's little sunshine in my heart,  
Slack to spring, lead to sink:  
There's little sunshine in the world,  
I think.

There's glow of sunshine in my heart  
(Cool wind, cool the glow):  
There's flood of sunshine in the world,  
I know.—Christina Rossetti.
Miss Clara M. Hill, a student in '94 and '95 of the Regular Art Class, died about December 5 at her mother's summer home in Goshen, N. Y. Miss Hill had been in frail health for some time; but an attack of measles, followed by a cold developing into acute pneumonia, was the immediate cause of her death. She is remembered by her fellow-students and teachers as a faithful student, possessing a delicate artistic sense, and of a lovable, though retiring, disposition: and her early death is sincere grief to them.

The death on December 15, after a long and painful illness, of Miss Josephine M. Kempshall, a graduate in '93 from the Regular Art Class, is a great sorrow to those who remember her as a fellow-student and pupil. Miss Kempshall was one of the most gifted students of Pratt Institute. She was a member of the class formed by Mr. F. W. Du Mond for study at Crécy-en-Brie, France, in the summer of 1894, and after that spent a year in study in Paris. The death of her mother some years since was a severe blow; and her own health steadily declined during almost two years before her death. Miss Kempshall's lovable and unselfish disposition endeared her to all who knew her. Of her last illness a personal friend writes, "More perfect resignation to the inevitable and acceptance of God's will is seldom seen."

Domestic Art

BOOKS RELATING TO DRESSMAKING AND MILLINERY.

The study of dressmaking and millinery, including the course of plain sewing, is now quite generally found in the curricula of Technical Institutes in England and in this country. Manual training High Schools, including all branches of Domestic Art and Science, are rapidly increasing in number. Domestic Arts as well as Domestic Sciences are becoming essential to a well-balanced education, and the demand for instructors trained in Normal methods is already in excess of the supply. Students entering upon these courses are beginning to understand that something more than good taste and natural ability are required to make an artist in either dressmaking or millinery, and teachers therefore not only need to be well versed in principles,—technical, hygienic and artistic,—but must also be trained to place those principles before the class in the most intelligent manner. Text-books on these branches written from an educational standpoint, are few in number. Some of the best upon sewing were enumerated in the Library Number of the Monthly. The following upon dressmaking and millinery should be added to the teacher's list of helpful literature:

"Practical Dressmaking for Students and Technical Classes" is a recent English publication by Mrs. J. Broughton, former principal of the Needlework Department of the National Training School of Cooking in London. The preface, by Mrs. Margaret Pillow, says: "That there is no royal road to acquiring knowledge, is as true of dressmaking as of any other subject. One of the great difficulties in connection with the teaching of dressmaking has been that of finding really efficient teachers, and an often-expressed lament of many teachers is the absence of a good text-book on the subject. 'Practical Dressmaking' seems to be just the text-book wanted. The teacher who yet may possess a capital knowledge of dressmaking will find within its pages some excellent hints on how best to place before the class the information which she desires to teach. These hints are given in the form of 'Notes of Lessons' and 'Headings for Lessons' systematically and carefully drawn up, yet leaving room for the exercise of originality and individuality on the part of the teacher." One chapter discusses the equipment of a room for technical classes, giving also suggestive schedules of lessons for courses of different lengths and grades.

"The Art of Dressmaking," by Sophie Klug, is also a recent publication. It is divided into thirty-two chapters under as
many heads, illustrated, given in a form adapted "to meet the many perplexities of the inexperienced dressmaker."

Others which take up the subject historically, or treat of art principles as applied to costume, are: "Dress," by Mrs. Olliphant; "Beauty in Dress," by Miss Oakley; "Art as applied to Dress with Special Reference to Harmonious Coloring," by L. Higgin, published in London. "Beauty of Form and Grace of Vesture," published by Dodd, Mead & Co., of New York, is worthy of special note. It is well illustrated, and aims to define true standards of beauty, with the idea that health of the body and mind, grace of motion, courtesy of bearing, depend in large measure upon appropriate clothing.

"Practical Millinery," by Jessica Ornner, is designed to give valuable help to teachers in this branch, and is the best text-book that has appeared on this subject. Part I. is historical, beginning with the origin of the word "Millinery," and following the fashions in head-dress from the Grecian bands of embroidery to the present time. Part II. is practical, giving plans of lessons, well illustrated, and ending with a summary for teachers’ use.

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**Domestic Science**

**THE BACILLUS FEARED.**

An interesting and exhaustive lecture on the subject of the plague in India was delivered the other day in the Imperial Institute in London, by Mr. H. M. Birdwood, of the Governor’s council, Bombay. He said that the southern slopes of the Himalayas and the mountain valleys of Yun-nan must now be regarded as endemic centres of plague. As to the specific cause of the disease the world of science had accepted as conclusive the investigations conducted by Dr. Kitasato and Prof. Aoyama, who were deputed by the enlightened government of Japan to study the disease at Hong Kong in 1894. The bacillus pestis discovered by Kitasato was now universally recognized as the essential cause of the plague. It belonged to the group of parasites or disease-producing bacteria which found a home in the bodies of certain animals, and was a little less than 1-25,000 of an inch in breadth and about 1-10,000 of an inch in length. Dr. Kitasato had found bacilli in the blood, the swollen glands, and other internal organs of plague patients. They showed little movement. They could be cultivated in suitable media, and when thus growing in a colony they could be seen with the naked eye. They had not, so far as he knew, been actually found in the ground or in a free state in the air. The symptoms of severe plague as observed in Bombay varied with the precise type assumed by the disease. According to the observations of Dr. Leumann, local inoculation through abrasions, however minute, such as cuts and scratches of the skin, had been the most common method of invasion in plague cases, especially among the poorer classes, who went about for the most part barefooted and with their arms and legs insufficiently covered. With reference to protection against invasion, the speaker said that M. Haffkine’s prophylactic treatment by inoculation with a fluid serum containing plague germs destroyed by heat and certain products resulting from the process of preparation had been much in favor. Up to October 1 last 8,142 persons in Bombay had voluntarily undergone the treatment. Of these only eighteen had been attacked by the plague, and only two had died. The total number of deaths last year was probably 70,000. All authorities were agreed that the accumulations of filth in the streets and houses, the defective disposal of refuse of all kinds, the overcrowding and insufficient ventilation of dwellings, “the frightful misery” resulting from the disregard of considerations of rational hygiene “in all that relates to dwellings, clothing, and the like,” had always fostered the epidemic prevalence of plague.

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**THE BACILLUS FLOUTED.**

The microbe-hunting in public schools has gone to a ridiculous extreme, the Indianapolis Journal thinks. It is moved to
this opinion by the recent action of the School Board in its own city in voting to buy for the schools "sanitary pencil-distributers" and disinfecting ovens in which to bake both the pencils and the distributers. In its view a much simpler and less expensive means of protection would be to adopt the old and time-honored method of requiring each child to buy his own pencils and take care of them. "It is utter folly," it says, "to assume that the sterilizing of the pencils will protect a child from any disease that affects another child. If an incipient case of scarlet fever or diphtheria is in the school, every one who has had any experience in the matter knows that personal contact or the handling of common objects is not necessary in conveying the contagion. The germs of the malady are carried in the air and cannot be guarded against. But personal contact is an important element, and if pencils, books, chalk, tablets, and all the paraphernalia of the school-room were put in a sterilizing-oven daily, the children could not be kept apart on the playground, or even in the room itself. Unless we are eventually to have a separate room and a teacher for each child it seems as well to call a halt in the beginning to the microbe-hunting fad."

New-York Evening Post.

Library

FREE ACCESS TO LIBRARY SHELVES.

Next to children's libraries, the question most agitating the library-profession at present seems to be, Shall the public go direct to the shelves in search of books?

A few libraries, with the courage of their convictions, first advocated and then took the step of throwing open the shelves. The Philadelphia Free Library, a recent creation, began with this system, and its circulation shot up to 1,293,004 the first year,—partly in consequence. Some libraries have followed suit as to unrestricted access; others have substituted a modified free access, and most,—either from conservatism or caution, or because their circumstances will not permit,—are still content to watch the experiments of others. There is not the slightest doubt that the public regard the innovation as an improvement. It satisfies the "browsers," the people who don't know what they want but are constitutionally fond of books, the people who find any kind of catalogue too complicated, or who have no definiteness in their reading. The person who knows what book he wants is probably served more quickly by the present system than he would be if he had to look for a book himself on shelves whose classification he did not understand.

The advantages of free access may be stated as follows:

Greater satisfaction of the public.
Greater circulation.

The disadvantages as follows:

Danger of theft, inadvertent or deliberate.
Confusion on the shelves.
Danger of access to all classes of books.

The danger of theft is admitted by all librarians, and those who are trying free access estimate that they lose a certain number of volumes per year by it. But they assert that the money-value of these volumes is more than covered by the saving in salaries of assistants.

Other librarians also trying the system, report that there is no economy in assistance, as that which was formerly needed for serving the public with books is now needed for keeping the shelves in order.

Aside from the money-value of the books taken, the inconvenience of their loss has not been dwelt upon. As a rule, it will be some months before one can be sure that a book has actually been taken; for books are always reappearing after they have been reported lost; and during this time of uncertainty the public is without the book. When a lost book is finally replaced, the cost of preparing it for the shelves should be considered and added to the cost of the book itself. We have heard the annual loss of a library of 35,000 volumes estimated at 300 volumes. In a large city, the professional book-thief would find his harvest in such a library, and a police-
man's services would be needed on the premises to look out for him. If the library were a tax-supported one, the city would probably provide an officer, but any other library would have to pay for his services. The fact that thieves are known to be about, that money or books or clothing are being abstracted by some mysterious agency, creates an extremely wearing and disagreeable atmosphere to work in, and makes every member of a staff suspicious and unhappy, and unable to work with a free mind.

The confusion on the shelves is generally referred to as if it were a disadvantage that affected only the staff; whereas its chief disadvantage is for the public. The shelves must be put in order constantly if any one is to find what he seeks. If a book is out of its place, it is lost—except as the reader comes upon it accidentally when he is looking for something else. Old habitues may learn something about the classification and numbering, but even old habitues will not always be conscientious as to returning books to the proper place if that place be at all hard to find. Meanwhile, that part of the public that wants a definite book, and would prefer to have some one else find it and bring it—and this part there will always be, among the library's most desirable users—is put to some inconvenience, and may have to go away without its book because of the temporary confusion on the shelves.

A third point we have not yet seen or heard mentioned—the necessity of setting apart a large number of books as unsuitable for unrestricted handling by the public. Among these are translations from the classics; a considerable part of modern fiction (especially translations from the French, Spanish, and Italian); the early English drama, novel, and ballad: certain memoirs and accounts of travel: medical or semi-medical works: certain classes of sociological and scientific works, etc. To the rank and file of readers, especially young readers, not only should these be refused, but the temptation should be kept out of their way: and to admit all readers to all books, seems on this account alone a neutralizing of all the good the public may gain by free access.

Modified access is another matter. For this, however, a room adapted to the circumstances is required. It should be large enough to hold several thousand volumes shelved around the walls and not in stacks, and to accommodate readers as well; for those who come to select are likely to remain to read. It should always have one assistant in charge, and it should be near the general delivery-room and stack-room if possible. Its books should be carefully selected from the newest and the best in the library, and the best should be a permanent collection; while the newest, when not also the best, should be removed to the stack as still later books come in. This room should embody, so to speak, the appraisals of Mr. Ills and his co-laborers. The danger of theft is minimized by having all the books in sight, and an assistant always at hand; the risk of permanent misplacement is less; those persons who do not know what they want have a fair field wherein to browse, while those who do know stand a better chance of getting it; and the librarian may have a clear conscience as to the books doing harm by falling into the wrong hands.

M. W. P.

**Neighborhood Club Rule.**

Conering club rule.

In a "Science and Technology Number" of the Monthly, it would seem as if the work at the Settlement along the lines of manual training should be recited. But manual training, at least manual training for the boys, is in its earliest infancy at the Settlement. Whether it will ever amount to anything of permanent value, has yet to be tested. In the boys' clubs we are endeavoring, with more and less success, to spend one hour at some simple manual occupation. When our exhibition is held in May we shall be able to show what the boys have learned of value. All that we can now say is, that the social success of the club is advanced by giving a
part of the time to systematic work. All play becomes uninteresting to Directors and to boys, and mental work does not usually appeal to the schoolboy, or the youth who has just gone into the business of earning his own living. But we have not yet found out whether the youth of Greenpoint are able patiently to learn to do well the chip-carving, chair-caning, or Venetian ironwork that is taught them.

The boy problem grows more difficult every day. The Settlement has no gymnasium, and it is thus debarred from securing any physical training for the boys. A club that meets once or twice a week in a gymnasium under a competent instructor, and has systematic drill, soon learns to govern itself upon its social evening. If baths be connected with the gymnasium, the moral condition of the boys, as well as their outer appearance, is noticeably improved. We at the Settlement are without this help, and our one club evening a week, unless it be supplemented by many social calls, does not produce results as marked as we feel that we have a right to see.

There is one thing, however, that can be said for our clubs, which, I believe, is not true of many boys’ clubs. The members come with great regularity, and most of those who were with us in our first club two years ago, are with us still. They have not yet reached the age when they feel that they are men—then perhaps for a time they will cease to think that we can interest them—but now the Settlement is a place which has their affection and constancy.

All the girls’ clubs and young women’s clubs are new this year, and here again it is difficult to tell what of value has been accomplished. Work among little girls is almost always pleasant, and afternoon clubs among them are easy to form, and comparatively easy to manage. Our girls can all take sewing at our Saturday-morning school, so that one line of club work important in other Settlements is not needed by us. Nevertheless, our little girls like to use their needles, and prefer making dolls’ clothes or doing outline em-

broidery to the Venetian ironwork which we attempted to introduce, but which they complain hurts their hands. There is a painful lack of pleasure in the lives of many of our little girls,—they have too much scrubbing and caring for the babies, and not enough sunshine; and though they are not so clever as their brothers they appeal more to our sense of compassion. Of course, among them is the healthy tomboy, but she is the exception, not the rule.

Our three young women’s clubs meet once a week. One club took up Venetian ironwork, one has framed pictures in passe-partout, and one has given time to dramatic reading, beginning with Dickens’s “Cricket on the Hearth.” There is a great deal of club pride among many of the young women, and their business meetings are conducted with precision and good sense. Each club is limited to twelve members, and is under the direction of one of the residents. It is, however, at the fortnightly social meetings that all appear at their best. Once in two weeks the three clubs meet together for a good time, each in turn having charge of the entertainment. Thus far, among other festivities has been a poverty party, a cobweb party, a donkey party, Christmas and Valentine’s Day celebrations, and a flag-drill for Washington’s Birthday. As each club takes its turn in acting the part of hostess, and conscientiously does its duty, the companies are truly social affairs. I believe that we have a good plan for this work, and that as time goes on we shall be able to accomplish much that is of lasting benefit. If the clubs but live up to their names and their mottoes they will be worthy indeed. There is, first, the Louisa M. Alcott Club, with its watchword, “Learn the luxury of doing good.” The Lucy Larcom Club, with factory girls among its number, chose this famous woman, who began her life as a factory girl, for its leader. Its motto is, “Labor,—all labor is noble and holy.” The last, the Dorothea Dix Club, celebrates the greatest woman philanthropist of our land. It was hard for this club to choose a motto. But one night, meeting
in the Director's room, each member received a book, and looked through poems and familiar quotations to find just the right thing. At length, from a tiny volume of Marcus Aurelius, this was selected: "Look within. Within is the fountain of good; and it will ever bubble up if thou wilt ever dig."

I think Matthew Arnold would have enjoyed knowing that they chose that.

M. W. O.

**Athletics**

There is but one more contest in the Indoor Athletic Series, and the championship is practically decided, with the exception, perhaps, of 2d, 3d, 4th, and 5th places in the individual scores. The Sophomores are now so far ahead that it will be almost impossible for the Juniors to catch them, and Wickham still maintains his long lead for first place in the individual championship. The first annual reception and dance of the P. I. A. A. was held Saturday evening, March 26, and the class banner and medals were presented at this time.

The Pratt boys lost their first game of the Interscholastic Basket-ball series to "Poly" on February 19; score, 17 to 20, which was not so bad considering that "Poly" expected to have a "cinch."

The girls are doing better, having won their first game from one of the best teams in New York,—namely, the Horace Mann School team; score, 6—9. The following quotation will give an idea of the ability of our girls: "It is surprising the ease with which the home team defeated the visitors. The visitors were heavier, older, and taller than the Pratt girls." The line-up was as follows:—

<table>
<thead>
<tr>
<th>Pratt Institute</th>
<th>Position</th>
<th>Horace Mann School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miss Rappold</td>
<td>Left forward</td>
<td>Miss Barry (Capt.)</td>
</tr>
<tr>
<td>Miss Floyd</td>
<td>Right</td>
<td>Lyon</td>
</tr>
<tr>
<td>Miss Gissing</td>
<td>Centre</td>
<td>Schneck</td>
</tr>
<tr>
<td>&quot;</td>
<td>Left guard</td>
<td>Potter</td>
</tr>
<tr>
<td>&quot;</td>
<td>Right</td>
<td>Clowes</td>
</tr>
</tbody>
</table>

The second victory of our girls was taken from the Jamaica High School girls; score, 3—6. "This game was without exception one of the hardest, fastest, and most scientific contests between the fair sex witnessed this winter."

The line-up was as follows:—

<table>
<thead>
<tr>
<th>Pratt Institute</th>
<th>Position</th>
<th>Jamaica High School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Miss Rappold</td>
<td>Left forward</td>
<td>Miss Boyd</td>
</tr>
<tr>
<td>Floyd</td>
<td>Right</td>
<td>Orr.</td>
</tr>
<tr>
<td>Finch (Gissing)</td>
<td>Centre</td>
<td>Haynes</td>
</tr>
<tr>
<td>&quot;</td>
<td>Left guard</td>
<td>Smith (Capt.)</td>
</tr>
<tr>
<td>Craft</td>
<td>Right</td>
<td>Cornish</td>
</tr>
</tbody>
</table>

The return game with the Horace Mann School will be played Friday afternoon, March 25, at their gymnasium.

The Pratt girls were defeated by the Adelphi girls by a score of 10—6, on Saturday afternoon, March 5; and we confidently expect to return the compliment when the return game is played in our gymnasium some time during the month.

P. I. A. A. was represented in the Barnard games in New York, on March 5, by Ward, Wickham, Bowie, Beiser, Binkerd, Wood, Tebyriça, Nutting, Magalhaes, and Meeker. Ward got the first place in the shot-put, with a put of 42 feet, Wickham second in the 220-yard run, and Bowie second in the hurdles.

The Pratt team lost their first game of the Interscholastic Hand-ball series to "Poly" by a score of 2—5, and won their second series from Adelphi by a score of 5—2, and the third series from Latin School 5—2. This practically gives us either second or third place.

The Athletic Association Benefit Exhibition was a success financially, and from what we have heard we are led to believe it was a pretty good exhibition. The girls and boys of the Junior and Sophomore classes rivaled each other for the honors, which were carried away by the girls’ Basket-ball team.

A great many candidates for the Baseball team are out, and each one is trying to demonstrate wherein he is better than his rivals. The most promising candidates are Ward and Fierce, catchers; Willets and Chapman, pitchers; 1st base, Chipp, Captain; 2d base, Breden, Townsend, and Lord; 3d base, Beiser, Tilney; short stop, Burroughs, and Breden; field, Wickham, Fierce, Chapman, Tebyriça, Swift.

J. M. V.
PRATT INSTITUTE MONTHLY.

PRATT INSTITUTE BASE-BALL SCHEDULE.
1898.
April 2—Open.
April 9—Open.
April 16—Panwood A. C., New York.
April 23—Bettes Academy, Stamford, Conn.
April 30—Eastman Business College, Poughkeepsie, N. Y.
May 4—St. John's College, Parade Ground, Brooklyn.
May 7—Latin School, Adelphi Field, Brooklyn.
May 14—N. Y. M. A., Cornwall, N. Y.
May 18—St. Paul's School, Garden City, L. I.
May 21—P. I. Field Day.
May 25—High School.
May 28—Adelphi College, Adelphi Field, Brooklyn.
June 4—Riverview Military Academy, Poughkeepsie, N. Y.

"Happy and a theme of poet's song is that man who for his valiance of hands or feet the chiefest prizes hath by strength and courage won." —Pindar.

"In bodies of men like this [the Royal Society] on both sides of the sea exists one of the strongest bonds of union among peoples politically divided. They are united in the common love and purpose of universal truth and by devotion to the best interests of mankind and the kindred passion for light and progress. In your pursuits everything unites and nothing divides. The results of science are all gain and no loss. The triumph of war has brought tears and anguish to both sides; the successes of diplomacy and trade are often attended by the discomfiture of one of the parties; but the whole world is brightened and made more livable by the achievements of a Faraday or a Morse, and the genius of a Lister diminishes beyond computation the whole vast sum of human suffering.

"Every discovery, every invention, on either side of the ocean, the product of the searching and self-denying scholars of our race, Kelvin, Edison, Graham-Bell, Bessemer, Darwin, Marsh, or Huxley, is at once thrown into the common stock of the world's intellectual riches, profiting every one and injuring none."

A TELEPHONE FOR SPEAKING GERMAN!

J. G. Nolan, who is an oldtimer in the electrical construction business, tells a good story on "Val" Blatz, the millionaire brewer of Milwaukee.

Mr. Nolan says: "Our company had had some correspondence with Mr. Blatz regarding the putting in of a telephone plant in his big brewing establishment, and I was sent up to try to close a deal.

"I took a couple of our 'phones with me in order to make a practical demonstration, should one be required, and I went with the intention of making a sale.

"I got to talking with Mr. Blatz and showed him the advantages of putting in our inter-communicative system throughout his establishment. He listened attentively, and finally said:

"'Yes, that is all so; very true. But,' and he spoke with the conviction of one who was putting a poser, 'but my men down in the malthouse and the warehouses and cold-storage are all Dutchmen.'

"'I, myself, though a German, and a graduate of the universities of Leipsic and Heidelberg, can speak English, but what good would your telephones be to my Dutch workmen, who cannot talk English at all?'

"Well, I saw how the land lay. Old 'Val' could not get it through his head that the telephone would transmit anything but the language of America. I was bound to make the deal, as I said before, so I remarked to Mr. Blatz:

"'I can put on some German receivers if you so desire. I have some with me."

"I connected up the 'phones, made a show of changing the receivers, and in half an hour Mr. Blatz was talking to one of his 'Dutchmen' down in the malthouse. He was delighted.

"'You may put them in,' he said, 'and I shall want one German one in the malthouse, one German one in each warehouse, English ones in my office and the business office, and a German one in the cold-storage house.'

"We closed the deal, and Mr. Blatz was glad to pay $2 extra for each 'German annunciator' we put in. When the 'phones were shipped from the factory I had them labelled German and English respectively, and the big brewer was perfectly satisfied.

"It was five years before I saw Blatz again," concluded Mr. Nolan. "He recognized me at once, and said, with a hearty German laugh, 'You are the accommodating gentleman who put in the German and English telephones for me. Well, you are a good one.'"

The Telephone.

The artisan hurries through his work to get to his dinner; the artist hurries through his dinner to get to his work.

Alice Wellington Rollins.
SHELLAS & CHESNUTT.

Furniture and Carpets for Everybody.

Special Sales in all Departments Every Week.

Largest Retailers. 29 Warehouses. 38 Departments.

You positively cannot judge from this advertisement what we are offering you unless you call and see for yourself. We do not urge you to buy. We only ask you to compare our goods and prices with that of any house in Brooklyn or New York. Open evenings.

SHELLAS & CHESNUTT,
Manufacturers and Retailers of Furniture and Carpets.

BROADWAY, COR. GREENE AVENUE, BROOKLYN.

Between Gates and Dekalb Ave. L Stations.

WM. N. HOWE (fr. M. Howe's Son), Manager.

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Something About Leaves.
The leaf is turned o'er at the first of each year,
But leaves don't amount to much, we will make clear;
For they're empty of fruitfulness, and naught will avail,
Unless carefully kept by the male or female.
A leaf which will tell you, in woe or in woe,
The days of the month, as they rapidly go.
A leaf which will tell you what is right and wrong,
So any one can see how truly things go.
TheseCALENDARS, hand painted, colored and gay,
We will send your address, if you give us the pay.
They are all sorts and kinds, for the office and house, And will suit any one from a man to a mouse.
Now there's no leaves of the Diary and leaves of the book
Which would truly be useful to Artist or Cook;
But we've not here permitted to have all our say,
So we'll reserve many others for some other day.

L. H. BIGLOW & COMPANY
EVERYBODY'S STATIONERS,
63 Broad Street, NEW YORK.
(Not copyright.)

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Higgins' American Drawing Inks (Blacks and Colors)
The Standard Liquid Drawing Inks of the World.

[O. Fennell says:]—"There is no ink equal to it [Higgins' Ink] for half a dozen reasons. From the time you open the bottle until you have put all its contents on paper, you have no reason to find fault with it."
A. B. Foss says:—"I use a great deal of it, and it is certainly the best."

AT ALL DEALERS.
(By mail, prepaid, 35 cents a bottle. Color Card showing actual inks, free.)

Higgins' Photo-Mounter
The new adhesive for mounting photographs, prints, etc., and for general use as a substitute for mucilage. Will not warp, cockle nor strike through. Spreads smoothly and easily—no lumps. Beautiful white color, delicately scented. Always ready. Fully guaranteed.

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MAY,
1898
Pratt Institute, Brooklyn, N. Y.
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May 1—June 1.

1898.

May 4. In the Assembly Hall, at 4 P.M., the sixth illustrated Wednesday afternoon lecture on the History of Painting, by Mr. Walter H. Perry, Director of the Department of Fine Arts. Subject, "French Painting: Early French Painting: Italian Influence; the Classic Painters of the seventeenth Century; Age of Louis Fourteenth and Louis Fifteenth; Spirit of the Times; French Revolution; Influence of Napoleon; Revival of Classic Art; the Romanticists."

May 12. From 7:30 P.M. to 9:30 P.M., the Annual Exhibition of the work of the Departments of the Institute, with the exception of the High School and the Library.

May 13. From 2 to 5 P.M. and from 7:30 to 9:30 P.M., Exhibition continued.

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"Afar away the light that brings good cheer
Unto this wall,—one instant and no more
Admitted at my distant palace-door.
Afar the flowers of Enna from this drear
Dire fruit, which, tasted once, must thrall me here.
Afar those skies from this Tartarean gray
That chills me: and afar, how far away,
That nights shall be from the days that were.

Afar from mine own self I seem, and wing
Strange ways in thought, and listen for a sign:
And still some heart unto some soul doth pine,
(Whose sounds mine inner sense is fain to bring,
Continually together murmuring),—
   'Woe's me for thee, unhappy Proserpine!'"
AMONG the signs of an advancing civilization, one cannot fail to note the increased interest in child study and culture. Books and periodicals relating to the child are issuing from the press in such numbers that one might line the walls of a library with the literature of this subject.

We can be more helpful to any class of individuals by studying the conditions under which they live. Any facts that may be known of their previous history form a background of knowledge useful in interpreting their present acts or the ideals which underlie them. We understand all things better by contrast, and apart from any feeling of interest in the children of the Chinese Empire, we may find it profitable to compare the ideal of home placed before these little ones, and the method of governing it, with our own.

We will first inquire what the Chinese mother does with her baby. She holds it to her heart with her own garment buttoned about it, as it is for some weeks provided with only a short tunic. There are no socks to trap the little feet. There, cuddled close and warm, many a weakling has gathered strength for the long battle...
with poverty. When the child is warmed and fed, the mother lays it on the brick platform with a "comforter" below it and another around it. A wadded screen surrounds its head, and shields it from draughts. A tiny bran-stuffed pillow with gay red cover is placed under its head. Its arms are pinioned to its sides by swaddling-bands, to secure the level shoulders which are the type of beauty for a soldier. Why girls should also undergo this swaddling process is not clear. She shaves the baby's head, to make the hair straight and coarse. She lays it always on its back, so that its head may be flat behind. She rejoices in the flatness of its nose, so unlike the sharpness and prominence of the foreign, Western type. She pats the baby as it lies there so helplessly, and when it is old enough to respond with a smile to her loving gaze, or to the pressure of her finger on its cheek and chin, she hails the evidence of dawning consciousness as joyously as we.

Later, she seats the baby in an earthen bowl and puts its playthings near, going occasionally to pick them up, and make an encouraging response to the little one's incoherent gurgle. When baby begins to take food, it is first made ready in the mother's mouth, and tucked away as her skill shows how. Perhaps the mother goes out to buy food, and the baby cries,—the little creature is taken in the arms of some neighbor, and nursed at her hospitable breast. Does not this remind one of Paul DuBois' statue of Charity,—the mother's own child sleeping on her knee, while she nurses the wail in her loving arms?

Amused at some new caper, the admiring parent "snaps" the child playfully on its head. A sharp rap seldom produces a cry of pain unless the mother's manner shows she is angry. Happy child, to have a thicker than the Occidental skull! Violent jerks of the little one's body by the mother indicate displeasure, but do not result in the nervous distress one might expect, as the phlegmatic Chinese infant is not bristling all over with nerves. But if a sweetmeat is taken away, or the inner life touched by some disappointment, there arises a temper that is ungovernable. Kicks and screams, alternating with blows of the fist, announce the presence of a personality that feels its citadel invaded. Here is the mother's chance to cultivate self-control—but, alas! she knows little of its meaning. At first she laughs to see the funny ebullition of temper; but as the child's strength increases, and painful blows and kicks are dealt, the mother answers in kind, and with a heavy hand, until the heat of her temper has a little cooled. She is sometimes stopped midway by a neighbor, who runs in to make peace; and though the mother turns upon the intruder at first with a volley of words, she is not wholly displeased, and can now retire from the fray without loss of dignity, since the neighbor has promised to go

\[\text{Korean School.}\]
bail for the child's good behavior. Often when her wrath has cooled she overindulges the child, as if to make up for her severity, and even grants the point about which all the trouble arose!

Early in life the boy takes his place as the pet of his grandparents, and the one to whom his mother and father look to provide for them in old age. He is therefore of consequence, and his sister must not cross his will, nor resent it too much if her playthings are pulled away or destroyed by him.

As the ancestral family is the ideal—three or four generations of sons with their wives under the same roof or in the same court—many interests conflict, and children are early taught to deceive. The son's wife saves a little food or money, and takes it secretly to her mother's family, her little son holding her hand and going along, too. The paternal grandmother mistrusts that all is not right, and inquires of the child, who must either cover his mother's act or tell something not to her advantage. The family consists of grandparents on the father's side, uncles and their families, and troops of cousins, besides brothers and sisters. The child's relations to them all are early learned. Reverence—expressed by ceremonious hand-clasplings, head-knockings, and curtseys—is reckoned of great importance. A lie or a theft may be forgiven easily, but the neglect of a bow or an act of service to grandparents can hardly be atoned for. In poor families the boy must run and get firewood, grainstalks or coal and clay balls for Grandmother, who cooks the food while mother sits by the paper window and makes the endless shoes and stockings of the family.

As soon as the child is old enough to creep, and often before, it becomes the care of the grandmother, who sits in the doorway crooning to it, or carries it about on her back, as her small feet make this the best way to preserve her balance. Grandparents rule the family, unless very old and feeble. The children early learn to go to them when they want what money can buy, as mother's "cash" are few and far between.

A strife between the cousins, though first complained of to each mother by her child, is ultimately carried up to the grandmother and settled by her. All this tends to lessen the mother's authority. Seeing
her despised and neglected, the son is apt to disregard her opinion, and to expect little of her in the way of intellectual companionship, though he commonly recognizes her claim to his support as she grows older, and his obligation to provide an expensive and showy funeral when she dies. He imbibes her superstitious beliefs in possession by the fairy fox, or the various animals believed to interfere with human personality. He thinks of his departed ancestors as gods to be worshipped, and of their graves as sacred. He early learns that the idols may be hoodwinked, and though he hears his mother dedicate him to life service in the temple, he knows that he will only wear the dress and tonsure of a priest, not leaving home for the cloister, and that when twelve years old he will jump over a bench placed for the purpose in the temple courtyard, and will then be reckoned as a renegade priest, and be free to wear ordinary clothing. He is well trained in ceremony, in deceit of gods and men, and in methods of gaining his ends by indirectness. A direct answer to any question is the hardest thing to obtain in China, and with the Chinese child truth is indeed relative. Mary P. Ament, (Peking, China.)


SHIAO SAR* RECEIVES HIS INHERITANCE.

[This story is one of many fairy tales told by the Chinese nurse, Wen Ma, to her charge, a little boy now ten years of age, who has rewritten the story in English with almost no help from any one.]

Once upon a time there were three brothers. They wanted to divide their things, and each of them have a share of his own.

The first one took the house and lot. The second one took the team of horses and the plough and the wagon. The third one was Shiao Sar. Nothing was left for him but just the cat and dog. But he had the luck.

Shiao Sar took the dog and cat and went out into a field and began to plough. A man came riding along on a mule, and got off and said, "Verily this is a very queer thing for a cat and dog to be ploughing."

Shiao Sar said, "I can make this dog go up in the air, if I want to." The man said, "I will give you this mule if you can do it." Shiao Sar said,

* Shiao Sar means "Little Third." The sons are frequently called by number.
PRATT INSTITUTE MONTHLY.

Korean Boys.

"Da i pien, wan tien chuan.
Da i kun! wan tien shun."

"Crack the whip! and up he'll whirl!
Strike! and up toward heaven he'll skirt."

He cracked the whip, and the dog went up in the air. Then the man gave him the mule, and went away. Shiao Sar took the dog and cat and mule to his brothers, and they said, "Where did you steal that nice mule?" He told them that he didn't steal it.

Then his brother took the cat and dog and went out in the field and ploughed. There came along a man with a horse, and he said, "This is a very funny thing! a cat and dog ploughing in a field!"

Shiao Sar's brother told him that he could make the dog go up in the air. The man said, "Do it then, if you can, and I will let you have this horse." So he cracked the whip, but the dog didn't go up. He beat the dog, and yet he wouldn't go up in the air. Neither would the cat; so at last he beat them both to death. Shiao Sar heard about this, and got the dog and buried it under a tree that grew in their back yard. That night he took out a tray with a cup of tea, and began to mourn for the dog. Then a flock of strange birds came and lit on the tree, and laid a trayful of eggs such as he had never seen before. He went back into the house. His brothers said, "Where did you steal such nice fresh eggs?" Shiao Sar said, "I went out to mourn for my dog, when some strange birds came and laid their eggs on my tray." Then the second brother took the tray and went out to mourn for the dog under the tree. This time he had the tray full of tea-cups with tea in them. Pretty soon when he was thirsty and beginning to drink, a flock of big birds that he had never seen before came and lit on the tree, and all of a sudden they knocked the tray out of his hand, spilled the tea on the ground, broke the cups, and flew away in the direction they came from. Then he got up and went into the house, and wiped the tray and put some clean cups on it. The next day Shiao Sar took the empty tray and went under the tree to mourn for his poor dog. Soon a flock of birds like those that came before, flew down and spit out a piece of gold from their bills upon the tray, and flew off in the direction they came from. He went into the house and put the gold away. His brothers saw it, and asked what house he had stolen so much gold from.

Shiao Sar said, "I was mourning for my dog and some birds flew down and dropped this gold from their bills."

The next day the oldest brother went and cut down the tree and made it into kindling-wood, and put it into the fire. When it burned, a sweet perfume came into the room. Shiao Sar put a pot of water on the fire, and pretty soon beans came out like sparks from the fire, falling
into the pot, and when cooked made Shiao Sar a nice dinner.

Some rich ladies were going by and smelled the sweet perfume, so they went in and hired Shiao Sar to perfume their clothes, as the next day they had to go and see the Emperor. He went into the closet where they kept all their clothes, lit his pipe and perfumed their silks and satins with its smoke. Then his brother went out. Another lady thought he was Shiao Sar and made him go into a closet to perfume her clothes. But as soon as he began smoking, a black cloud poured out, and made her clothes smell so badly that she had to make excuses to the Emperor for not going to his palace.

Then the brothers died, and Shiao Sar took the property. He became a rich man and bought the office of Governor of the town.

WILLIE S. AMENT.
SPRING WALKS.

"Spring, with its tide of new growth and wealth of blossoms, fills man with gladness and new life; the blood flows faster and the heart beats louder."—Froebel.

WHO has not felt the spring in his blood since early March, when the buds began to swell and the first musical trill of the song-sparrow could be heard? Do you wish to feel the true ecstasy of this of all seasons of the year the most fascinating? Then come to the nearest woods,—woods through whose young, delicate green foliage the sun flickers, woods filled with the songs of birds, and the delicate tints and fragrance of the spring flowers—the hepatica, the arbutus, and the anemone. Yes, come to the woods with the children. It is the child who will draw you close to the very heart of nature, for that is his true abiding-place; and you in return can give him much of the information for which his soul has been hungering. Alas for the many people who go through life seeing nothing of nature's wealth of beauty, hearing none of its music, and realizing none of the unspeakable pleasure that its companionship can give!

"A primrose by a river's brim
A yellow primrose was to him,
And it was nothing more."

How important it is that at the time when the little child feels himself a part of nature, the beauty of the flower should be shown him, its life and habits, that it may always have a meaning for him, that his eyes may be opened to the real something in the flower that is for him!

In the springtime the child enters into the true feeling of the forthcoming life. He feels his kinship with the fragrant, pregnant earth, with its myriads of beginnings of plants and animals awakening to burst forth into a new realization and expression. He listens to the ecstatic, jubilant songs of the birds as the new life impels them to woo their mates and build the nests for their little ones.

"And hark! and hark! the woodland rings,
There thrilled the thrush's soul;
And look! that flash of fiery wings,—
The fire-plumed oriole!"

Through specific, definite experiences, the child gets his lessons. When he sees a nest of little birds calling for their mother, his heart goes out to them in sympathy, and he wishes to care for them as his mother has cared for him. He thinks the mother has left the birdlings; but his mother, with the mother-instinct, knows full well that the mother-bird would not forsake her little ones, but will soon come flying back with some breakfast perhaps; this the mother tells her child. Through seeing the care and protection of the mother-bird for her children, the child realizes his own mother’s love for him, and for the first time, perhaps expresses it. "Mother, mother dear, I do love you so!"

Nature holds up a mirror in which the child may see and know himself. He gets a look at himself from one thing at a time, as in the bird's nest and the care of the mother-bird he sees his own great love for his mother.

"Nature presents to the senses little bits, which help to concrete the spirit within the soul."—Alice E. Fitts.

In nature, the child can see things in their right relationships. He can have all his little questionings answered by observing the things about him in their natural environment; this means much to the child's development.
It is most essential that things be seen in their right relationship. The difficulty with the so-called "Nature Study" of the schools is that isolated subjects are presented to the child for study—subjects of animals or plants apart from their natural environment and not in any way connected in thought. The child’s mind does not work in this way. The mind is a closely-connected network of ideas. By means of the senses the little one is getting data for thought, for classification, for knowledge. He sees the home of the chipmunks; he finds their rooms, their hallways, their store-places, and the different members of their family, and comparing them to his own home, links their family life to his. The entering concepts become related to those already in the child’s mind; and these latter, as it were, reach out, grasp the new ones, and hold them, thus making a firm, logical upbuilding of the thinking powers. This is only possible, however, when the new concepts are so related to what has gone before that they may be united with them in the mind. Not only is it necessary for the new thoughts to be related to the old ones, but also the relationships of each concept to every other is important.

Nowhere can the child find these true relationships so well as in nature. There, among so great diversities of form, so various a manifestation, the child must eventually turn to the life-force behind,—the life-force which unites all things, whether found in the mineral, the plant, or the animal. The mind of the child is always seeking a cause. He wishes to know the why and the wherefore of the buzz of the bee,—the cause of the blowing of the wind and the patter of the raindrops. This seeking for a cause leads back to the source of all being—to God.

Nature comes to the child with a message; it appeals to the child as a symbol of spirit and love. The child finds the spirit in nature by seeing a parallelism between himself and nature. He is of the same divine origin as the objects of nature; they are alike; they have the same source. He feels that there is a spirit in each object of nature that speaks to him. How often do we find the little child talking to the lady-bug or to the caterpillar! Let us help the spirit in nature to speak to the little child, and help the child to hear. The mother, the kindergartner, the teacher, colors nature for the child with her feeling, her love, and her interest. How can she make this feeling truer, this love stronger, this interest greater? Nature is there, with all her enticing charms, calling, "Come to me, and I will teach you!"

M. Josephine Emerson.

[Some easy means of reaching beautiful spots in the country and woods near Brooklyn have been suggested by the Science Section of the Brooklyn Kindergarten Union. They are as follows:

Take the Franklin Avenue car to Prospect Park, then transfer to the Smith Street line. Get off at the first patch of woods. Or, take the Smith Street line to Coney Island.

Take the Marcy Avenue car and get out just this side of Manhattan Beach.

Take the Greene and Gates Avenue or the Myrtle Avenue car, and transfer to the Richmond Hill extension; get out anywhere after reaching Forest Park. There are woods on either side of the track. The best place is on the left-hand side just after crossing the Long Island Railroad.

Prospect Park is open to all, and by going to the Mansion, Ninth Avenue side, a permit can be obtained allowing the children to pick up nuts, leaves, etc.

Take the Nostrand Avenue extension car for Bergen Beach; get out just this side of the Beach.

Fort Greene Park.
City Park.
Tompkins Park.]

Now while the vernal impulse makes lyrical all that hath language.
While, through the veins of the Earth, rots the ichor of Spring,
While, with throes, with raptures, with loosing of bonds, with unsealings,
Arrowy pangs of delight, piercing the core of the world,
Tremors and coy unfoldings, reluctances, sweet agitations.
Youth, inexpessibly fair, wakes like a wandering rose.

William Watson.

There is no index of character so sure as the voice.

"Tancred."
DAS TOCHTERHEIM DES EVANGELISCHEN DIAGONIE-VEREINS; KASSEL.

INSTITUTION FOR THE DAUGHTERS OF THE UPPER CLASSES, WHO HAVE BEEN EDUCATED AT A GOOD SCHOOL FOR GIRLS (HIGH SCHOOL).

[Dear Miss Fitts,

Hoping it may be of interest to the readers of your Monthly Magazine (Pratt Institute) to hear of a new institution conducted principally on Froebel's principles, I will send you a short account, after having been present at the examinations last September (1897) and just now in March... E. A. HERWART.]

THE "Daughters' Home" is a branch of a widely-spread Diakonie-Verein, the object of which is to give women of the better class opportunities to prepare themselves thoroughly for some future work of usefulness; they can enter either Department, and are at liberty to leave the Union if they wish to carry out their practice in private and in their families; or they may join as lay sisters and devote themselves to the demands of the various hospitals which are under the control of the Diakonie-Verein. In this liberty they differ from the Diakonessinnen, Sisters of Mercy, etc.

It gives a scope to many young ladies, who at first do not know for which kind of work they are best fitted, to develop their powers and to choose their sphere of activity after they have learned of what particular duties it consists.

There are now hospitals in Elberfeld, Erfurt, Magdeburg, Danzig, Stettin, Göttingen, and Leit, where training-courses for nurses are established; and among the learners there are several who have previously been in Kassel as pupils of the kindergarten course, and to whom their knowledge is of great service in the children's wards.

This institution was established by the Diakonie-Verein three years ago (1895). At first it was meant only for those who wished to learn housekeeping and hygiene in connection with lectures on these branches; but two years ago the pedagogical branch, which was separately conducted in Werdorf, was moved to Kassel and joined to the other. Two houses are connected, and the communication is so arranged that the twenty young ladies in each can form one large party, or attend each other's lessons. Each house has an accomplished Lady Superintendent, assisted by two lady teachers, while several gentlemen visit and teach during the week. A clergyman gives religious instruction, and often spends a social evening among the pupils. [The house has proved to be too small, for many applications had to be refused, so that a new and larger one is in contemplation. See below.]

The Director of the whole Diakonie-Verein, Dr. Friedrich Zimmer, is convinced that women must be prepared for educational duties, especially for the education of young children, which is so often left to chance and old habits. He saw that the kindergarten training must form part of the institution, and, therefore, he secured the valuable services of Fratlein Johanna Mecke, one of our prominent members. She joined the Diakonie-Verein three years ago, and was one of our Commission for drawing up a plan of Normal training, which plan was adopted for the institution in 1895.

With much enthusiasm for her work, Fratlein Mecke succeeded in interesting the young ladies who attended the household classes to come also to her lectures on Education, to visit the kindergarten and to write down their impressions on what they saw.

The course of training is one year, but for those who wish to conduct a kindergarten, it is one and a half to two years; the applicant must be over seventeen, and show a good certificate from a Girls' High School.

Many applications for admission had to be refused, the two houses being too small for all the branches; and larger premises, more suitable for the purpose, are in contemplation. Only a small number, therefore, could be trained hitherto for the kindergarten. Examinations take place every six months; last autumn, seven, and now
in March five, completed their course. They had to give lessons to children, conduct games, and tell a story in the presence of the examiners and some friends connected with the house. In writing, they had to give ten answers on theoretical and ten on practical questions; they also exhibited specimens of occupations, and their own inventions in drawing, paper-cutting, and modelling.

The certificates were of two classes; one testifying to ability to teach little children in a family, and the other to conduct a kindergarten: but by staying another half year the candidate could raise her certificate from the lower to the higher grade, especially if she showed much improvement in managing a class. The written questions would be then of a more difficult nature, if she was examined the second time.

The tone of the house is excellent; the food is very nourishing, and every care is taken for the welfare of the young ladies. No doubt there will be much improvement if more commodious premises are built, which we hope will soon be done.

Among the verbal questions for examination were the following:
1. What are Froebel’s principles?
2. What is Froebel’s chief work?
3. What duties has the kindergartner?
4. Explain the connection and classification of the Gifts and Occupations.
5. Describe the Gifts.
6. What can be done when going out for a walk with children?
7. Explain one of the songs in the Mother-Book.
8. What does this mean: “The child belongs to Nature”?
9. What is the educational value of the Games?
10. Which Gifts and Occupations prepare for school?
11. What rules must be observed when telling a story?
12. Why should a garden be near the kindergarten?
Etc., etc.

The written questions were calculated for longer answers, especially on the Theory and History of Education.

"VOLKS KINDERGARTEN" IN EISENACH, THURINGEN, GERMANY.

[The oldest surviving kindergarten in the world celebrated its fiftieth anniversary on the 11th of February, 1897. It was founded by Dr. Mey, Director of a girls’ private school in Eisenach. Fraulein Trabert was the first kindergartner. She died in 1887, and Fraulein Leifert, who took her place, has been the kindergartner ever since.

The celebration took two forms, one of which was the commemoration of the anniversary in a public meeting. As this day happened to be the birthday of the Grand Duchess of Saxe-Weimar, the anniversary interested a great many persons. There was a meeting at which speeches
were made, games were played, and songs were sung. Herr Traberth, the Chairman of the Volkskindergarten, gave a survey of Froebel's work, in which he spoke of Froebel's book for mothers, pictures of which were shown to the audience. Tableaux were then presented — showing scenes from the same book. Some of the actors had themselves been kindergarten children.

There was also a jubilee which had its meeting in Arnstadt; this was principally of kindergartners. After the meeting, the parties visited all the places where Froebel had lived and worked in that immediate vicinity.

This double celebration marked an epoch in the kindergarten interest in Germany.

A. E. F.

This institution is under the supervision of a Committee consisting of a clergyman, a physician, an architect, a director of schools, an elementary-schoolteacher (male) and four women, one of them being the cashier and one the president of the Women's Society for promoting the Education of Women ["Frauenbildungs-Verein"]. The kindergarten forms a branch of this Society, and receives a yearly sum for its support. It was opened the first of May, 1877, by that Society, which had invited Frau Dr. Goldschmidt from Leipzig to give a lecture in which the use and object of the kindergarten was to be explained. After an appeal to the parents of the small artisan class in Eisenach, forty-two children were admitted, as well as two young girls who wished to learn the management of children. At first the rooms were in a private house, where the number could not exceed forty or fifty; after removing to larger premises, ninety pupils could be accommodated; however, the rooms by and by proved to be too small. The Magistrate then gave a piece of ground where the old walls of the town used to stand; the Savings-bank granted a sum of money, and the Ladies' Society gave the remaining sum, so that a suitable building, at a cost of $12,000 to $15,000 marks ($3,750), could be erected. Thither the children were moved on September 24, 1881, amidst the ceremonies arranged by the Committee. The house is surrounded by trees and a playground, and it makes a pretty picture: the porch is decorated with appropriate inscriptions.

The number of children varies between seventy and ninety. Festivals are kept every year, especially at Christmas, when a large hall has to be hired to admit all the parents and friends who come to see the games, hear the address by the clergyman, and see the large Christmas-trees beneath which small presents are laid out for all the pupils. Visitors often come to see the kindergarten: in the year 1882, the widow of Friedrich Froebel was among them.

The first kindergartner married in 1886, and a successor (a pupil of Frau Dr. Goldschmidt) was engaged. She is assisted by
a certificated teacher and two young girls, while other girls from the lower classes are admitted to get an insight into the management of children, in order to obtain situations as children's maids. The chairman, Dr. D. Merbach, resigned in 1889, and Archdeacon H. Trabert became his successor; every year in February he presides over a General Meeting and renders an account of all the proceedings during the year. A large number of subscribers support the kindergarten, and from time to time some extra sums have to be raised chiefly by a bazaar or other such entertainment. The children are taught in three separate rooms, but during the games they usually assemble in a larger hall.

The day's proceedings are as follows:

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<tr>
<th>SUMMER PROGRAMME.</th>
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<tr>
<td><strong>MONDAY.</strong></td>
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<tr>
<td>9:30</td>
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<tr>
<td>Object lesson.</td>
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<tr>
<td>Games.</td>
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<tr>
<td>Paper-plotting.</td>
</tr>
<tr>
<td>Building.</td>
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<td>Paper-plotting.</td>
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<tr>
<th>AFTERNOON.</th>
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<tr>
<td><strong>MONDAY.</strong></td>
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<td>2:30</td>
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<tr>
<td>Paper-folding.</td>
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<tr>
<td>Balls.</td>
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<tr>
<td>Sewing on cards.</td>
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<tr>
<td>Riddle-games.</td>
</tr>
<tr>
<td>Paper-plotting.</td>
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<tr>
<td>Games.</td>
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</tbody>
</table>

For the younger children the above-named kindergarten occupations are of an easier description; they make chains of paper and straw, play with sand, and use little sticks instead of laths. From October to April the lessons begin at ten o'clock.

The kindergartner prefers to live on the premises, although the rooms for her use are small; she receives a salary of 1,000 marks.

E. HEERWART.

*Drawings by Clarke Bedford.*

*(SIX YEARS OF AGE.)*
LIZZIE, TOM, AND WILLIE.

THE English town of Weston is noted for its extremes. Its inhabitants are beautiful, gay, hospitable, and intelligent, fond of music, art, and literature,—or repulsive, drunken, dissolute, and dirty, leading lives which seem to have no redeeming element.

It is a town of lovely hills; but, like a sluggish backwater by a rushing stream, there is one basinlike district which corresponds physically, mentally, and morally to the name which it bears,—"The Bottoms."

The work of teachers here is stupendous, as the children, though precocious in many ways, are generally stunted in both body and mind; and until five years ago it was made harder by the fact that some of the children were so abnormal that the general work of the school was entirely unsuited to their needs, and the only progress which they appeared to make was in devising endless schemes of mischief and cruelty.

It was therefore decided to place these children amid bright surroundings, to see if their weak wills, intellects, and bodies might be helped to become stronger; in other words, to have a kindergarten for them.

I began with six of the most defective children, and decided to increase the number gradually until it became twenty. The children came morning and afternoon, and our pleasant room was the scene of endless plays, of which it would be impossible to say whether comedy or tragedy predominated, the two were so subtly interwoven.

One afternoon we were sitting in our circle when the door was flung open and Tom burst in, saying, "Good-afternoon, Miss Johnston, I've brought Billy to see yer!"

Sure enough, on Tom's broad back poor little Willie Wells was perched. "Here's Billy Wells, here's Billy Wells, Miss Johnston!" cried all the children clapping their hands, "Let 'im sit agen you and Lizzie."

Tom was a rough-looking lad, but he gently slid Willie to the ground and then tenderly led him to me, for Willie was nearly blind, and had been so ill that we were afraid he would never be able to come to kindergarten again.

After recognizing his friends by stroking their faces, Willie was seated by Lizzie, who gave him one of her beautiful loving smiles. She was a tall, slender girl of thirteen, with a gentle face, from which shone two lustrous blue eyes. Willie was back, and Lizzie's face was radiant!

When I first saw Lizzie, she was sitting with her head and arms on a desk, apparently unmanageable; and she looked like a heap of rags and matted hair, except for her eyes, which were blue as heaven and sparkling with mischief.

After seeing her home in Cherry Court, off Swan Hill, I did not wonder at her appearance.

Lizzie's mother was fulsomely hospitable. "'Coom in," she said, taking her apron to dust a chair which I thankfully noticed was not upholstered. In honor to her guest she loudly berated Lizzie for being "stoopid," and then said in excuse, "She takes after 'er father, yer know— I'm going to send 'er to a hinstitution."

At this Lizzie laughed and rushed out of the house with a shriek of defiance.

This behavior, by some unknown process, converted Mrs. Wilkin's wrath to admiration, and she remarked, "She's a rum 'un! She's been turned out o' three schools a'ready."

Lizzie felt herself to be an outcast. She was therefore an enemy of all law and order. It was her business, whenever possible, to upset all the powers that be, whether in the shape of mother, teacher, police, or respectability generally. If she could take something from a shop-door, or break a window-pane without being caught, she was proud and delighted.

She was not a bad girl. All people must have some recreation, and this was the way Lizzie took hers. How was all this restlessness, ingenuity, and love of change to be turned into proper channels? How was this unstable, irresponsible girl to be made stable and responsible?

We tried first of all to make Lizzie feel less at enmity with society in general.

Shocks of matted hair, not over clean,
festoons of dirty clothing, and grotesque, ventilated shoes, are not conducive to self-respect. Lizzie’s friend “Barber Jack” cut her hair; a motherly friend gave her a bath and clothed her in fresh, pretty garments, and she felt different at once. Her mother appreciated the change somewhat, for Lizzie told the rest of the children that “My mother says as Miss Johnston and Miss Scott’s the best teachers ther’ is and she’ll not invite no one else to my burying.” A compliment indeed!

Lizzie did not approve of “lessons,” but was always ready to help to take care of the little delicate children, and to help the teachers of the kindergarten. She loved to protect weak and delicate beings, whether of human or animal life, and she loved,—not unlike older and wiser people,—to be in office.

She did not seem able to concentrate her thoughts in acquiring knowledge or in reproducing it by means of various materials, but she loved to teach. It was decided, therefore, that if she tried very hard to do right, we would make her into a “monitor.” After the other children had said “Good-bye,” Lizzie stayed to work, in order that she might receive the promised honor. In this way she was turned from an enemy of the law into one of its firm supporters.

The peace of the kindergarten, however, was much broken by the quarrels between Lizzie and Tom. Tom was a chestnut-burr—rough outside but with possibilities of gentleness hidden away. He disliked girls in general and Lizzie in particular. We tried plan after plan, and were almost hopeless, when Willie Wells came to school.

Willie’s helplessness appealed to Tom and Lizzie, and he was put in their especial care. They called for “Billy” and took him home twice each day, and for his sake grew more and more gentle to each other, though occasionally their outbreaks were as wild as ever—when Willie was not there.

In the games Lizzie was always the mother sheep, if Willie was a lamb. If he chose to be a little bird, Tom would be a tall tree sheltering him. When Willie grew too weak to come, Tom and Lizzie took empty bobbins for him to thread,—one of his chief delights. On sunny days Tom would carry him to kindergarten for a short time. The last time he came he sang by himself his favorite hymn,

“Whose soft hand has touched me
And opened mine eyes?
’Twas God’s voice so gentle
That bid me to rise,” etc.

After he had passed away from us, “Willie Wells’s hymn” would always calm the more sensible children when other things failed, and they would say, “Willie can see us now, can’t he, Miss Johnston?”

E. S. T.

THE APPRECIATION OF ART.

WHEN we reflect on the three sister arts, music, poetry, and painting, we see that the composer, poet, or artist has a vision; some beautiful theme or song exists only in his mind, which must express itself through some language, that the thousands who hear, read or gaze may enjoy this vision with the creator.

In music and poetry, musical sounds and language are the means of expression. In drawing or painting, the material best adapted to appeal to the mind through the sense of vision is employed. In each case, however, the creator goes to the great storehouse of nature for his material; be it a Wagnerian opera adapting the Nibelungen Lied, Shakespeare creating a Hamlet from traditional hints, or Whistler using Battersea Bridge and old warehouses on the Thames to give us a “nocturne” in blue-and-silver. In each instance commonplace things are used in the creation of an artist’s vision, the supremeness or obviousness of which will determine whether that vision will live for time to come or soon be relegated to the attic.

Artists have expressed their visions in magnificent cathedrals, temples, sculpture, decorations, mural paintings, mosaics, stained glass, textiles, porcelains, vases, wrought iron; there is hardly a limit.
Why may not a vision find expression in wood, metal, or fabrics as well as in marble, canvas, or walls? If artists think these means worthy of their creations, ought we not be able to appreciate them? This is what I mean by the appreciation of art.—that we receive a training that shall enable us to understand an artist's work.

If we wish to interpret Beethoven, we must take a preliminary training of five-finger exercises,—slow, tedious work,—until we have gained the power of appreciation. This is largely wanting in many art schools; only one side is trained, that of representation. It is true we need this, but we fail to see that it is largely training of the eye and hand. For instance, in drawing a cast, how much of the creative faculty or imagination takes part? Very little indeed. Yet the greatest stress is placed on drawing still-life, perspective, cast, and life, every one of which is necessary, but is not the ultimate aim. Too little stress is laid on the creative side. If a student is taught to draw, and only to draw, for four or six years, and begins to create then, he has more than lost that time, because the imaginative faculties, from disuse during this formative period, can have but a stunted growth. Creative work ought to go hand-in-hand with learning to draw. It is certain that pupils who have studied art for a number of years along the representative line only, seldom show that fresh and spontaneous flow of ideas that younger and more inexperienced students manifest.

Let us consider some of the underlying principles of artists' creations. Time is a sifting process that weeds out the commonplace and gives us only the best. Professor Fenollosa has said that great art is the expression of a single, clear, and strong emotion. Some one else has defined art as, "A beautiful arrangement of no matter what," in line, dark-and-light, and color. Let us apply the first of these requirements,—namely beauty of line,—to the works of Mantegna, Botticelli, Benozzo Gozzoli, and in our own time to Puvis de Chavannes, Burne-Jones, Alexander. A portrait by Alexander is an artist's vision of a woman; incidentally, it may be a portrait; that is secondary. But his line is one of the chief means of beauty and expression. Above is a work of Botticelli's, a master in musical line-composition; no matter what his subjects are, the expression is beautiful. His figures may not be anatomically correct, but his vision of these as expressed in line, dark-and-light, and color, is admirable.

Another principle is dark-and-light, and this does not mean light-and-shade; that being only an instance of dark-and-light. See the dark-and-light arrangements in the

*Alllegory of Spring (Detail). Botticelli.*
photographs of Giotto, Tintoretti, Rembrandt, Corot, Millet. They are not realism. The commonplace artist would have thought out his composition, secured a model nearest the character he wished to portray, posed him with surroundings as nearly like his vision as possible, and painted the whole exactly as he saw it. With what result? A statement of facts. It smacks too much of the camera.

Dark-and-light is the foundation for color. All paintings and decorations are arrangements of dark-and-light color shapes. Here again color is an expression from within, not a copying of what we see. Our sense of color ought to be attuned, so as to enable us to appreciate fine color when it presents itself,—be it in nature or art expression.

Mr. Arthur W. Dow has prepared a course of progressive exercises that are aids to acquiring a knowledge of art. If the student is considering the principles of line and space values, he refers to what has been done in that direction, and by taking some simple problem and employing the principle, tries his ability in making a number of inventions, comparing them with fine things done by artists. The same method is pursued with regard to dark-and-light and color.

I have been asked to give, if possible, some hints in color. The difficulty of access to splendid examples of color, and the increased number of terms (as color presupposes a knowledge of line and dark-and-light) make its study often discouraging. The lessons take for granted some knowledge of color hues. Harmony is the thing sought. After the use of dark-and-light in three tones, a color is substituted for one of the tones, and the lesson would be to create arrangements of the motif in two tones and one color. A further step would be to use two to three, one color, and a tone of that color; then two colors and tones of those colors. In all cases, good color-problems ought to be in evidence as a guide. Some fine textiles of the sixteenth century ought to be copied, some textile invented, and some color scheme used. A landscape may be painted with two or three colors and tones of those colors. Water-colors are difficult for little folk to manipulate. I think Mr. Dow's use of colored pencils on gray paper would give better results, as the gray of the paper will shimmer through the color and take from it the harshness.

All these are to be considered as on the same footing as exercises in music, and should lead to the recognition of good color. Color ought to be studied for its own sake, whether it be a kind of porcelain, textile, or canvas, and ought to have the same pleasurable effect on the eye that music has on the ear.

If we derive genuine pleasure from the language of line, dark-and-light, and color, we have the key to all that is fine in art.

HUGO FROEHLICH.

GOLDEN GLORIES.

The buttercup is like a golden cup,
The marigold is like a golden frill,
The daisy with a golden eye looks up,
And golden spreads the flag beside the rill,
And gay and golden nods the daffodil.

Christina Rossetti.
LIST of articles in recent periodicals of special interest to the Departments
of the Institute. Technical magazines devoted exclusively to the work of the various departments have not been included.

HIGH SCHOOL

On teaching of English. (M. H. Liddell.)
Atlantic Monthly, April, '98; p. 469.
On the choice of a profession—Science. (E. S. Holden.)
Cosmopolitan, March, '98; p. 543.
Standpoint of science teaching in secondary schools. (J. M. Coulter.)
University Record, Feb. 25, '98; p. 383.

FINE ARTS

Arts at Mycena. (W. J. Stillman.)
Nation, March 10, '98; p. 182.
Bibles in stone. (Harr. Ferrer.)
New England Magazine, April, '98; p. 162.
Discovery of two works of Ghirlandajo.
Public Opinion, March 17, '98; p. 341.
Illustrated London News, March 19, '98; p. 479.
Scientific American, March 19, '98; p. 187.
Earliest painting in America. (C. H. Hart.)
Exposition de l'union des femmes peintres et sculpteurs. (Alphonse Germain.)
Revue Pour les Femmes Filles, March 20, '98; p. 165.

Gespräche mit Adolf Mensel. (Ottomar Beta.)
Deutsche Revue, April, '98; p. 45.
Giotto. (Eugène Müntz.)
(Le) Monde Moderne, April, '98; p. 494.
Griffonart. (D. S. M.)
Saturday Review, April 9, '98; p. 459.
Medallists and draughtsmen. (D. S. M.)
Millais's works at Burlington House. (Clara de Phillips.)
Nineteenth Century, March, '98; p. 376.
Municipal affairs.
Municipal art number. March, 1898.
Municipal art in Italy. (Allen French.)
New England Magazine, March, '98; p. 32.
Newly discovered portrait of Amerigo Vespucci by Ghirlandajo. (H. P. Horn.)
Saturday Review, Feb. 19, '98; p. 248.
Notes sur l'art de la miniature.
Revue Pour les Filles, Feb. 5, '98; p. 402.
Sir John Gilbert and others.
Saturday Review, Feb. 5, '98; p. 169.

Women miniature painters at the exhibition of the Society of American Artists.
Harper's Bazar, April 9, '98; p. 312.
William James Linton. (B. J. Hendrick.)
New England Magazine, April, '98; p. 139.

DOMESTIC SCIENCE

Auf der spur der mikrobe. (Sir Edmund Verney.)
Deutsche Revue, April, '98; p. 81.
Domestic reform league of the woman's educational and industrial union of Boston.
(Le) farine et le pain. (Schildt-Treherne.)
(Le) Monde Moderne, March, '98; p. 366.
Indian corn in colonial times. (A. M. Earle.)
Chautauquan, March, '98; p. 486.

KINDERGARTEN

Child's place in the home. (Katherine Beebe.)
Outlook, Feb. 12, '98; p. 420.
Charities and the kindergarten. (Stella McCarthy.)
Charities Review, Jan., '98; p. 943.
Mothers' clubs of St. Paul. (E. G. Eastman.)
Outlook, March 19, '98; p. 725.

LIBRARY

Columbia's system of lighting. Scientific American, April 9, '98; p. 239.
(The) Making of the Oxford dictionary. (D. D.)
Nation, Feb. 24, '98; p. 144.
National newspaper library.
Romance of a famous library. (Herbert Putnam.)
Atlantic Monthly, April, '98; p. 538.

ALL THE DEPARTMENTS

Student spirit in pedagogical training. (R. G. Boone.)
University Record, 1st paper, Feb. 8, '98; p. 357.
University Record, 2d paper, Feb. 25, '98; p. 375.

THE ART SUPPLEMENTS named below (published with back numbers of the Pratt Institute Monthly), may be obtained at the General Office at the very low price of two cents each. Their value is great, not only to art students, but also to art lovers in general.
The Island of Philae, Upper Egypt.
La Trinité, Caen.
King Arthur of Britain (Peter Vischer, 1460-1530).
The Acropolis at Athens.
Egyptian Wall Painting from the Tomb of Th.
The Venus of Melos, Louvre.
Joan of Arc Listening to the Voices (Jules Bastien-Lepage).
Cologne Cathedral.
The Roman Forum.
The Emperor Augustus, Vatican Museum, Rome.
Pompeian Wall Paintings, Naples Museum.
Madonna with Saints and Angelis (Giovanni Bellini).
The Holy Family (Murillo).
Minerva (Alessandro Botticelli).
The Dance of the Nymphs (Corot).
Spring (Alessandro Botticelli).
Winged Victory of Samothrace.

Mrs. Ada M. Locke gave a talk April 5 at All Souls' Universalist Church, on "Play-grounds." Four play-grounds will probably be opened, thanks to the efforts of many members of the Chiropean Club.

Miss Glidden spoke at Providence, R. I., before the Wheeler Kindergarten Alumni Association. Her subject was, "The Gifts of the Kindergarten."

The Kindergarten connected with Grammar School Number 43, on Boerum Street, Brooklyn, has passed the experimental stage, and is giving results that prove the value of its establishment and location. Fifty little ones are enrolled, and of these forty are in regular attendance.

Being located in a section of the city filled with German and Jewish wage-earners, whose daily toil leaves them little time or opportunity for the training of their children, this kindergarten is doing laudable and successful work in teaching habits of cleanliness, neatness, courtesy, kindness, and many other virtues for their comfort and well-being now, and their uplifting and improvement for the future.

In addition, they are having their perspective faculties sharpened, ideas implanted, and are being drilled in system and order most admirably.

Pupils promoted from this class to the regular primary classes show exceptional brightness and quickness in taking up the work of the primary grades.

Charles D. Raine, Principal.

À propos of the "war scare," there happened not so long ago, in one of the Brooklyn Free Kindergartens, a little incident that portrayed a feeling which doubtless all humanity possess without expressing. It was noon and the children were half dismissed, when there was heard in the distance the deep boom of a cannon. The kindergartner turned to her assistant and remarked upon it, without realizing that any of the children heard her. One little boy, however, who was waiting for his small brother, heard, and rushed out after the manner of boys to investigate. He was absent some minutes, when suddenly the door was flung open and in he rushed with eyes distorted and face pale. "It's war!" he shouted, "come home, Jimmie! come home!"

It is needless to add that Jimmie departed with much speed for home and mother, in the blissful faith of childhood that no harm could reach him there.

The people of Perth Amboy anticipate having a permanent building next fall where the Association's and Mothers' Meetings can be held, and the direct work of the kindergarten carried on.

The Kindergarten of the Neighborhood Club, which was opened in January, 1897, at 450 West Forty-fifth Street, New York, under the direction of Miss Maude Bussing, became a part of the work of Hartley House, 413 West Forty-sixth Street, in May of last year, at which time the "Neighborhood Club" and the Hartley House Settlement joined forces. The kindergarten now has fifty children enrolled, most of them of German parentage. The "Mothers' Club" holds monthly meetings, at which simple kindergarten principles are discussed.

In the spring of last year, in connection with the "Farmer Thought," we went out from the kindergarten for a morning in the woods. There, by the side of a sparkling mineral spring, the children made butter. We had a pitcher filled with cream, and an egg-beater—we could get no churn small enough. The little ones took turns at the egg-beater. There was excitement indeed when the yellow butter began to show itself. It was a new experience for us all. We washed the butter in the running brook, and sitting in a cir-
cicle on the ground under the pine-trees, ate crackers-and-butter to our hearts' content. The children said it was the best butter they had ever tasted; doubtless it was the freshest.

An exhibition of artistic work in photography by Mrs. Gertrude Käsebier, formerly of the Regular Art Class, was recently given in Philadelphia by request of the Photographic Society of Philadelphia. In connection with this, the society also asked Mrs. Käsebier to read to them on February 9, a paper on her methods and principles of work. The paper was received with much enthusiasm, and permission was requested to publish it in the New-York Photographic Times. While Mrs. Käsebier was in Philadelphia, two professional photographers invited her to visit their studios and criticise their work.

Mrs. Käsebier has since had exhibits at the Ogontz School in Pennsylvania, and at this writing (April 8) has opened a studio of her work on exhibition at Pittsfield, Mass.; she has also promised one to the Athenaeum and Mechanics' Institute, Rochester, N. Y. It will be recalled that a most interesting exhibition of her work in the Pratt Institute Art Gallery last year, followed one held by her in Boston, both of which were noted in the Monthly. Mrs. Käsebier has now a studio at 12 East Thirty-second Street, New York.

Miss Daisy Fletcher, formerly of the Regular Art Class, has opened a studio for miniature-painting at No. 12 East Thirty-second Street, New York. Miss Fletcher was one of Mr. F. V. DuMond's summer class at Crécy-en-Brie in the summer of 1894, and afterward studied miniature-painting in Paris.

Mr. H. C. Lehman, for several years a student of the Regular Art Class, has received a commission for a design for the Senn gold medal, awarded annually by the Philadelphia Medical Association for the best paper on a surgical subject. Mr. Lehman returned last fall from nearly two years' study abroad. It is possible that the satisfactory carrying out of this commission may necessitate his return to Paris.

Miss Florence Crane, of the Design Class of '96, is making designs for the Newburg Woolen Factory, at Newburg, N. Y.

The exhibition at the Prang rooms in March of water-color by Miss Anna S. Fisher, of the Normal Class of '94, was of much interest. Although shown in a room partly devoted to other purposes, which somewhat detracted from the effect of the paintings, the ensemble of the collection was delightful in color; and the exhibition was most creditable in number and excellence of works. Miss Fisher is especially gifted in color and in a sympathetic treatment of her subject, and is not lacking in firm drawing. These qualities make her interpretation of flowers very remarkable. Fine examples were pale yellow roses, chrysanthemums, and double tulips. Eight pictures were sold during the exhibition.

Miss Bertha L. Minor, of the Normal Class of '97, has returned to the Institute for post-graduate study.

Mr. Hendrik Van Ingen, of the Architectural Class of '92, lately made the accepted design for the wrought-iron entrance gates to the Vassar Brothers' Hospital, at Poughkeepsie, N. Y.

Mr. Guy Rose, instructor in the Art Department of Pratt Institute, has a fine picture called "Evening Study" at the Society of American Artists.

A fine memorial window is to be placed before Easter by J. Alden Weir in the Church of the Ascension, Fifth Avenue and Tenth Street, New York. This church is well worth a visit, having many windows by La Farge.

A little nine-year-old maiden danced into the Domestic Office one Saturday morning recently. She had in her hand a bit of soft flannel, which she proudly held up for inspection. "See, I am learning feather-stitch!" "Feather-stitch? Why, is it possible?" "Oh, yes, I am
going to learn all the kinds of stitches. I am in the third grade now, and when I have had the sixth grade, I am going into the cooking-class. I am going through all this Institute, and learn everything as fast as I am old enough."

The Baby Sewing Machine in Room 39 is just twenty-three inches high, complete in equipment, and perfect in operation. It was sent to the Sewing-rooms by the Singer Manufacturing Company, and is a copy of one made for Mrs. Tom Thumb. Of course there was no chair on the third floor small enough to use with it, but the Kindergarten Department kindly supplied the need. Now it is complete, and a child can easily run it.

The Children’s Gymnasium Class meets on Saturday mornings. The girls enter with great zest into the exercises and games prepared for them. They were arranged one morning for a ball exercise to be played with music. The pianist, to assist in keeping time, accentuated with more emphasis than usual. The instructor found it necessary also to mark the time further by a word of command at regular intervals. This was resented by a young lady of eight years, who at last ventured to protest,—“Miss F., it is not necessary for you to speak; if we just listen, the music says it all.”

Seventeen children have struggled through their first lessons in swimming. They make a fine frolic of it, and the unnecessary splashes are numerous. As a rule, they are more courageous than older pupils, and make better progress.

Why,” said one, “we’ve got to learn to swim to save our lives, you know.”

Miss Bertha G. Carr, Class of ’96, who has been cataloguing the Free Library of Newburg, N. Y., during the past year, has been offered some cataloguing by the Newburg Board of Education for the next six months.

The students of the Library School, accompanied by Miss Plummer, spent the Easter vacation, as usual, in a tour of visiting, the objective points this year being the libraries of Boston, Worcester, Hartford, and New Haven. Following is a brief outline of the trip:

April 8. Boston Public Library.
April 14. New Haven Public Library. Yale University Library.

Those members of the Library staff who are occupied exclusively with books have little time for knowing the treasures of the photographic collection. At the March-staff-meeting the members studied the beautiful miniature paintings by Fra Angelico, his frescoes in San Marco at Florence, and his last great works in the Vatican. These, with which were selected and shown by Miss Palmer, the head of the Art Reference Room, the work of Fra Filippo Lippi and Filippino Lippi, left no time for Botticelli, whom we hope to enjoy at a future meeting; the original thought being to compare the work of a group of Florentines of the Renaissance with Venetian painting of the same period.

During April, lectures before the students of the Library School were given as follows: Mr. Charles R. Nelson, Reference Librarian of Columbia University Library; subject, “Learned Society Publications.” Miss Adelaide R. Hasse; subject, “Government Documents.” Mr. Willis K. Stetson, Librarian of the New Haven Free Public Library; subject, “Free Access to Shelves.” This closed the series of lectures by outside librarians given to the Library Class during the third term.

Mr. Charles E. Wright, of the Library School Class of ’97, has been appointed Librarian of the new Public Library at Erie, Pa., and expects to enter upon his new duties in May or June.

The Monthly has received the following school and college text-books from the publishers.
PRATT INSTITUTE MONTHLY.

(These may be examined in the Text-Book Collection, shelved at the north end of the General Reference-room of the Pratt Institute Free Library.)

From Ginn & Co., New York:

Educational Music Course. By Luther Whiting Mason, James M. McLaughlin, George A. Vessie, W. W. Gilchrist, and Nathan Haskell Dole.


National Music Course.


Mason's Hymn and Tune Book for mixed voices. (High and Normal Schools.) 1880. 60 cts.

From American Book Company, New York:


Natural Course in Music. By Ripley and Tapper.

Natural Music Reader, Number One. Cop. 1895. 30 cts.
Number Two. Cop. 1895. 35 cts.
Number Three. 35 cts.
Number Four. 35 cts.
Number Five. 50 cts.

Advanced Music Reader. By Ripley and Tapper. Cop. 1897. $1.00.


Mr. William C. Collar, of Roxbury, Mass., has very kindly presented to the Library for its Text-book Collection the following volumes:

Beginner's Latin Book. By Wm. C. Collar, Head Master Roxbury Latin School, and M. Grant Daniell, Principal Chauncy Hall School, Boston. 1895. $1.00.

First Latin Book. By Collar and Daniell. 1897. $1.00.


Gate to Cesar. By Wm. C. Collar. 1898. 40 cts.
Via Latina: an easy Latin reader. By Wm. C. Collar. 1897. 75 cts.

Practical Latin Composition. By Wm. C. Collar. 1896. $1.00.

Beginner's Greek Composition (based mainly upon Xenophon's Anabasis, book 1). By Collar and Daniell. 1897. 90 cts.

Graded German Lessons. By Wm. Eysenbach; revised by Wm. C. Collar. 1896. $1.20.

Collar's Shorter Eysenbach. 1897. $1.00.

Is it true that the young people of to-day have a less vivid memory of their very early childhood than have those of the preceding generation? It might be unsafe to generalize; but the evidence before us is in favor of such a conclusion. The fact, if such it be, is little less than calamitous; and it is to be hoped that the training of the kindergarten may do much to impress with permanence the experiences of the first stage beyond infancy.

The pity of it—the lack of a store of childish memories both various and vivid—is not merely that so much is taken from the life of the individual, but also that an invaluable clue to the right treatment of the children about one is thus lost. In a cruder form this truth is recognized and expressed; an old person who has no sympathy for the desires of boys and girls is said to have 'forgotten that he was once young himself.' But that is a case comparatively rare in a country where the public and private rights of the old are as a rule sacrificed to the requirements of the all-aggressive Young Person.

The case we are considering is a far more serious one. The experiences of three and four and five years of age have left little or no conscious record on a multitude of minds; and we may estimate this loss by the preciousness of such recollections to those who possess them, and the great aid they give in comprehending the moods and the freaks of little ones. To illustrate:—Imagine a mother leading across Fifth Avenue a girl of four years clad in a dainty cashmere frock whose artistic embroideries are fresh from the mother's own needle. The child suddenly sits down in a mud-puddle, and can hardly be induced to get up. Could anything be more exasperating, more "outrageous"?

But in this case the storm of reproaches and shaking that might be expected, fell not. The mother had had her own experiences, and, convinced that some influence was at work which the child could not ex-
plain, led her home with all patience, and after the tears were dried, gently elicited the cause. A gay young couple behind them had said with a burst of laughter, "See that little thing holding up her short skirts because her mother holds up hers." A great wave of shame swept over the child; she felt like calling on the mountains to fall on her and the rocks to cover her. In the first impulse of her confusion she crouched down with a vague desire to get underground; and she felt through all her four-year-old being that she could never get up again to face the world after making herself so ridiculous.

What the value of this, and of many other remembrances of earliest joys and griefs, have been to that child in later years, she cannot estimate or record here; but they have emphasized a sense of the need of so dealing with little ones that as much as possible of their first impressions of life may abide with them for their own help and that of others in days to come. The feverish, racketing, crowded living of many children who are now young people, explains the obliteration of these earliest records; the simpler upbringing of the previous generation, and indeed of all carefully-bred children of to-day, may give scope for better things in this regard. And in all study of the "child’s mind," is it not well to study especially the one mind which any individual has ever been permitted to get inside of—to wit, his own?

The secret of memory is interest; what children are deeply interested in they never forget.  

Make the lives of children as beautiful and as happy as possible.  

Tennyson.

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Among-the-Departments

High School.

The Wise Men of our Front Steps.

Their Disquisition on Work.

Our street is self-sufficient; it doesn’t lead anywhere except to its own inner life. If anyone enters it he may walk half a block and come against a brick wall with a vine on top of it; but he cannot pass to other parts unless he goes back and out of our street. And so there is little traffic upon it by day; none at night. Therefore in these pleasant evenings, we sit upon our front steps and discourse learnedly upon problems of life and eternity.

Last night we laid the grass disks down upon the steps as usual, and soon had the Bookkeeper; the Serious Man; the Teacher; the Man with a Beautiful Disposition; and the old One Who Means Well, seated in their proper places. The Man Who Takes Himself Seriously, we could see, had a load on his mind. "I’ve been thinking about work all day," he said. "And I have come to the conclusion that there must be a science of work. What it wants is some Sir Isaac Newton to classify and condense its principles, and some Horace Mann to introduce the book into the schools. Nine-tenths of the men I know waste nine-tenths of their time by lack of scientific principles underlying their work."

"Have you statistics to show that?" asked the Bookkeeper; and then, without waiting for an answer he went on, "The best way to make of yourself an economical worker is to record your time. Have a blank form printed with a place for the date at the top. Have a place for ‘care of person’, ‘at table’, ‘house work’, such as furnace, ashes, brushing clothes, cleaning bicycle, etc.; ‘desk-work’, such as checking up bills and inspecting reports; ‘letters’, ‘interviews’, ‘errands’, ‘news-
paper', 'in the cars', 'out of doors', 'general reading', 'amusements', 'social duties', 'miscellaneous', and 'sleep'."

"That would kill me", said the Man with a Beautiful Disposition. "You are crazy on the subject of blanks. You have the blankomania. I'll wager you keep track of the number of times you kiss your baby, and can tell how many words you use in every morning prayer."

"I think Book-keeper is right", said the Man Who Takes Himself Seriously. "If you keep a record like that you can review it every morning and see where you have dawdled away your time. You can find whether you are taking amusement enough or too much, and can have an intelligent basis to use to lay your getting your life reduced to a science. What is more to be desired than a science of the conduct of one's time?"

"That's what Washington used to do", said the Book-keeper, still thinking of his record. "Benjamin Franklin worked it out to a minute science."

"And where are they now? Both dead!", rejoined the Man With a Beautiful Disposition. "I heard Woodrow Wilson say that such a system makes a man insufferable. The people I know need to work less rather than more."

"That's right!", put in the Teacher. "The men that work with me need no more study of work. They go to their institution on Saturdays; sometimes on Sundays. They hang on all day and a good part of the night. They have no other life than school. They are work-drunkards; they work in their sleep. They cannot hear a joke without impatience. They have wound themselves up on one peg, and they play but one tune on one string, and that's the tune of work."

"That isn't because they work", said the Man Who Takes Himself Seriously. "That's because they worry. Now what's the scientific basis of worry?"

"Worry is a variety of fear", ventured We.

"Fear of what?"

"Fear that one is not doing right or the best that could be done?"

"And how can it be avoided?"

"Worry in work can be cured by having an inspector say the work is satisfactory, perhaps", said the Teacher.

"Now you're on the track to a big principle", said the Serious Man. "If you work for a doubter, God help you; I served one once, and in all my years with him I never had a statement from him 'that's good' but once. He put that in a letter which I now have framed in my chamber."

"How did he find out it was good?" asked We.

"Another man remarked it to him accidentally."

"If you had kept a record of your work", objected the Book-keeper, harping on the old string, "you would have needed no one to tell you whether it was good or not. You could look over your week's list on Sunday and could have seen for yourself. Why does a man desire to have some one compliment him? It is a childish appetite. Can't he see for himself and let his own conscience praise him?"

"Everybody's work can't be proved by a trial balance like yours", said the Teacher. "I must confess myself helped, elated, and greatly strengthened by praise that I feel to be intelligent."

"I say", remarked he with the Beautiful Disposition, "do you observe that the One Who Means Well hasn't said a word? Come, Zeno, what about work?"

"Well", said the old man with a sigh, "I have known it and loved it. I have had my sorrows and my joys. I must say that of all the ornaments in prosperity and the things that solace in adversity and sorrow, I have never known a thing so great as this same wonderful thing work. It dries tears, it kills remorse, it can exorcise evil spirits. But when I think of all the long hours I've given to it and the little profit it has made, I sadly think if I had put half the time upon it, with more of intelligence and kindliness, it would have accomplished twice as much and more."
Fine Arts

ART IN THE SCHOOL-ROOM.

The enjoyment of beauty is a child's prerogative. He has not had years of conventional seeing and thinking, has no preconceived notions to overcome, is ready and eager to receive new ideas, has unstinted pleasure in the thing he likes, and is therefore free to receive impressions from the world about him.

This open and unprejudiced state of mind furnishes the best possible opportunity for the growth of the aesthetic faculty that is so strong in all children. Wherever the children live (and we may not realize how much of their childhood is passed in the school-room), it is of the utmost importance that their surroundings are joyous; that rooms are light and sunny; that decorations, paper, paint, and whatever is required to make the place habitable, should be quiet in tone, satisfying in color, and simple in arrangement.

Most happily this need has been met in many cities and towns; and the result is creating, unconsciously, a taste and desire for beauty that will prove a blessing throughout life to those who feel its beneficent influence. A well-trained capacity for enjoyment enlarges one's power of usefulness; for life is given, not for self alone, but for the help, in one form or another, which he can give to others. The cheerful, hopeful spirit that can feel beauty within and without is the spirit that strikes the string musical note of love and sympathy, awakening the dormant echo in other hearts, and making harmony in the world and for the world. The love and appreciation of the beautiful makes a new existence for the individual; and in this existence he may see "the light that never was on sea or land"—the light which transforms ordinary, every-day experiences into ideal living. If "we see only what is within us," how important that the "within" should be full and rich to overflowing, in order to fulfill our birthright and to be true to the beautiful something we call life.

With this possibility comes the problem of adjusting the outer environment to the inner necessity: and, among other means, that of bringing to the children the beautiful conceptions of the master minds of the world is one of the most helpful. And these works are much more than "school-room decorations"—they are beautiful thoughts, forever alive, caught in concrete form from the soul of the artist. As such they become a part of the life of the little people, giving delight, forming ideals, refining actions, cultivating the taste, and rebuking selfishness and unkindness by a silent appeal to the highest and best in the child's nature.

It follows that to achieve this, quality and not quantity is the test of fitness for the school-room. Better one picture with true art thought than ten that are merely realistic representations, without art feeling. A picture may be faultless in drawing, and a perfect expression of skilful manipulation, and yet have nothing to commend it to the needs of children. Compare the perfect workmanship of an Ingres with the tender poetry of a Corot, or with the soulful strength of a Millet. And which of these two classes of pictures will be the choice of children? Without doubt, that which represents some phase of life or thought will appeal to them, rather than mere technical excellence.

In Art Education for December, 1897, are some interesting facts relating to the success of this undertaking in various places. Where the work of bringing good pictures and casts to the school-room has been carried forward (and many cities have their Art Leagues for this purpose) the reports promise great good from the experiment.

In this city an exhibition of reproductions desirable for school-room use was held recently in connection with the annual meeting of the New York State Art Teachers' Association. This fine display may be taken as ideally representative; it included excellent photographs of great paintings and of notable architecture and sculpture, and casts of the latter. Such examples as the Sistine Madonna, the St. George of Donatello, Thorwaldsen's Lion of Lucerne, and the Olympian Hermes, furnish a high standard for selection.
This movement, which has gained such
impetus in the last two or three years in
our own country, is significant and pro-
phetic. It is significant, because it speaks
of an awakening that extends beyond a
few individuals. It is also prophetic. We
need only to look back in thought to the
days of the Greeks and Florentines, when
beauty was an every-day expression, to
realize what is possible to the individual
and the nation. Train the children to love
and appreciate beauty to-day, and the
men and women of to-morrow will achieve
its expression. Herein lies our hope for
a great national art,—in educating the peo-
l to love and appreciate true art.

K. E. S.

THE HIOSHIGHE COLOR PRINTS.

The Pratt Institute Art Gallery con-
tained in April a collection of Japanese
color-prints from landscapes by Hiroshige,
rent by Mr. Arthur W. Dow, curator of
the Japanese collection in the Boston
Museum of Fine Arts, and instructor in
the Department of Fine Arts at Pratt In-
stitute. In the exhibition circular, Mr.
Dow gives the following notes upon the
work of Hiroshige:

Hiroshige, the last great figure in Japanese
art, is and ever will be a name of unusual in-
terest to the western world. Of all the masters
of the Ukiyo-e school, from its beginning in the
17th to its end in the 19th century, he was the
only one to make landscape the chief subject
for his genius. In this field of composition he
showed an astonishing power of invention and
variation, and his color-thoughts ranged in all
keys from pearly grays to strong oppositions of
Bouvard-like mosaics of brilliant hues.

Others had done greater things in landscape
—Kakel, the Chinese of the 13th century,
swen in his dark groves and hazy valleys with
a simplicity grander than Corot; Soge Shubun
and Seisabo, two centuries later, gave us, in
swift vital strokes, the eroded crags, the moun-
tain torrents, and the lazy ripple among the
reeds. After them, Korin, in gold and glowing
hues, painted the terror and fury of the
sea, and Tanyu, who seemed to play with his
brush, splashed upon the paper the broad black
lines of twisted pine-trees, or melted together
the gray masses of clouds and mountains.

Hiroshige is but a humble worker beside
these sublime geniuses; while they painted for
emperors and nobles, he was content to pro-
duce, for the common people, cheap color-
prints from the side of a wood-block.

Considering the primitive method, the class
for whom he designed, the comparative obscur-
ity of his life, and the decadence of art in his
time (early 19th century), his triumph is the
more surprising.

Though his landscapes are real places, easily
recognized by travelers, he transforms them
from mere facts of nature into musical themes
of line and color.

His most famous work, of which many ex-
amples appear in this exhibition, was the series
of fifty-three stations on the Tokaido, the great
road from Kioto to Tokio.

True artist as he was, he disdained a com-
mon-place treatment of a wayside village, but
waited till unusual beauty of tone, or line, or
color had been lent to it by a passing shower,
or rising river-mist, or dark gray day, or moon-
light, or the pink bloom of plum-trees, or the
first snow of winter. In this he was like Dan-
bigny, and Millet, and Casain. His figures are
but excuses for gleams of bright color in the
midst of his landscape mosaic, yet their action
and character are strongly suggested.

So while we continue to honor and admire
the earlier Ukiyo-e,—Masanobu, for the master-
ful force of his ink line, Haranobu and Kiyon-
aga for grace of touch and delicacy of color-
tone,—we love Hiroshige for his visions of the
ever-varying beauty of landscape.

It may be added that the latter part of
Hiroshige's life was contemporary with
that of Corot, and that Corot possessed
great numbers of his prints. Now they
have become so rare that when the French
ambassador to Japan lately sent a man
through the country to buy them for an
art collection, he returned with one print
—all that could be found.

Perhaps the quality most challenging
professional respect in good Japanese work is
that of artistic selection. Mr. Liberty
Tadd is said to quote from Michelangelo
that "Art is the purging of superfluities,
and the grasping of essentialities". The
Japanese artist rejects all but the charac-
teristics most vital to his purpose; and
what he chooses to give is rendered with
marvellous fidelity. It is difficult to say
which contributes most to our enjoyment of
these landscapes—the elimination of
superfluities, by which we easily perceive
the beauty of an effect without being bur-
dened by distracting trifles, or the exquis-
ite color-harmonies, woven together with
such graceful balance of line and mass.

Nor is interest decreased by a certain
tone in many, reminiscent of early Italian
work—more precisely, that of Carpaccio in the frescoes of the little Church of the Schiavoni in Venice, which Mr. Ruskin says, have "the effect . . . of soft evening sunshine on the walls, or glow from embers on some peaceful hearth."

D. M. N.

**Domestic Art**

THE STORY OF SILK.

Facts in regard to textiles are much in demand by instructors in domestic art. History, photographs, encyclopaedias and "people who know", each and all are appealed to in turn to furnish items of interest to their pupils. Tracing the story of cotton and flax from seed to web, of silk from the tiny creature on the mulberry-leaf to the beautiful, shimmering fabric of commerce, is ever a delight even to grown-up children. Helpful hints in this direction are found in the stories prepared for kindergartners. The following story of the silkworm is one of these:

"Once upon a time the Chinese people dressed chiefly in the skins of animals, but these began to grow scarce, and the question arose, what the people should do for clothing.

"According to the old stories, the answer was found in this way: Hoangti, the third emperor of China (2500 B.C.), had a wife named Si Ling Shi; and Si Ling Shi, who must have been a thoughtful woman and interested in the welfare of the people, began to try to find some material which should take the place of the animal-skins.

"Nothing did she find, however, even with much thought and searching, until one morning when she was walking as usual in the beautiful palace garden among the mulberry trees. Si Ling Shi had probably often seen the silkworm cocoons there before; but on this day as she looked at the loose filmy, outside webs of the cocoons, the idea came to her that a fabric which could be used for clothing might be made out of these delicate threads. Many earnest persons had to give a great deal of thought to the work, and many trials had to be made, but at last the way was found. The threads were wound off from the cocoons, twisted together, and woven; and thus was made the shining, rustling stuff which we call silk.

"The people were so grateful to the wise, observant, and ingenious Si Ling Shi for her discovery that they ever after called her the 'Goddess of the Silkworm'."

From "In the Child's World," by Emilie Poulson.

**THE SILKWORM.**

Silkworm on the mulberry tree,
Spin a silken robe for me;
Draw the threads out fine and strong,
Longer yet—and very long;
Longer yet—'twill not be done
Till a thousand more are spun.
Silkworm, turn this mulberry tree,
Into silken threads for me!

All day long and many a day,
Busy silkworm, spin away;
Some are ending, some beginning,
Nothing thinking of but spinning!
Well for them! Like silver light,
All the threads are smooth and bright;
Pure as day the silk must be,
Woven from the mulberry tree!

Ye are spinning well and fast;
'Twill be finished all at last.
Twenty thousand threads are drawn
Finer than the finest lawn;
And as long, this silken twine,
As the equinoctial line!
What a change! The mulberry tree
Turneth into silk for me!

Mary Howitt.

(From "In the Child's World")

**Domestic Science**

A GLASS CASE AND ITS CONTENTS.

**OPENING** the door that leads into the office of the Department of Domestic Science, one sees a large glass case filled with dishes and bits of pottery of various kinds. Is it a collection for use or for beauty? We hope it unites both. It is the modest outcome of the study of the Evolution of the Home, pursued in this Department. The furnishings of a home are necessary adjuncts to its outward frame. The furniture of room and hall, the utensils of
kitchen and table, claim attention no less than cellar, window, wall, or roof.

The large part played by pottery in savage hut or civilized apartment became evident, as well as the fact that the usefulness of an article need not exclude beauty of shape or color. Nay, more; it appeared that in proportion as an article is destined to homely, every day use, there arises a greater need for beauty, in order that pleasure shall accompany toil. Such has been the custom preeminently of the Greeks, Italians, and French. Such still is the custom of the Chinese and Japanese. We found that recent, modern tendencies give beauty to a costly object, but relegate the cheap to the limbo of ugliness. We found, however, to our joy, that a spirit of "noble discontent" with sordid surroundings is stirring in the world; William Morris in England, and men of his kind elsewhere, have been preaching the gospel of pleasure in work, and beauty in the useful.

Here and there we picked up little examples of pretty dishes for household cookery; of plates, cups, and saucers, cheap yet lovely in tint and shape; of beautiful glazes transforming rough clay into rich color. The village industries established in several European countries interested us; they provide cheerful, pleasant, renumerative occupation to rural communities that would otherwise either be doomed to poverty, or be tempted to swell the number pressing hopelessly into crowded cities for work.

Friends graciously loaned us our examples. The results are placed, tentatively, in this case. In the main, the pieces on the left side belong to the Department, and those on the right, toward the window, are loaned. There are labels, but, lest they be overlooked, we would call your attention to specimens of Japanese cooking-vessels, highly glazed and well-fired, contrasted with the rude-baked Angora pottery. You may cook to suit your needs in these dishes, and serve them on your table with no fear of annoying refined taste. There are models of a Japanese and of a Swiss home, widely different. The frog and the sampan teapots suggest possibilities quaint and grotesque. Life needs laughter no less than beauty. Of the teacups, the pale blue Hirado, the red Kaga, and the quaint Koransla are becoming curios, for the Japanese are now imitating European styles. The blue-and-white set and the Owari dish are made by peasants in the mountains—real village industries. The bamboo ware was certainly made by one to whom the plant was familiar.

Passing to other shelves, you will find specimens of French peasant work in the models of filter and dish, the egg-cup and plates. Italy shows common wear with beautiful designs; Spain, a pitcher with animal decoration, life-like through rude.

England furnishes many examples of Doulton, Copeland, Cauldon ware, all cheap, but lovely in color. The lesson taught by the China ware brought over the seas by English ships has been well learned. It is pleasant to see the likeness in difference shown by some of these English plates and the Canton ware near them.

Please look at our real lustre pitcher—a prize—and the fish-mouthed jug from Devon, to say nothing of the row of models of jugs and pitchers and dishes brought from Devon. Early classic grace has survived on that western coast of England.

Among the loans are stately lamps from Bruges; busts of Shakespeare and his wife in the English Gossware; bits of real Delft; Doulton ware; a rare plate, knife and fork; some colonial plates made in England; a curious green Japanese dragon dish, and specimens of Mexican work, including inlaid wood-work, basket-weaving, and pottery.

An inventory would be a hopeless thing. We have but tried to tell you what we have done, hoping to awaken your interest and sympathy. The beginning is small, but why should we not have collections of furniture and utensils, that they may be an inspiration to workers, showing there is no divorce between use and beauty? Models are as effective for our purpose; notice the china models of Empire and rococo chairs.

So you see, our glass case is suggestive,
not of mere child's play, but of healthy, happy work in this busy world of ours.

L. B.-H.

Science and Technology

WHITTLING FOR CHILDREN.

"Children's fondness for using their hands was especially noted by Froebel. The children's employment is to be play. But any occupation in which children delight is play to them." Froebel's ideas are carried out in the Kindergarten, and are also recognized to-day in the work with older children.

In manual-training work, or whittling in the lower grammar grades, the idea finds special application. The simple equipment for the work consists of a ruler, compass, small try-square, and knife. The material for the beginners is thin basswood.

The first model, perhaps a flower-label, is shown to the class, and a talk upon its form and use follows, the children being asked to express their thoughts and ideas. The wood as given out is of sufficient size to allow of whittling on all sides. The first step is to straighten one edge. A line is drawn with a pencil parallel with the grain, and a little distance from the edge of the wood. Then actual work begins. The children are required to whittle off the edge down to the line. The delight of doing something and making the chips fly, often carries the beginner far below the indicated line. This tendency, however, is gradually overcome, and more and more care is exercised until, with a feeling of pride, the child hands his work, together with his ruler, to the teacher to have the accuracy tested. If the edge is not quite straight, the child is asked to point out the places where a shaving should be taken off in order to make the edge true. In this way he learns to look more sharply, and soon is able to test his work for himself and to arrive at good results. Afterward, the other side is whittled true and parallel; one end is pared square, and the other whittled to a wedge shape. The first model is finished. It is, to be sure, only a little piece of wood, rather crudely worked out; but how much it means to the little workman who has fashioned it! It is a creation of his own. At first the interest came from the mere fact of using the knife. Soon, there was a deeper interest in trying to make the edge straight; and then came the satisfaction of having actually completed a definite object. The models are all articles of use, and, as near as possible, are of direct appeal to the child's life.

The pencil-sharpeners interests him because he can use it; and he learns something about the sand paper which he glues on to it. The match-striker, in the form of a shield, claims his attention because of its actual utility. The calendar-back is worked out and a calendar attached, assuring it a place of honor for the rest of the year. The picture-frame proves full of interest, and great care is taken in its construction. The match-box always has a certain destination, which is usually decided upon before it is half completed. In the models in thick wood, the cat and bat, the top, the windmill, and the paper-knife are readily appreciated, and interest seldom flags. There are many chances in these models for the teacher to draw the children out and to set them to thinking about their work. The more this is done, up to a certain limit, the better the results obtained. With some young children it is quite a task to get them started in the right way. Cases have occurred where they actually did not know the use of the knife, and tried to scrape the wood off with the back, instead of using the edge.

As a rule, children are very fond of their manual training. One bright-eyed little chap said, "I just love my manual training; I had rather have it than go to a party". In some instances—but they are rare—children are hard to arouse. One little girl in the class of last year began by whittling very recklessly. She would say, "I have cut below the line", in a tone that showed she cared very little about it. But finally she became interested, and then began to put thought and care into her work, so that at the end of the year her work ranked among the best.
PRATT INSTITUTE MONTHLY.

"Pestalozzi saw the importance of getting children to think," and whistling certainly does compel thought. After a few heedless cuts, when the line has been whittled away or the piece has been ruined from cutting the wrong way of the grain, the child learns to concentrate his thoughts upon the work, and to think before he acts. "The prominence which Froebel gives to action, his doctrine that man is primarily a doer,—and even a creator,—and that he learns only through self-activity," is the principle which is governing our work in manual training to-day, and guiding to stronger and stronger results.

F. H. P.

Kindergarten

CARE OF ANIMALS IN THE PRATT INSTITUTE CONNECTING CLASS.

In the autumn I began with a carefully-planned course in science work, which had very little to do with living creatures, other things being more available. The children listened with polite indifference. Then I changed my tactics. We had a small aquarium with a few fishes and two snails in it. I took out the snails and passed them around on a lettuce-leaf, the children examining them eagerly. I told them in story form all I knew about water-snails. The next day a small boy brought some land-snails. These were of two kinds, and proved very attractive. They soon very obligingly walked around on the children’s hands, and nibbled lettuce and pear before their eyes. I "read up" on the subject, and each day added to their knowledge of snails.

One day a child brought a toad. This led to investigating the life of toads, and presently we had three of different varieties, which we found in the woods.

Two of the children showed an abnormal fear of mice and snakes. One had dreamed of mice, and the mere word seemed to suggest unpleasant thoughts. So I told the most fascinating story I could find on the subject, and then hunted the town for white mice. I failed to find any, but one day a kindergartner told me of a place where white rats could be got. I reviewed my story, adding every detail that would appeal to the children. Then I asked them if they would like to see a little rat like the one told of in the story. All but two eagerly exclaimed, "Yes!"

The young rats were brought and the children petted them. The two boys in question hung back. One of them, the more sensitive one, finally of his own accord, timidly touched a rat on the head with one finger, and then drew his hand back as if he had touched a live coal.

To make a long story short, the rats came to stay; the children have watched them grow, and have played with them every day. Great was the rejoicing on January 1st over the birth of seven tiny rats. This young family since has attained maturity, and it can be truly said that each day they have added to the pleasure of the children.

The boy who was most timid in regard to animals of this kind, presented me with two Japanese rats, and has just been very busy and happy superintending the making of a rat-cage for the use of the Connecting Class.

In the same way young snakes were introduced and connected in story with the toads. The children examined them with great interest, and found out much about them that they could have learned in no other way. Sometimes in the morning circle each child has held a snake in his hand and compared notes with his neighbor.

One morning a little boy, who has a very trusting disposition, opened the door of the box containing the snakes, and paused with his little hand directly above the coil of snakes to say, "Will they hurt me, Miss Glidden?"

"No, Donald." (The snakes were hungry and were rearing their heads and darting out their forked tongues, but they were perfectly harmless.) With perfect faith Donald separated his snakes, selecting the largest milk-snake, about eighteen inches long, and took it
out of the box. The snake coiled around his arm, showing its little red tongue, the beautiful curves of its body, and its glossy brown coat in striking contrast to the brilliant yellow-orange beneath. The children were all delighted.

Then the nest of ants was thought of and introduced. These proved most instructive and interesting, awakening a reverence for little people seldom seen in older ones.

About this time a child gave me his pet rabbits, two in number. One day one of these inconsiderately died. As the child loved it with all his heart, and the gift had been a real sacrifice on his part, I determined upon a base subterfuge and hurried away before school to get another rabbit just like it. This proved difficult, but was accomplished. The substitute died a few days later. I questioned persons who knew until I found out just wherein our difficulties lay, and then tried again.

At the present writing two more rabbits have been given to the Connecting Class, and seem to be doing well. The children are busy making gardens, but they still find time to care for their pets. They feel a genuine sympathy and interest in each living thing that they come in contact with, and are old enough (six years) to know what can be safely handled and what cannot.

M. M. G.

Library

CHILDREN'S IDEAS ABOUT HEROES.

In the Monthly for March, appeared an account of an exhibition of the portraits of heroes and heroines in the Children's Room of the Pratt Institute Free Library, and a list of the heroes represented was given. Since that account was written, the exhibition has closed, and some notes on its results may now be given.

A paper containing the following questions was given to such children as really desired it:

1. What picture in the exhibition do you like best?

2. If you can, tell why you like it best.

3. Can you mention other heroes whose pictures are not in the exhibition?

4. Give the name of your favorite hero.

5. What do you think makes a hero?

6. What book or books have you read which have interested you in heroes?

In the answers to the first question, the American heroes of the exhibition, Washington, Lincoln, and Grant, with whose story the children were most familiar, proved the favorites. Benjamin Franklin and John Brown, Sir Galahad, Nathan Hale, Jeanne d'Arc, St. George, and Columbus were apparently equally popular. Ninety-eight answers in all were given to this question.

Some of the reasons given in reply to question Number 2 were as follows:

For preferring Washington, "Because he was such a plain man and was so modest at the inauguration." (From this a German boy.) "Because he was the father of his country and never told a lie." "Because it is a very noble-looking picture: I like him because of his bravery." "Because he did so much for his country, was so just and so brave, and encouraged his men so nobly." "Because he was honest, brave, and wise."

For preferring Lincoln, "Because he was a self-made man." (From a girl of ten years.) "Because he stopped slavery." "Because he was brave, and because it is an honorable face."

For preferring Grant, "Because he was cool, brave, and daring in the Mexican war." (From a girl of thirteen.) "Because it is explained the best." (Boy of twelve.) "Because at the beginning of the Civil War General Grant was a colonel in a Western regiment. Three years later, he was appointed Chief Commander of the armies of the United States." (Girl of twelve.)

For preferring Jeanne d'Arc, "Because she was brave and a girl." (This from a boy.)

For preferring Columbus, "I like best the picture of Columbus's men forgiving to him at sight of land. I like it best because when I see it I know what I am looking at, as I hear so much of him."
For preferring the picture of St. George and the Dragon, "I don't know why. I just like it." (Boy of eight.) "Because he had many brave comrades. He also had courage and a manly countenance."

For preferring Franklin, "He did so much good for his country and spent more money for the United States than they could ever repay." "Because he discovered electricity. Without electricity how could we send telegrams? But, anyhow, I was glad to see the picture of such a noble man."

For preferring Nathan Hale, "Because he was a brave man, and died for his country." "Because he went into the British camps to see what they were thinking of doing, and made all sorts of drawings of the camps."

For preferring Sir Galahad, "Because it represents the qualities most needed by man, honesty, compassion, and strength." (Jewish boy of twelve.) "Because he was a good and pure man." (Girl of fourteen.) "Because he was a brave man and undertook to look for the Holy Grail." (German Jew of fourteen.)

For preferring St. Agnes, "I think it was very brave of her to stick up for her religion, not even to do different for her father, and even suffer to be put to death." (Irish girl of twelve.)

For preferring St. Cecilia, "Because it represents one who died for her faith." (Girl.)

For preferring Grace Darling, "The reason I like the picture of Grace is the braveness of a young girl." (Boy of ten.)

For preferring Father Jogues, "Because he was a very heroic man and sacrificed his life in trying to convert the Indians." (Girl of twelve.)

In answer to the third question, 96 persons were named as heroes, who did not figure in the exhibition. These ranged from Jesus to Froebel. These answers showed a considerable range of historical and biographical knowledge. One boy thought if David slaying Goliath was represented, Jack the Giant-Killer ought to be. Perseus, Samson, Judas Maccabeus, Horatius, Alexander, Hannibal, Darius, Romulus, Alfred the Great, Cyrus, Caractacus, Rustum (from Matthew Arnold’s "Sohrab and Rustum"), Gideon, St. Peter, Napoleon, Achilles, Hector, and Ulysses, were among the names suggested, giving us hints for an extension of the exhibition another year.

The favorite hero of the exhibition, Washington, proved to be the favorite even when these additions were suggested; and Lincoln came next, as before.

The fifth question brought out some ideas which, whether gathered from the exhibition or from previous thought and reading, were most agreeably disappointing. We had expected to hear that bravery and a disposition to defend one’s country are the marks of a hero, but we were rather surprised at such answers as these:

"In ancient times a brave man only was a hero; but now* in modern times a hero has to be brave and good morally and virtually." (A Franco-German boy of fourteen.) "Something very great. A fearless man who will risk his life for the benefit of others." "Anybody who is willing to risk his life for his country just for the sake of trying to help all he can during war or peace." (German girl of twelve.) "Suppose there should be a fire and some person or a child was left in the burning building and another person saves them. That would be called heroic." "Suppose there was a child on a railroad track and a train was coming, and somebody saved it just as the train was going to kill it, that would be heroic." "Bravery and control of one’s self and also others." "Brave and honest deeds, coolness and presence of mind." "Honesty, compassion, trustworthiness." "Kind and gentle and brave and good.—do what they think is right, no matter what people say." "Honest, courage, truthfulness, pity, and a good cause."

Here should be mentioned a definition of heroism given last winter by a little Italian boy, after hearing a story of a young girl who prevented a railroad wreck at the risk of her life. "I know what

*All the italics here used are the Library’s.
made that girl try to save those people," he said; "it's a kind of feeling you have—inside of your body—that makes you do things you'd just think you couldn't do if anybody asked you."

A second result of the exhibit was shown in the use of books about heroes. Many of these were already in the Children's Room, others were brought from the general library and placed there. They were reserved in the room until a certain date, partly to wait until the exhibition had been generally examined, partly to make them more desirable, and they have gone out constantly ever since the reserve was removed. The books were chiefly individual and collective biographies, lives of the heroes represented in the exhibition as well as of many others. The list will be revised and enlarged, another year.

As to attendance and interest, I quote several paragraphs from a report made by the assistant-in-charge. "If it were possible to translate freely and fully the interest of the many children, manifested by look and manner, who have come again and again to look at the pictures, the report would be more worthy of its subject. But interest in the exhibition has not been confined to the children. ... Postal cards announcing the exhibition were sent to the principals and the heads of departments of many of the public schools, and to the individual teachers of those schools nearest the library, from the fifth primary grade to the fourth grammar grade, inclusive. The teachers have responded very well. ... A number of parents have visited the room, some of them coming to the desk to make themselves known, others leaving their relationship to be discovered by reason of their small companions. One little girl was much perplexed because the only time her papa could come was after her bedtime. 'He'd like it better with me in it, and how can I be?' She thought of a way at last. 'The pictures will all be here just the same, won't they? and this table,—so I'll leave my chair this way and my book just open at this picture, and when my papa comes in you'll know him of course, and you'll say, 'There's Marjorie, right there,' and he'll just pretend a little and it'll be me, and then he'll feel all right.'" The children to whom individual attention has been given do not tire of the pictures, and their choice of books seems to be considerably affected by the wider range of subjects opened to them by the introduction of new characters.

"A great many children did not notice the pictures at all at first, many who did see them saw only pictures, others saw 'pictures with reading to them,' and a few saw at a glance pictures of heroes. ...

"It is worthy of note that nothing has been lost, and none of the pictures have been defaced in any way during the exhibition. The room has sometimes been so crowded that it has been impossible to watch closely, but with the exception of a removal of a thumb-tack occasionally, nothing has been disturbed. ..."

"After Washington, Lincoln and Grant, Jeanne d'Arc seems to have interested the children more than any of the others. Many,—indeed most,—of the children with whom I have talked had never heard of her, and knew little of France. Her Life, by De Monvel, with his illustrations, has interested more children than any illustrated book we have ever used. The color and the action appeal to them very strongly.'"

The answers of a little colored boy of seven years, and of a little Scotch boy of the same age, dictated to the assistant-in-charge, are worth giving entire. To the question:

What picture in the exhibition do you like best? the former replied, "The one on horseback with soldiers marching." (Colonel Robert Shaw and his regiment, from the Shaw monument.)

Why do you like it best? "Because I like to see the soldiers march. Because it's pretty." (The only instance of preference for aesthetic reasons.)

What other heroes can you mention whose pictures are not in the exhibition? "Gideon, because he fought for Lincoln or Washington, I don't know which."

Give the name of your favorite hero. "Linkum, because he set me free."
PRATT INSTITUTE MONTHLY.

What do you think makes a hero? "Braveness, and don't be a coward. I could [be a hero] if I'm brave enough,—a girl could [be a hero] if she would be brave and not run when she hears a gun go off."

What books have you read which have interested you in heroes? "Can't read much. My mother's told me about Gideon, and some more. The teacher's told me about some."

The Scotch boy's preferences among the portraits were Jeanne d'Arc, whom he called "that French girl," and John Brown.

Tell why you like them best. "Because she freed her country, and because she was just as sorry for the wounded English as for her own soldiers, and because she wasn't afraid to fight. John Brown because he freed the slaves, and got hung, and because he put his hand on a little colored baby's head and the baby didn't know what it meant; but the baby's mother knew and John Brown knew, it meant it was the last thing he did before he was hung."

Can you mention other heroes than those in the exhibition? "Lord Nelson. Froebel, because when he was a little boy he thought what he would do for children and when he got to be a man he did it. Jesus, he healed sick people and got himself crucified. Gideon, because he fought the robbers. Peter, because he got his head cut off."

Give the name of your favorite hero. "Jesus, because he could do all the things the other people could do and some more too."

What do you think makes a hero? "Kind and gentle and brave and good,—do what they think is right, no matter what people say."

What book or books have you read which have interested you in heroes? "Can't read much. Papa's told me some, and I knowed some, the teacher's told me some, and Miss M——'s told me a lot."

One little girl, a frequent visitor, said, "You've had nice things here before, but this is the best of everything." Another girl of twelve was found copying a clipping about Lincoln. "Are you writing a composition?" was asked. "No'm, I'm writing down something I like, to keep for myself." Another, copying, admitted that she was taking it right down, because I think it's a very nice composition just as it is. A boy looking on with some others at the portraits in the books on the table, said, "John Brown just knocks out everybody on this table." The little Scotch boy said, "I like 'em—the heroes—only I wish more of 'em had lived lately. It's so long ago it makes me feel tired." A boy of twelve was asked in the Reference Department, if he had seen the exhibition, and replied, "Yes, I've looked at most of 'em—they've got a lot of old-timers down there."

Altogether, we are sure the exhibition has been well worth while, and feel that we have found a new way of reaching the children and of leading their reading in a definite and desirable direction.

M. W. P.

Neighborhood

THE KINDERGARTEN AND THE SETTLEMENT.

If you were to go about among the various Settlements in our cities, and were to inquire concerning their numerous activities, you would find that in the majority of cases the recital would begin with the naming of the kindergarten. This would be true, not only in New York where the kindergarten has but a small place in the scheme of public education, but also to some extent in Boston, where it is an established part of the public-school system. There, for instance, Denison House gives its beautiful Assembly Room every morning to the children, though the city might find some place for them elsewhere.

What is the reason for this emphasis of the kindergarten in the settlement life? We can readily understand that to those who believe in its educational principles, its establishment in many parts of the city must seem matter of paramount impor-
ance, and that the Settlement would be a natural place to go to ask for its shelter. But Settlement workers are not necessarily believers in the paramount importance of the kindergarten. Though the majority are undoubtedly in sympathy with it, a few may even be audacious enough to criticise its methods. And yet one and all, I believe, would welcome the kindergarten within the home. Why is this?

Some years ago, Dr. Stanton Coit published a book on Neighborhood Guilds, perhaps the first book definitely stating the Settlement idea in this country. It has become antiquated in some respects, but it touches, I believe, the point that is still fundamental in the Settlement, the necessity of a community life. Dr. Coit tells us that we must reach all the family,—the little children, the older brothers and sisters, the mothers, the fathers. All the members of the family should find the guild a home, and when the house becomes familiar to all, there will be no separation of interests among son and father, daughter and mother.

This is the ideal. Whether the Settlements often reach it or not, I shall not attempt to say. Few attain to their ideals, but it is invaluable to strive for them, and one of the first means of moving toward this particular ideal is the placing of the kindergarten in the Settlement. For the kindergarten emphasizes the family life. Here we have a group of children who are living in the thought of the home, of the father and mother and little baby. Such children, as they grow older, must help the community spirit for which the Settlement desires to stand. The continual emphasizing of the relationship of one member of a family, or group, or community, to another, is something the Settlement needs; and all that the kindergarten can do to bring this thought before its children is of help toward the attainment of the ideal of community life.

In another way the kindergarten aids this community ideal. It learns to know the children's parents, and holds gatherings at which they are present. Mothers' meetings have been laughed at a great many times, but a really happy mothers' meeting, where the women are sufficiently interested and at home to talk themselves, where there is music, and dancing too,—such a mothers' meeting is one of the most valuable of the kindergarten's gifts to us. By this means our Settlement learns to know other members of the family as well as the kindergarten child; and the brothers and sisters can, in perfectly natural fashion, be asked to join the older class or club.

We love to say, "if we could only get the children young enough, we should be able to make over the world!" Will the little babies who are spending day after day now in our beautiful circles, be so virtuous, I wonder? Perhaps so. Certainly we can look with joy at the "child's garden," the garden which they can enter when they are only "three times one," which is always gay with music and bright with sunshine and flowers and the happy faces of children. Let us hope that all our settlements may have such a garden, and that it may daily blossom for all in happiness and goodwill.

M. W. O.

Athletics.

The last of the Indoor Athletic Series was held on March 18. The results were very satisfactory, and the contests a success even beyond what we had dared to hope. The Sophomore and Junior classes shared the honors about equally, up to the finish, the Sophomores winning by a score of only 1,620 points to the Juniors 1,516 points.

The successful competitors for the individual prizes were very close together, with the exception of Wickham, who, although forced by sickness to forfeit the last two contests of the series, still won first place by a long lead, as will be seen below.

Chapman was obliged to keep hard at work throughout the series in order to secure second place, for Wurzburger was pushing him very close and won third place easily. Chipp captured fourth place
by a lead of only 23 points, and Beiser beat Bowie out for fifth place by only two points.

**Individual Score.**

- Wickham: 1st place **226**
- Chapman: 2nd **1677**
- Wurzburger: 3rd **1372**
- Chipp.: 4th **1365**
- Beiser: 5th **1348**
- Bowie: 6th **1340**

The class banner and individual medals were presented by Mr. Rice, who kindly consented at the last moment to officiate, Mr. Pratt being unavoidably detained out of town.

The first annual reception and dance of the A. A. was quite successful, there being a very nice set of people present and just a sufficient number to make dancing a pleasure, the floor being not too crowded.

Excepting against the Adelphi and "Poly" teams, the Pratt team has been most successful, winning all its games; but "Poly" and Adelphi were too strong for us, so we had to content ourselves with third place in the league. The "Poly" boys had a complete surprise up their sleeve for Adelphi, and came out first.

The Hand-ball championship is still in doubt. The season ended with a three-cornered tie between Adelphi, "Poly," and Pratt. The last game of the tie is to be played off at the Y. M. C. A. courts on Thursday between "Poly" and Pratt. "Poly" winning, the championship will be hers; Pratt’s winning will make it a three-cornered tie.

The girls are continuing to do good work in basket-ball, having won the return game with the Horace Mann School in the latter’s "gym" in New York. The most satisfactory game of all was the return game with Adelphi, Pratt winning by a score of 7 to 3. The girls added still another victory to their long list on April 4, beating the Berkeley School by a score of 8 to 4. So far, they have lost but one game this season, out of seven played. They have three games yet to play, and are reasonably sure of adding them all to the victory column.

The men are working hard in base-ball, and show improvement with each week’s training. Our hopes for a victorious season are increasing as we watch their promising work.

As yet not much has been accomplished in field athletics, but with the material we have to work with we are inclined to believe that some of the laurels of the spring interscholastic games on May 14 will come to Pratt.

J. M. V.

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**A SONG OF RAIN.**

"The cuckoo scurries to and fro;
From green to white the maples blow;—
The longed-for rain is coming!
Set every tub beneath its spout,
For there'll be little stirring out
When all the roofs are drumming!
"Forth creeps the thirsty, wrinkled toad;
The dust goes whirling down the road;
The slender birches shiver.
Uncertain little furries break
The glassy surface of the lake,
And scud across the river.
"Now darker grows the drifting sky,
And robin, with a startled cry,
Wheels round his roofless dwelling.
The trees begin to toss and lash;
Far off, there gleams a forked flash,
Followed by thunder's swelling.
"Hark! 'tis the rustle of the drops
Among the tossing maple-tops—
The first cool dash and patter.
The air grows wondrous soft and sweet
With smell of woods and grass and wheat,
And marshes all a-sputter!
"Now thunders down the mighty flood,
That turns the dusty road to mud,
And sets the eaves to spouting.
Hurrah! the silver ranks have come,
With tempest-life and thunder-drum,
And swollen torrents shouting!"

James Buckham.

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**THE MICROBE WAR.** "‘We are going to give up having Johnny get an education.’ ‘For what reason?’ ‘Well— we can’t get him sterilized every morning in time to go to school.’"

Puck.

---

Father and mother will watch you grow,
And gather the roses whenever they blow,
And find the white heather wherever you go,
My sweet.

— Tennyson.
"Trivial Fond Records."

"To-day she was frightened for the first time. We heard her roaring, 'No, no!' in great wrath in the garden. A sparrow had dropped on the grass somewhere near her, and she was stamping and waving her hands in a perfect panic. When she found it was not to be driven away, she came sweeping in like a little elephant, screaming for 'mamma' to come and take up arms against that audacious 'dicken.' It was really ludicrous to see her terrorized by that handful of feathers.

"Yet she is not a bit afraid of big things. The dog in the kennel barked the first time she went near him. 'Oh!' she ex-claimed with a little laugh of surprise, 'coughing!' Now she says, 'He not bark, only say good-morning.' She must kiss the donkey's forehead; she invites the mother-hen to shake hands, and the other day she was indignant that I would not hold a locomotive till she 't'oked it dear head.' She has a comfortable notion that things in general were intended for her. If she wants a cow or a yoke of horses with the ploughman for a plaything, it is but to 'ask my pappa' and have. The wind and the rain and the moon 'walking' come out to see her, and the flowers 'wake up' with the same laudable object.

"Yes; a child has a civilizing effect. I feel that I am less of a bear than I was. It is with some men as it is with the black-thorn: the little white flower comes out first, and then the whole gnarled faggot breaks into leaf.

"What droll little brains children have! In Struwelpeter . . . naughty Frederic hurts his leg, and has to be put to bed; and

'The doctor came and shook his head,  
And gave him nasty physic too.'

This evening, as baby was prancing about in her night-dress, her mother told her she would catch cold, and then she would be ill and would have to be put to bed. 'And will the doctor come and shake my head?' she asked eagerly,"

William Canton, in
"The Invisible Playmate."

(Pub. J. Selwin Tait & Sons, New-York.)

Songs for the Children.

BROOK SONG.

"I am a runaway, wild little runaway,  
Heels over head from the fountains I go;  
Like a pied-piper, in shadow and sunny way.  
Making new friendships wherever I go.  
Streamlets and springs babble after and hurry me,  
Deat to the mother hills calling them back:  
Pell-mell, I lead them on, nothing to worry me,  
Sunshine shall cheer us and storm clear the track.

"Come boy or girl, if you can, tell the source of me,  
Find out the cloud whence I fell from the skies;  
Ha, ha, run on with me, follow the course of me.  
Look for each cataract's dimpling surprise.  
Down through the glens with me, off and away with me,  
Fields of discovery seek we to-day;  
Over the rocks and rifts, leap with me, play with me,  
Flash,ing and dashing along through the spray.

"I am a runaway, bold little runaway,  
Nothing to daunt me, I rollicking go,  
Deep in the woodland and out in the sunny way.

Singing forever the one song I know.

Share my glad company, think to delay me not;  
Keep step, and learn a bright ditty of me;  
Trouble shall stay me not, pebbles dismay me not.

Laughing and chaffing I run to the sea."

Frank Walscot Hutt.

THE YOUNG AND THE OLD.

"The young year wove her crocus silk  
And trimmed her daisy frills.  
And fashioned with a fairy hand  
The cups of her daffodils;  
She curtained chambers for the birds,  
And sang as young things may—  
Youth and gladness rule the world  
And summer will last alway.

"The old year sits in the whispering wood  
And dyes her faded gown,  
And dreams of days in the fragrant fields  
When she wove love's rose-red crown;  
The asters shake in her chilly breath  
As she croons an old-folks rhyme—  
Since summer is o'er we must make the best  
Of the snow-cold winter time."

Mary F. Butts.

The May issue of the Kindergarten Magazine is devoted to the celebration of the tenth birthday of that important periodical. The list of contributors to this birthday number is a remarkable one. The Magazine will please accept cordial congratulations from the Monthly.
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Something About Leaves.
The leaf is turned o'er at the first of each year;
But leaves don't amount to much, we will make clear;
For they're empty of fruitfulness, and nothing will avail,
Unless carefully kept by the male or female.

A leaf which will tell you, in woe or in woe,
The days of the month, as they rapidly go,
Is a good one to have always hanging in sight,
That is, if it makes you feel happy and bright.

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There are all sorts and kinds, for the office and house,
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Now there're leaves of the Diary and leaves of the book
Which would surely be useful to Artist or Cook;
But we're not here permitted to have all our say,
So we'll reserve many others for some other day.

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June 17. In the Assembly Hall, at 8 P. M., the Commencement Exercises of the Departments of the Institute. Admission by invitation.
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THE CHILDREN OF CHARLES THE FIRST

ANTHONY VAN DYCK

(1599-1641)

Some particulars regarding the life and works of Anthony Van Dyck were published in the Monthly for April, 1899. Like many artists of the sixteenth and seventeenth centuries, Van Dyck gave especial attention to portraiture, and occupies a foremost place in that department of art. Although not possessing the genius of his master Rubens, he excelled him in a marked degree in the quality of refinement. He was the portrait painter of many eminent men of the times, and gave himself so exclusively to portraiture that he executed but few easel pictures. He painted the nobility in youth and age with grace and distinction, as well as with artistic effect. Not only are his pictures interesting as portraits, but they also form pleasing compositions, this interest being heightened by the great beauty and variety of costume, and by the wonderful color adopted in his Italian days. His portraits of children are especially delightful, combining with innocence and beauty of expression, delicacy of modelling and elegance of line. His works are scattered throughout the galleries of Europe. The portrait-picture of the Children of Charles the First, here reproduced, is hung in the Dresden Gallery.
THE REVIVAL OF MEDIEVAL COSTUME IN MODERN DRESS.

To trace the history of the costume of any period or people, involves the study of many subjects of general interest. It is to history—best studied in following the course of social and civil life and the changes effected by trade and commerce—to literature, to pictures, and all industrial arts, that we turn to study the evolution of costume. We find that in dress as in organisms there is an evolution, where form yields to succeeding form better adapted to existing conditions, and the law of progress holds good.

In race-characteristics as shown by the clothing may be traced the analogy between dress and speech. The crude ideas and language of primitive times are reflected in grotesque attire, and in all times we find the same characteristics marking both costume and speech. The dignified bearing and courteous language of our own Colonial days are in harmony with the stately form of dress which prevailed at that time; while the lack of ceremony at the present time has its counterpart in the comparative simplicity of speech and dress.

In history, costume plays a very considerable part, and there is no more effective aid than dress in bringing to life the historic past. It is to the historic drama that we are indebted for the popular interest in the subject. It exerts a strong influence upon modern dress, as the costumes are so accurately reproduced that they are at once a temptation and an inspiration.

In literature, also, dress has figured prominently. Writers of all times have given us charming pictures in prose and verse, and satirists have never considered the time ill spent which showed to the world the ridiculous fashions that dress has often assumed. Rabelais gives a minute account of the costume of both men and women in his description of the imaginary Abbey of Theleme, founded by Gargantu, in which the votaries attire themselves in the most fashionable dress of the period, viz., 1533. Chaucer, as a chronicler of men and manners, was careful in his descriptions, yet such was his art that he could
be minute without being trivial. Shakespeare and Tennyson are rich in allusions, and our own Oliver Wendell Holmes refers in an early poem to the modern standing collar:

**ON A HIGH COLLAR.**

"Choose for yourself,—I know it cuts your ear, I know the points will sometimes interfere. . . .

But O my friend, my favorite fellow man, If Nature made you on her modern plan, Sooner than wander with your windpipe bare,
The fruit of Adam ripening in the air, With that lean head-stalk, that protruding chin,
Wear standing collars, were they made of tin."

But it is from pictures that we gather our ideas, and the impulse of to-day is to make of history a picture. In the paintings of the fifteenth and sixteenth centuries, the latter part of that period which received the name of the Middle Ages, we observe the resemblance which costume of that period bears to many of the changing styles of modern dress. Magnificent apparel was the concomitant of the style of living in the earlier part of the Middle Ages, and every fresh opening in trade, every new enterprise and invention, gave an additional touch of splendor.

In the "Portrait of a Woman," painted by Domenico Morone in the latter part of the fifteenth century (now hung in the Pitti Palace in Florence), we are struck at once by the modern appearance of the figure. There are details which seem quite familiar to us, and which we might readily adopt in a costume of the present. In the simple arrangement of the parted hair, brushed back and loosely coiled under a filigree band, we recognize a common mode of wearing the hair to-day—in which we, however, use the long side-comb instead of the old-time ornament of silver or gold set with precious stones. The square standing collar, known to us as the Medici collar, is repeatedly appearing; and the fulled linen facing of this collar, which also appears in the slash-
tiles recently presented to Pratt Institute. This form of dress has been revived at frequent intervals, and suggests the modern princess gown. The mode of using a contrasting color for the front of a skirt, giving the appearance of one gown worn over another, is often used, with as charming an effect now as when painted by Van Dyke.

We might devote pages to sleeves as a distinct subject, for indeed the sleeves themselves were thus treated in the fifteenth century. They were made detachable, and could be added to any costume, from a full court dress to the wonderful suits of steel armor of the same time. It was during the reign of Henry VII. of England that these detachable sleeves were in their highest glory, and led to the style of dividing sleeves into two or more pieces, and attaching them to each other by means of points of lace through which the fine linen of the shirt was seen. From this came the remarkable style of costume known as "slashing," which developed such extravagances that sumptuary laws were especially directed toward them. In consequence, these sleeves became subjects of bequest, and, we may be sure, were handed down to serve the vanity of more than one generation.

The sleeves of the Duchess of Croi look somewhat large for this year's wear; but it was only a short time ago that we accepted a still larger sleeve as our model, and we demand quite as elaborate ones for the present season. The sleeve made up of bands of one material with another color or material underneath is still effectively used for puffs at the top, if not for the full-length sleeve. The turn-back cuffs and wide flaring collar are covered by a falling band of richest point lace, its outline showing the deep notches called "vandykes." The collar is fastened together with a jeweled pendant, to which is attached the pearl necklace quite in the same way as we now attach the lorgnette, purse, scent-bottle, or other pretty trifles.

Bronzino, whose works show the influence of his admiration for Michael Angelo, was a decided mannerist in historical pictures; and his portraits of the distinguished persons of his time are among the best works of the sixteenth century. They have dignity and grandeur and are rich in color and texture. In the two following pictures painted by him, these qualities of his work appear prominently. The portrait called "Lucretia" furnishes us with interesting details which modern dress has conspicuously copied. Among these is the
use of the guimpe as a filling-in above the open waist, which may be cut either square, round, pointed, or heart-shaped, with a simple line of decoration as a finish at the edge. So also is the sleeve puffed at the top and wrinkled below to the wrist, with the horizontal lines of trimming running around the arm, and finished by a pleating at the hand. The girdle needs special mention; it resembles closely the fancy belts that we are now wearing made in imitation of the antique gold and silver filigree girdles composed of medallions linked together and set with turquoise and other precious stones. The dame wears a simple and becoming head-dress which we should do well to imitate now-a-days.

There is a strange harmony presented by the portrait of "Eleanor of Toledo" (one of Portugal's queens) in the sad severity of her features and the elaborate dignity of her dress. Both are plain in form, but rich in subtle expression of detail. We perhaps should know something of the life of this woman, of her duties as regent and as guardian of her son, Alphonso V., to appreciate the full expression of this portrait. The styles of dress during these days came from Italy, as we can clearly see in the details that Bronzino has here presented to us. The gold net or "caul"—the name by which it was known from the time of its introduction in the early Middle Ages—is reproduced in the delicate silken and other nets which are now worn to confine the fluffiness of the hair. The lace guimpe is finished at the throat with a standing collar of the same lace and a full part turning over just as collars are finished to-day; and if we look closely we can see a narrow edging from which I am sure must have been taken the idea of using the narrow point de Gênes which is added to all possible edges of the modern waist.

Elaborate decoration—seen in the embroidered jeweled bands and satin appliqué of the plastron—was added to the rich texture of the dark velvet; and we still see this combination in the embroidered designs appliqued to costly fabrics, indulged in when a meagre purse does not restrict the taste.

The rolling collar falling back at half its width,—called since the days of Childe Harold, the "Byron collar,—has the present indispensable facing of white satin, here accentuated by jewels. The necklace reminds us of the conceit revived for us by Eleanor Duse in the long string of single pearls.
which she wore suspended about her neck, hanging below the waist. This style was made more effective by the black garments which she usually wore.

In the portrait of "Jacqueline Van Gaete" in the Royal Museum in Brussels, Rubens has given us a most charming and becoming costume. The high ruff is almost too pronounced, and suggests the aggressiveness of the Elizabethan age; but it is nevertheless becoming, and serves as a most desirable background to the head with the hair so simply arranged. The line of the neck decoration, opening far off on the shoulders, slightly pointed in front, and filled in with lace, finds a pleasing contrast in the lines made by the circle of pearls and jewel pendants about the throat. For the fibula, or brooch which confines the dress at the front, we have to be content with handpainted miniature brooches, as were our mothers with their oval cameo pins. We hope not to revive the long dangling earrings, which may add to a picture, but which we are willing to have laid aside. It is a pleasure to find that artistic jewelers are studying the antique settings of the gems which a favored few are able to possess. This has led to their imitation in less expensive ornaments of rhinestones and imitation jewels artistically set in silver and gold.

Carlo Muratti presents Marie Rospigliosi to us in a costume of the sixteenth century, which captivates our fancy at once. The line of the low round neck takes the same curve as does the collar of the Order of the Garter; and the bodices of last year's evening gowns were modeled on the same plan. The festooning of lace about the neck and down the front of the garment is held in place by jewels in a manner often seen at present. The full elbow-sleeve of sheer lawn tied with a long bow of velvet ribbon and finished with a double fall of lace at the top and bottom, is a style which can be used on this summer's gowns with pleasing effect. Marie wears her necklace close around the

Jacqueline Van Gaete.
Royal Museum, Brussels. Rubens, 1577-1640.
Fuss and Frills.

"You will surely admit that the ruffle is the birthright of the meagre. Slender women, long-necked, small-faced, may fly to it for a suggestion of softness and quaintness singularly pleasing. But the massive, the red-faced, the squarely-built, the pyramidal, the portentous—I met a distinguished woman the other day, and, before I had even laid eyes upon her, one of her friends had described her to me as having the figure of a shelter tent. I saw her; I lunched with her, in fact; and, during lunch, had occasion to remark more than once upon the exceeding good nature and common sense of many of the opinions and ideas which she was—sheltering. And then, before we said good-bye, I saw her rise and tie on a large, enormous, spreading black chiffon ruffle. It was trimming a three-decker, my dear boy. It was a neck-gear devised and patented for the small, alluring, pointed face of a Mary Queen of Scots; and she tied it about her, about her throat, about where her throat might have been under freer and lesser circumstances, with all the complacency of British Virtue following the Fashion. She came in like a shelter tent, and she went away from that luncheon party looking—like an omnibus.

"The other people there saw nothing but a great lady walking out of a London drawing-room," my aunt reflected gravely, "and perhaps not more than one or two of those present realized the grotesque little tragedy of this honest, straightforward, simple-minded lady made into a caricature—a gargoyle on the temple of Fashion—by the convolutions of a few yards of black gauze and the fiendish stupidity of an expensive milliner. As for herself, poor soul! there isn't a doubt that she was perfectly self-possessed and pleased and happy. Why not? She had seen other women, hundreds of other women, with other figures, and other countenances, and quite other arms, and shoulders, and heads, driving past her carriage in the park, and all of them smothered in flutings, and frillings, and fluffings of black lace ruffling."

"Have you ever counted the number of 'things' tied and buttoned and looped and pinned about the head and neck and shoulders of an average and inoffensive woman? Space unfretted by detail is to her as objectionable as clear space in a room to the suburban parlormaid. She upholsters her person as industriously as she packs her drawing-room, and with no more reference to the comfort and beauty of life. Whenever I take my walks abroad," said my aunt, "what countless, countless women I see. I see them as Christmas trees,—walking. Things made beautiful by Nature and buried under dangling toys. I look at them and think, O Woman, Woman!"

"For Plain Women Only."

"Are we to imagine that inspiration or emotion of any kind is to supply the place of direct knowledge of facts—of skill in the very grammar of craftsmanship? Where a great result is arrived at, much effort is required, whether the same be immediate or has been spread over a time of previous preparation."

George Fleming, in Pray for Plain Women Only.
IN this age of machinery, it is a pleasure to find one place where the whir of the spinning-wheel and the thud of the hand-loom batten are familiar sounds; where the yellow dye-flower is gathered, and the blue-pot "set" beside the hearth; and where a few sheep supply the material for the clothing of the farmer's family. All this you may find in some of the mountain communities of North Carolina.

The homespun now produced is for the most part of the commoner sort,—linsey, flannel, or jeans, with a warp of cotton and woof of wool; though in rare cases both warp and woof are woolen. Though the old bark dyes are still much used, a preference is shown for the aniline. Perhaps a true aesthetic instinct guides the workers in this, for the bright reds of the men's shirts and the gay striped linsey dresses of the women and girls, relieve pleasantly the sombre tints in the narrow mountain valleys where the dark, dull green of hemlock and rhododendron forms the background of the winter landscape.

Here and there, among the older women, one can be found who understands the mysteries of the more intricate weaving, and who furnishes her own home and those of her well-to-do neighbors with coverlets and counterpanes woven in patterns by the "double-draught." Specimens of these, and also of linen tablecloths and towels made by the mothers of the present generation, are treasured in almost every mountain home. There are examples, too, still kept of cotton dresses woven during the Civil War—white for Sunday wear, and for week-days divers
stripes and plaids. Even now, in some of the more remote countries, stout and well-looking gingham is woven by hand for the sake of its wearing qualities.

The counterpanes are of white cotton woven in raised patterns, and each of these patterns or draughts is named,—as, for instance, the “Snail Trail,” “Cat Track” and “Honeycomb.” The coverlets are of wool and cotton. The ground-work, and, indeed, the entire warp, or chain, is of white cotton. The pattern is formed by the homespun wool which with cotton makes up the wool, or filling. The wool is dyed, usually with indigo, though other colors are used; and two or more colors are often used in the same coverlet. Such work as this was done in the Northern States several generations ago, and examples of it are still to be found in old-fashioned houses.

The ability to “draw in” and to weave these coverlets by the written patterns, and to do so without making “bobbles” (mistakes), is regarded as a great accomplishment; and such handiwork must often have afforded an outlet for the expression of artistic feeling. Each notable weaver has her cherished set of draughts gathered from one source and another, some designed or improved by herself.

“Double Bow-Knot.”

“THE BEGINNING OF THE DOBLE BOW-KNOT COVERLEADS DRAFTS.”

```
3 3 3 3 3 3 3 3 2 3 4 6 8
3 3 3 3 2 2 3 4 10
-- -- -- -- -- -- -- -- --
2 2 3 3 10
-- -- -- -- -- -- -- -- --
3 3 3 3 3 2 3 6 8
```

(Part of the draught for weaving the “Double Bow-knot,” from a MS. copy forty years old.)

The names of some of the draughts are really descriptive of the pattern; others are suggestive, as the “Missouri Trouble,” an old pattern invented and named when there was indeed trouble in Missouri. Others are as follows:—Double Bow-knot, Fox Trail, Rocky Mountain Cucumber, Cup and Saucer, Bonaparte’s March, Webster’s Delight, Chariot-wheel, Snowball of Virginia, Philadelphia Pavement, Seven Stars, Wandering Vine, Beauty of Virginia, Sea-shell, World’s Wonder.
It was in trying to help, without pauperizing, the inhabitants of one of the mountain coves that the idea of reviving these half-forgotten arts came to me. Only a little has been done, but enough to show that the products are salable, and that the work thus given to the women in their homes is the best help, in material ways, that could be given. The starting was a slow process, for much had to be learned from those unaccustomed to teach.

Our chief product thus far is the coverlet material, which finds a sale for portiéres, lounge-covers, and tablecloths. This gives work to many hands. The wool must be first picked over, then carded into rolls, then spun by deft hands into the fine yarn.

Next comes the dyeing; though when indigo is used, it is better to dye "in the wool" before carding. For our work the favorite "Diamond Dyes" are prohibited, and from the older women we have learned the secrets of the old dyes. For black, the black-walnut bark is the best; for brown, black-walnut and butternut; golden-browns, chestnut oak bark; red-brown, hemlock bark; yellow, the dye-flower, sneezeweed, broomseed, bay leaves, hickory bark; greenish-yellow, bluestone and maple bark; purple, maple bark. For blue, indigo is used, and madder for red. A good dull green is made by dyeing first with indigo and then with hickory bark. Different hues are obtained by differing depth in each dye. To set a blue-pot and have it "come" successfully is a task requiring no little skill and experience; but the younger women are mastering this.

Now that the "filling" is ready, the next step is to "warp" the chain of white cotton. The thread is wound on a number of corn-cob spools, and from these passed to and fro over an arrangement of pegs,—the warping-bars. At each "bou" the worker "picks the cross" so that when the whole is taken from the bars the alternate threads are crossed ready to be put into the two or more sets of harness. Then the chain is "beamed",—that is, put in the loom,—each of the six or seven hundred threads being put separately through the right harness-eye according to the written pattern. In the double-draught weaving there are four sets of harness and four treadles. Then each thread is handled again as it is passed through the "sley," or reed, the ends are fastened to the forward beam, and the

![Around the Indigo-pot.](image-url)
weaver, pinning her pattern where she can see it plainly, sits down to her work.

The raising and working of flax has been abandoned in all the mountain settlements with which I am acquainted. We are trying an experiment in reviving this, which bids fair to be successful in producing a coarse gray linen for drapery and embroidery which will sell for enough to cover the cost of production.

The older people remembered that the flax-seed should be sown on Good Friday, and just so thickly that one's thumb would cover five. For two years past, patches of blue-eyed flax have grown beside the cabin doors. It is pulled in August, "watered" or retted during the winter, then broken on the flaxbrake, scutched and hacked, before it is ready for the spinners.

The work supplied is of benefit to a community shut off from markets, and so from many ways of earning the extra money which adds so much to the comfort of other farming people; and the revival of these old-time ways brings a fresh interest to the women,—an interest much needed in their isolated lives. They talk of the days when, scarcely able to sit alone, they were made to hold the cards, and how they learned to spin when they were too small to reach the wheel without standing on a thick plank. They are teaching their girls to card and spin and weave, and the children take as great an interest in the work as do the mothers.

The greatest gain of all, and the one which gives the most encouragement for going on from this beginning, is the gain in habits of industry and thrift. It is in a great measure the loss of these qualities that has caused the mountaineers to fall behind in the race. Not texture of wool and cotton and linen alone is woven, but also the unspeakably valuable texture of character, in those who put their hands to the work.

Frances L. Goodrich.

THE FLAX FLOWER.
Oh, the little flax flower!
It groweth on the hill
And, be the breeze awake or sleep.
It never standeth still.
It groweth and it groweth fast:
One day it is a seed,
And then a little grassy blade
Scarce better than a weed.
But then out comes the wax flower,
As blue as is the sky;
And "'Tis a dainty little thing."
We say as we go by.

Ah, 'tis a goodly little thing,
It groweth for the poor,
And many a peasant blesseth it,
Beside his cottage door.
He thinketh how those slender stems
That shimmer in the sun
Are rich for him in web and woof
And shortly shall be spun.
He thinketh how those tender flowers
Of seed will yield him store,
And sees in thought his next year's crop,
Blue shining round his door.

Oh, the little flax flower!
The mother thus says she,
"Go pull the thyme, the heath, the fern,
But let the flax flower be!
It groweth for the children's sake,
It groweth for our own;
There are flowers enough upon the hill
But leave the flax alone!
The farmer hath his fields of wheat,
Much cometh to his share;
We have the little plot of flax,
That we have tilled with care."

Oh, the goodly flax flower!
It groweth on the hill,
And, be the breeze awake or sleep,
It never standeth still.
It seemeth all astir with life,
As if it loved to thrive:
As if it had a merry heart
Within its stem alive.
Then fair befall the flax field,
And may the kindly showers,
Give strength unto its shining stem,
Give seed unto its flowers.

Mary Howitt.
PHYSICAL TRAINING FOR WOMEN AND CHILDREN AT PRATT INSTITUTE.

WOMEN are beginning to appreciate the value of regular and systematic exercise. In the season just closing, over five hundred persons have used the Gymnasium and pool, of whom probably four hundred have been coming more or less regularly twice a week. About one-half of this number were members of the Institute. The five classes which have been open to the general public have been full. Busy women recognize that the routine of every-day life seldom furnishes that all-round exercise which is so important for the maintenance of health, particularly in this age of great nervous wear and tear.

The two morning classes are composed of women of leisure. After a winter of solid work, the members feel that toward the end of the season they can afford to play a little; and so it is that Miss Fisher has initiated them into the mysteries of basket-ball. Great is the enthusiasm displayed. Mirth and jollity reign supreme while the game is going on; indeed the umpire and coach have a regular job of the matter seriously to consider the "fouls," and otherwise conduct the game in orderly fashion.

Of the afternoon classes, the one meeting between three and four is composed largely of school-girls who evidently consider their light gymnastics in the school-room an excellent preparation for more advanced work in the Gymnasium. They, too, are devoted adherents of basket-ball, and some perhaps in the future may rise to the dignity of being on a "regular team."

The late afternoon class which occupies the Gymnasium on Tuesdays and Thursdays until the impatient "men teachers" demand an entrance, is practically an Institute class; the Art Department being well represented, with a sprinkling of Domestic Science and Library students. Many of the Domestic Art and all of the Kindergarten students having physical training as part of their regular courses, do not, as a rule, enter these outside classes. The larger number of members in the evening class are busy women engaged during the day in teaching or office work. Instead of finding an hour or more of vigorous exercise an additional tax, they seem to enjoy it, and at half-past nine reluctantly leave the Gymnasium, tired but thoroughly refreshed.

To many of the members of these classes, the plunge in the pool after the lesson is more than half the fun. Especially dear to the heart of the art-student is the swimming-pool, and great are the feats performed when a number of them gather in the water. It then behooves the timid swimmer who is taking her first stroke alone, to keep close to shore, in case the waves rise too high.

It is sought to meet the needs of the individual student so far as it can be done in class work; and it has been found that the measurements and strength-tests taken before the applicant is admitted to any class, though not to be depended upon absolutely, are, in connection with the physician's certificate which must be presented, of great value in determining relatively what can wisely be undertaken.

The second measurements taken at the end of the year are proving satisfactory in showing that the gain made is in proportion to the regularity of attendance and the thoroughness with which the work is done.

Toward the middle of May, most of the classes are brought to a close, and the Gymnasium is then quiet, save for the coming and going of the High School girls, who, instead of regular class work, go out of doors for tennis or indulge in a swim. This year an attempt is made to teach swimming to those of the girls who wish to avail themselves of the opportunity; but there are not enough hours in the day to accommodate the many men, women, and children who wish to use the tank at this season of the year.

MARThA GARSIDE.
THE DOLL SHOW.

The Doll Show, aside from its philanthropic purpose to aid deserving charities, is of great national importance to dressmakers, insuring, as it does, an annual exhibition of original designs in costumes, on a scale never before attempted. Not only dressmakers, but also women of taste throughout the country, are interested in an exhibition which allows American ingenuity and adaptability an opportunity for expression. It is a well-established fact that much of what now passes for European art in dress, is in reality due to American taste and skill. Certainly, the model gowns and many studies in dress practical as well as beautiful, furnish abundant evidence that American art and American ingenuity are fully capable of making this country its own dictator in the domain of fashion. With the hope of increasing an interest in American designs, prominent women of society offer money prizes for the best dinner, ball, street, and bicycle costumes for these doll exhibitions. For those who have special talent in this line, there seems to be here a large field, as women the world over are seeking for new ideas in costume.

For centuries, dolls have been used as a medium for the display of gowns. In 1391, Isabeau de Bavière, wife of Charles VI., presented to the Queen of England some dolls dressed in the latest fashion, and the books of the royal household mentioned a similar gift from Anne of Brittany to Isabella of Castile in 1496. In the seventeenth and eighteenth centuries, these gifts became more frequent. They were so highly valued that during the War of the Succession in Spain the cabinets of Versailles and St. James granted a free pass for an alabaster doll, with dress and hair arranged in the latest fashion, to convey the novel designs across the Channel. Parisian exporters sent doll ambassadors of fashion to the Orient, where, before illustrated fashion papers, they were a necessity. The first cloaks which were sent to India were of extremely light texture, and the ladies of Calcutta, after considerable deliberation, concluded that they were to be worn on the head, in the style of a mantilla. Mail service not being in those days what it is now, the dames had adorned themselves in this fashion nearly a whole year before information arrived which showed them their error.

South America follows her own special taste in the exhibition, and her dolls are dressed in the elaborate costumes of the last century, while North America, England, and Russia demand dolls dressed in the very latest style.

Everything progresses, even dolls. There was a time when they were all made of wood or clay. In the Museum of the Louvre, there are several specimens of terra cotta dolls, articulated with wires. These were the playthings of little Greek and Roman girls. Now there are dolls of bisque, wood, cloth, rubber, china, wax, and kid, dressed to represent every grade of society. The dolls exhibited in the Model Doll Show bore the closest examination as to color, modelling and finish, and were most artistic creations in every respect. Human hair adorned the heads—eyelashes, eyebrows, eyes, and complexion were most realistic. In fact, the dolls were miniature ladies, adorned in gowns for all occasions, some of them exquisite in texture and design. Many studies in dress, both serviceable and beautiful, may be seen; and after a visit to the Doll Show, any quick-witted, energetic person could easily fashion for herself a gown, in the latest mode.

Financially, the Doll Show has been so successful that an association has been formed, and an exhibition is to be given annually. The beneficiary of last year was the Scarlet Fever and Diphtheria Hospital. This year it is an apartment-house designed for women.

Jessie H. Dittmars.
MR. C. M. PRATT, the President of the Board of Trustees, returned on May 3 from his European sojourn, after an absence of nearly a year. He seems greatly improved in health, and reports that he has had a very pleasant and restful winter at Hyères. All the members of the Institute are delighted to see him at home again.

The Commencement exercises will be held on Friday evening, June 17, at eight o'clock. Dr. Alexander McKenzie, of Cambridge, Mass., will make the address. Following the general exercises there will be a reception by the Trustees, which will be held on the third floor of the Library Building.

MR. WILLIAM A. MCANDREW, the Director of the High School Department, terminates his connection with the Institute at the close of the present school-year. Mr. McAndrew was graduated from the University of Michigan, in 1886. Since that time, he has been Superintendent of Public Schools, in St. Clair, Michigan; Principal of the Hyde Park High School, Chicago; and, for the past six years, Director of the Pratt Institute High School. Many friends at the Institute wish him every possible success in his future work.

Dr. C. Hanford Henderson, formerly of the North-East Manual-Training School of Philadelphia, and, more recently, of Harvard University, will succeed Mr. McAndrew as Director of the High School Department.

MISS E. O. CONRO, the Director of the Department of Domestic Science, has resigned her position at the Institute and will leave at the close of the present school-year.

Miss Conro's special training was obtained at the Massachusetts Institute of Technology, where for three years she studied largely upon physical, chemical, and geological lines. Before coming to the Institute, Miss Conro was principal of the Howard Collegiate Institute, West Bridgewater, Mass., which position she resigned to become principal of a young ladies' school in Southern California. She has been Director of the Department of Domestic Science of Pratt Institute since 1891. The high standard of work of that department and its almost world-wide reputation are due almost entirely to Miss Conro's unwearying effort.

MR. CHARLES R. RICHARDS, the Director of the Department of Science and Technology, has resigned his position at the Institute to become the Director of the Manual-Training Department of the Teachers' College of Columbia University. Mr. Richards was graduated from the Massachusetts Institute of Technology, in 1885; was the assistant superintendent of the Whittier Machine Company, of Boston, from 1885 to 1886; and was connected with the New-York College for the Training of Teachers, from 1887-1888. Mr. Richards has been at the Institute since the organization of his Department, and to him is largely due its great success. He will be a decided loss to the Institute.

The Directorship will be assumed by Mr. Arthur L. Williston, of the Ohio State University. Since his graduation from the Massachusetts Institute of Technology, Mr. Williston has been an instructor in that institution; has had considerable practical experience in connection with two railroads; and is now at the head of the Department of Industrial Arts of the State University of Ohio.

The annual exhibition of students' work was held on the evening of May 12; the afternoon and evening of May 13; and the afternoon of May 14. The dates of the exhibition were placed earlier than usual, this year, so that the teachers of the private as well as of the
public schools might have an opportunity to see the work.

The class-rooms were tastefully decorated with potted plants and spring flowers, and the work was well arranged.

Feeling that it was impossible to prepare an exhibition of academic work which should do justice to the teachers and students and which, at the same time, should not interfere in any way with the regular work of the classes, the Trustees decided to make no exhibition of the work done by the Library class and that of the students in the High School Department. The other departments were as fully represented as usual. The work was more interesting than it has ever been, and more full of helpful suggestions to those who are teaching similar subjects.

The annual meeting of the Pratt Institute Neighborhood Association was held in the Exhibition Room of the Library on Tuesday evening, May 24. After the transaction of the usual business, a report of the Neighborhood Settlement at Greenpoint was given by Miss Mary White Ovington, Head Worker of the Settlement. Addresses were made by Miss Mary M. Kingsbury, of the New York College Settlement, and by the Reverend Percy S. Grant, of the Church of the Ascension, New York. A reception to Miss Kingsbury and Mr. Grant was given after the meeting.

Already many instructors in the Department of Fine Arts, having made their summer plans, are looking forward to a summer of rest and profit in varying combinations.

By the time this is read, Mr. Arthur W. Dow will have taken up his abode in his summer home at Ipswich, Massachusetts, and will mitigate the June heat by weekly steamer trips to and from his work at the Institute. Later, Mr. Dow goes to Cape Cod for the middle of the summer.

Mr. Guy Rose has found a quiet re-

treat at Smithtown, on the north shore of Long Island, where he established himself the 1st of May.

Mr. Herbert Adams will go, as heretofore, to his summer home at Cornish, New Hampshire; a place very interesting in itself, but certainly much more interesting for the group of artists with their families who yearly summer there.

Mr. Henry Prellwitz, one of the same colony, goes to Cornish as soon as the close of the Institute will permit, and in September to Easthampton, Long Island, for an autumn by the seashore.

Mr. Hugo Froehlich spends three weeks in July at Chicago, teaching composition in a summer class organized by the Prang Educational Company; after which he will paint in Ohio during the rest of the summer.

Miss Ida C. Haskell goes West to Minneapolis and Milwaukee, where she is to paint some portraits of children.

Miss Mary Allis Hurlbut will spend the first of the summer at her home in Springfield, Mass., going later to Connecticut to work in water-color.

Miss E. K. Fenner will remain in Brooklyn until July 1, taking classes out daily for water-color sketching.

Miss Emma R. Brill returns to Berthier-en-haut, Canada, for part of the summer.

Mr. Vincent C. Griffith's plans have "gone alee" in consequence of the war with Spain; he having planned a summer's trip in that country. Being obliged to abandon this, he will divide the summer between his office and his summer home on Contentment Island, Long Island Sound.

The war has also prevented Miss Katharine E. Shattuck from making a contemplated trip abroad. Miss Shattuck goes to her home in Pepperell, Mass., for part of the summer.
FURTHER CONSEQUENCES of the present conflict are the unsettled plans of several instructors, who had in mind the seashore for study, but who find themselves disinclined to settle on the coast while war prevails.

MISS MATTIE FOYLESONG, of the Design Class, has been this year designing for the Rookwood Pottery at Cincinnati, Ohio.

THE SOCIALE given under the auspices of the First Year Normal Class of the Art Department, Friday evening, April 29, was a very pleasant entertainment. Dancing formed the chief amusement; but a most entertaining "auction" of various and sundry odd parcels provoked much merriment. A condition of purchase was the immediate opening of packages; and their contents, sometimes appropriate to the possessor, but oftener the reverse, added to the general hilarity.

PRATT INSTITUTE has many visitors, but seldom any so peculiar as were a little company who were shown about its classrooms one morning lately. They were Sioux Indians from Buffalo Bill's Wild West, and with their strongly-marked features and picturesque costumes, they were most interesting to the art students. When asked later what part of the Institute they liked best, they replied, "Making pictures."

A FEATURE of the Sculpture Society's exhibition at the Fifty-seventh Street gallery in New York quite in keeping with its beautiful Italian garden, was a competitive exhibition of twenty-eight sun-dial models in a smaller room. In these Pratt Institute had an interest; for two of the most creditable designs were by Mr. C. W. Maynard and Miss Isabel Kimball, of the Clay-modelling class; and Mr. Maynard won the second prize of $250, while Miss Kimball received honorable mention. Mr. Maynard's model has three pedestals, connected by a hemisphere surmounted by the dial. On each pedestal reclines a female figure—the whole resting on a circular platform approached by shallow steps. The figures are Morning, just awakening, Noon, fully awake and about to rise, and Night, wrapped in slumber. Miss Kimball's design represents Time, an aged man, seated on a curving pedestal, on one end of which is the dial, which he bends forward to study intently, while his scythe rests loosely within the left arm. Both designs "turn well,"—i.e., look well from any point of view—an essential in this case, since the dial must stand on an open lawn.

"THE COMPETITIVE Scholarships" is the heading of an important notice in the Fine Arts section of "Among the Departments," page 278.

"MY WORK goes on beautifully, thanks to my brief but very valuable months at Pratt Institute," writes Miss Mary A. Teel from California. Miss Teel, a teacher of some years' experience in different parts of the West, spent three months as observation student in the Department of Domestic Art and Science, and is now in charge of classes in sewing, dressmaking, and cooking in the public school of San Lorenzo.

MRS. KATE TRYON gave a "bird talk" in the Assembly Hall on May 8th, under the auspices of the Departments of Domestic Art and Kindergartens. The enthusiasm of the speaker aroused a strong feeling of interest and appreciation in her hearers for the little feathered songsters. Mrs. Tryon's artistic illustrations and her charming imitation of the bird-songs added much to the pleasure of her listeners.

At the close of Mrs. Tryon's lecture, Miss Sackett read, by request, the following notice:

"Feeling that most of the members of the Institute would be glad to join in a movement for the preservation of our native birds, a number of our teachers and students have organized a club named, in honor of John Burroughs,
PRATT INSTITUTE MONTHLY.

' The Burroughs Club of Pratt Institute,'
" The card which you are asked to sign upon joining is not in the form of a pledge, but is a declaration of principles. It reads:—

THE BURROUGHS CLUB OF PRATT INSTITUTE.

Believing that the fashion of wearing feathers for ornament—a fashion which results in an aesthetic and an economic loss to our country—is rapidly exterminating our native birds, I desire to put myself on record, by word and by practice, as opposed to such wanton destruction. (The feathers of the ostrich and of domesticated fowls are excepted.)

MEMBERSHIP FEE, TEN CENTS.

" We ask all who are in sympathy with these principles to join us to-day. Cards will be found on the table near the door. There are also cards of 'The Audubon Society' for those who prefer to join the larger association. The membership fee for this is one dollar. It is because the larger fee might prevent some from joining the State Society that the Burroughs Club has been organized. We hope that all interested (and who are not?) will join one of these two clubs, and thus prove that Pratt Institute is not behind other progressive institutions in any good work."

The Burroughs Club is represented by the following names, including as honorary those who are members of the New-York Audubon Society:

Althans, Florence. Lyon, Frances H.
Babcock, Ruth. Mathews, Bertha.
Baldwin, Thos. H. J. McCandrew, Wm.
Baylies, Lily B. McCafferty, Mary P.
Bishop, Mrs. Sarah A. McJunkin, Elizabeth.
Bowen, Herbert S. Meeker, Lewis E., Jr.
Bolton, Regina I. Mitchell, Mrs. J. C.
Both-Hemfricken, L. H. Moore, Annie C.
Brett, Jennie P. Norton, Dora M.
Breuer, Lillie I. Nourse, Mrs. S. M.
Brill, Emma R. Nourse, Lillie A.
Burgess, Helen M. Oliver, Minnie.
Campbell, Eunice R. Clark, Guy A.
Conover, Hulda. Conover, E. O.
Cook, Fannie H. Palmer, Laura E.
Phipps, Grace R. Pitcher, F. C.
Crompton, Ella F. Potts, William.
Ditmars, Jessie H. Rowell, Alice M.
Eacret, Effie. Rowell, Ella C.
Eastman, Bess. Sackett, Harriet S.
Edwards, Oliver. Shattuck, Helen.
Fitts, Alice E. Smith, Gertrude.
Ford, Jennie T. Spalding, Elizabeth H.
Friebus, Marie L. Spalding, Lawrence.
Gard, Mary. Sperry, Chas. S.
Gardner, Lyda H. Stayley, Carolyn.
Garside, Martha. Stevens, Romiett.
Greer, Edith. Stimpson, Wm. C.
Green, Lily. Stocking, Mary E.
Hall, Agnes. Taylor, Frances.
Hunter, Janet F. Wallace, Roy S.
Huntington, S. Ella. Warner, Lillian.
Jameson, J. M. Weeks, Caroline B.
Jones, Eva B. Weeks, Elizabeth M.
Kenyon, Amy C. Weeks, Ethel.
Langmeier, Irving. Wengenroth, Lillian.
Logan, E. K. Whitcomb, Susan A.
Logan, Walter, Jr. Whiting, J. G.

On the 21st of April, Froebel’s birthday was celebrated by the members of the Kindergarten Department. It was made a particularly joyous occasion by the presence of the very little ones; only were the children of the Kindergarten and Connecting Class present, with their mothers, but also the baby brothers and sisters. All joined in the games,—mothers, teachers, students and children,—the babies running about perfectly free and happy. The Froebel birthday game was played among others, each bringing a flower to form a beautiful birthday offering.

The students of the Library School have been visiting various libraries of New-York during the month of May, including the Astor, the Agular, the Columbia University, and the Society; and in the Borough of Brooklyn, the Brooklyn Public Library and the library of the Union for Christian Work. Visits have also been made to G. E. Stechert’s foreign-book store, the publishing house of Messrs. Charles Scribner’s Sons, Neumann Brothers’ Bindery, and an auction sale by Bangs & Co. This
month the students will visit the New
York Free Circulating Library, the
Newark Free Public Library, the Brook-
lyn Library, and the libraries of the
Brooklyn Y. M. C. A. and the Long
Island Historical Society. They will
also inspect the Marion Press recently
established at Jamaica by Mr. Frank E.
Hopkins, formerly with the DeVinne
Press, New York.

Miss Mary L. Avery, for some years
past connected with the Library and the
Library School, has been called to the
staff of the New York Public Library
(Astor, Lenox, and Tilden Foundations), and will be engaged in cataloguing
and arranging the large and ex-
tremely valuable library of musical
works presented to the Lenox Library
by the late Joseph W. Drexel. She
will be seriously missed not only by the
Library, but by the entire Institute, and
nowhere more than in connection with
the Monthly, which she has so ably
edited the past year, and of which she
was associate editor from 1894 to 1897.

Another loss to the Library School
is occasioned by the withdrawal of Mrs.
H. H. Hustis (formerly Miss Agnes E.
Little) from her duties as teacher of
cataloguing. She will be succeeded in
this work by Miss Mary L. Davis, the
present head of the Cataloguing Depa-
rment.

Miss Katherine M. Mack, Class of
'95, formerly assistant-in-charge of the
Astral Branch, Pratt Institute Free Li-
brary, has been appointed assistant li-
brarian of the new public library at
Erie, Pa.

Miss Margaret E. Zimmerman, Class
of '97, has accepted a position with the
firm of Hayes, Cooke & Co., booksellers,
Chicago.

Miss Flora R. Petrie, Class of '97,
has accepted a position as assistant in
the Y. M. C. A. Library, New York.

Miss Mary C. Brooks, Class of '97,
has been appointed second assistant at
the Erie Public Library.

Miss Susan A. Hutchinson, Class of
'98, has been recalled to the Branford
(Conn.) Library as Assistant Librarian.

The Library School has had the good
fortune to secure for the year 1898-9,
Dr. J. C. Egbert of Columbia Univer-
sity, for a course of lectures on Palae-
ography, before the Second-year Class.

The Spring Exhibition in the Chil-
dren's Room, of wild flowers and pic-
tures of birds, has been popular. Por-
traits of bird-lovers and students, such
as Audubon and Burroughs, have been
placed on the bulletin-boards, with cir-
culars of the Audubon Society.

A few seats have been put in the
children's park on the south side of the
Library Building, and it is hoped that
another year some flower-gardens may
be started there.

The second edition of "Hints to
Small Libraries," by Miss M. W.
Plummer, Director of the Pratt Insti-
tute Free Library, is announced by the
publishers, Truslove & Comba, 65
Fifth Avenue. The hand-book has
been revised, and enlarged by the ad-
dition of the list of "Fifty Reference
Books" printed in the Monthly for
January, 1898; by a condensed "Scheme
of the Expansive Classification," pre-
pared for the book by the author, Mr.
C. A. Cutter; and by the insertion of
additional paragraphs at various points.
Owing to these additions, the published
price is now fifty cents, with a discount
of one-fifth to libraries.

The annual meeting of the Library
Chapter of the Neighborship Associa-
tion was held at the Library on April
16, when the following officers were
elected for the ensuing year: President,
Miss Lilian Walton; Vice-president,
Miss Mildred A. Collar; Secretary and
Treasurer, Miss Nathalie W. Homans.
Reports on the work of the past year
were read by Miss Julia B. Anthony,
Chairman of the Committee on Home
Libraries, and by Miss Nora Anna
Steel, representing the Neighborship
Settlement at Greenpoint.
The last lecture in the Institute Free Course for 1897-98 was given in the Assembly Hall, Thursday afternoon, April 21, by Dr. Edward Everett Hale, of Boston. The subject was, "Some Reminiscences of Holmes, Lowell, and Emerson." By request, because of its singular appropriateness at this time, Dr. Hale prefaced his lecture with a brief explanation of the circumstances which led to the conception of his well-known book, "A Man Without A Country," and of the purpose with which it was placed before the public. Of the lecture proper, a brief report can scarcely convey an adequate idea. It was a charming and most skillful mingling of review, criticism, description, and anecdote, which furnished a forcible illustration of the speaker's theory that "The best orator is one who has something to say, and who says it; the best writer, one who tells of that which he has known by actual experience." At its close, the audience departed with a feeling of personal acquaintance with Holmes, Lowell, and Emerson which will add much to the pleasure derived from a future reading of those authors.

The Monthly has received the following school and college text-books from the publishers:

(These may be examined in the Text-Book Collection, shelved at the north end of the General Reference-room of the Pratt Institute Free Library.)

From Silver, Burdett & Co.:

The Normal Music Course. Third Reader; for mixed voices. By John W. Tufts and H. E. Holt. 1897. 60 cts.
The Normal Music Course in the School-room. By Frederic A. Lyman. 1896. $1.25.
The Cecilian Series of Study and Song. By John W. Tufts.
Book II.: for soprano and alto. 1896. 48 cts.
Book III.: for unchanged voices, with added notes for basses and tenors. 1897. 60 cts.
Book IV.: for mixed voices. 1896. 72 cts.
The Enterpian. (Choruses, part-songs, national and patriotic songs, and selected hymns and tunes.) By John W. Tufts.

$1.25.

Songs of the Nation. Edited by Charles W. Johnson. 1897. 60 cts.

In the clever and amusing little book from which an extract is presented on another page of this issue of the Monthly, under the title, "Fuss and Frills," the case against your ordinary woman's notion of dress is most effectively presented,—and, spite of all that has been said and written on this subject in the past, there is still need for unwearying protest and perennial ridicule. A pretty thing in a shop-window takes the fancy of our typical woman (let us not flatter ourselves that the British Female has the monopoly of this method of procedure!) and she assumes that it is the proper thing for her own wear. Truly, there is something pathetic in the humility that goes along with so much of human vanity. Theearer of these impossible things has no suspicion that her hair, her coloring, her figure, will be considered when once she has donned the gown, the bonnet, or the wrap that pleases her. If "burnt orange" is the hue of the moment, burnt orange it shall be, in spite of drab locks and drab complexion,—and the "hue and cry" that will result are unsuspected by her complacent mind. If stripes "are worn" crosswise, "extensive surfaces" shall not prevent her emphasizing the breadth of her figure by horizontal lines. Let there be pretty clothes—that is the one consideration. "How did Polly look?" is ever the man's question,—"What did Polly wear?" the woman's. Here is a startling proof of the truth of that cynical saying, that the mass of our sex dress, "not to please the men, but to worry the women,"—which end they expect to compass by gayety, richness, "style," or mere expense.
The nursery-maid’s letter to her absent charge comes to mind, even the spelling, as one read it in other days. "Did you go to the Weding and wat you had on? Wat the Briad had on?" "Wat you had on?" is the query for which the realm of Domestic Art would substitute, "Did the costume suit the wearer and the occasion?" Within a growing circle, that has ever been the question. The apparel of such as these is seen to be subordinated to the wearer, whose personality it presents to the greatest possible advantage, emphasizing this trait, concealing that, relieving the other. Looking upon one so arrayed, it is at once felt that the wearer and her counsellors have pondered and laid well to heart the searching question, "Is not the body more than raiment?"

"If all the world were water fit to drown,
There are some whom you would not teach to swim,
Rather enjoying if you saw them sink;
Certain old ladies dressed in girlish pink,
With roses and geraniums on their gown—
Go to the Bason, poke them o'er the rim."
Christina Rossetti.

"No genius can find its fullest expression without some understanding of the principles and methods of a craft."
Henry Irving.

The very interesting exhibition held in May by the National Sculpture Society was the first in three years, and the third given by the society. When one considers the great expense and trouble of collecting and properly displaying sculpture, and the fact that sculpture exhibitions are given in few cities, even abroad, the enterprise of the Sculpture Society, as well as the magnitude of their undertaking, will be better appreciated.

The general arrangement,—that of a gentleman’s house, "with a sculpture gallery, conservatory, and garden, rising one behind the other in a vista, closed in the distance by a group against the dark green of a hemlock hedge," was not unlike that of the last exhibition. Experience, however, made this one a great improvement. In the sculpture gallery were the large Hahne mann monument in bronze, the great models of bronze doors by Olin Warner and Herbert Adams, and other large work. Beyond was the conservatory, with the Macmonnies fountain; and on the right of this a small memorial gallery, or chapel, containing such mortuary sculpture as the bronze door for the Clark mausoleum by Bartlett, and a recumbent portrait figure for a tomb by Frank Duveneck. The small room opposite was the collection gallery, holding the Drummond Japanese ivories, a loaned collection of coins and medals, and reproductions of Pompeian bronzes.

The garden itself was full of high lights and deep green shadows, with a gleaming white peristyle bordering the
flower beds in the centre, and with all the background dark. One end was occupied by a cascade which came tumbling and spraying down from the base of a group. In this garden Ward’s “Indian Hunter,” models from the Congressional Library, and other groups, were effectively relieved against the dark hedges.

Alike to those who are strangers to Italy and her villas with their formally lovely gardens, and to the more fortunate who know their charms, was the plan of this exhibition a pleasing one. To the latter it brings back vividly a peculiar charm of that sunny land. They are grateful, both for the personal pleasure of reminiscence, and that of seeing presented to friends and the public glimpses of possibilities in the gardener’s art. The Sculpture Society has certainly done the public a great service, aside from showing its own meritorious work. It has given to those who have grounds to be laid out, an example of the beauty of formal gardening in combination with architecture and sculpture. This can hardly fail to stir receptive minds to thinking, even though foreign achievements are unknown to them.

Visitors to Florence well know the importance and interest, even compared with the Pitti Palace itself, of the beautiful Boboli Gardens behind it. Here long alleys, dark and cool at noonday, are over-arched by trees whose gnarled and interlaced branches are the growth of centuries; and statues gleam against close-clipped hedges that have been the gardener’s pride for many decades. Surely, the wealth and taste already rearing palace homes in our new country will ere long give them fair settings of formal gardens in which the precise beauty of art shall contrast with the luxuriance of untrained nature, now so universally with us.

To mention an instance of immediate influence, a young gentleman and his wife, on seeing this exhibition, said, “Why, we could have that in our back yard!” “Yes, and Aunt —— could have a better one, for she has a large house and a double lot.”

There are many suburban residences, or even city houses with large lots, whose moderate-sized grounds could be turned into bowers of beauty by a skillful adaptation of such treatment to American conditions. Doubtless as wealth and culture increase here, these forms of art will become naturalized. When this shall take place, the Sculpture Society will surely have done its share in bringing to pass such a desirable result.

D M. N.

THE COMPETITIVE SCHOLARSHIPS.

This year two full scholarships, of $45 each, one of $10, and an honorable mention, are to be awarded by competition to students of the Art Department. The interest from the thousand-dollar bond purchased by the Art Students’ Fund Association pays one full scholarship and $5 over; and a student of the Department has generously made a gift of $50, which is to be used for the second full scholarship, and to pay $5 on the third.

The competitive work will be judged the third week in June.

Domestic Art

THE NORMAL COURSE IN DOMESTIC ART.

How natural that a woman with an inclination to teach, a gift for making her own gowns and hats, and the knack of putting an artistic touch on all she does, should wish to teach other women the same art! How essential that there should be a Normal course of training to fit women to impart this knowledge in a systematic and educational manner! The world owes more than it realizes to the teacher of Domestic Art who gives other women the ability to free themselves from unsatisfactory dressmakers and milliners, and enables them to save their own or their husbands’ money by knowing how a thing
ought to be done, even if they do not do it themselves. The repose of mind and the power to afford pleasure to those about her which come to every well-dressed woman, are worth working for; if nothing else is considered; and yet this surely is but a small part of the whole question.

Sewing has been taught for generations in many schools with the thought of making girls industrially useful; but it is only within the past decade that we have awakened to the idea that sewing, dressmaking, and millinery can be so taught as to give excellent manual training, educating at the same time the hand, the eye, the intellect, the character, and the love of beauty.

As with many other movements of the day, the beginning of improvement must be in the schools; and the recognition of this fact more and more each year leads to the demand for trained teachers in domestic art. It was to help in supplying this demand that the Normal Course in Domestic Art was organized three years ago at Pratt Institute. As this is a two-years’ course, the first class was graduated in June, 1897. In the list below, are recorded the positions held by these graduates. Many other excellent positions could have been filled during the year, if we had had more graduates.

CLASS OF ’97.
Miss Annie S. Billard—Teacher of sewing in New York Public Schools.
Miss A. Dorothy Bradt—Assistant Instructor in dressmaking and millinery in Pratt Institute.
Miss Josephine G. Casey—Instructor in sewing and dressmaking in Manual-Training High School, Kansas City, Mo.
Miss Mary S. Dickman—Manual-Training High School, Brooklyn, N. Y.
Miss Mary L. See—Teacher of Sewing in New York Public Schools.
Miss Isabel O. Tyler—Teacher of Sewing in New York Public Schools.
Miss Edith M. Williams—Instructor in sewing and dressmaking in Leake and Watts Orphan Asylum, Yonkers, N. Y.

The class of ’98 have shown themselves deeply interested in their work, and fully aware of the opportunities which will be theirs to help on the cause of education for true citizenship.

Many of the graduates from our technical courses, who studied before our Normal Course was organized, hold good positions; and the reports which come to us of their work are full of praise as to their success. The enthusiasm of the teachers themselves, and their earnestness of spirit in continuing to study and to grow in their chosen profession, encourage us to feel that our labors have not been in vain.

Graduates from the technical courses are located as follows:—
Miss Anna L. Aston—Catholic Association, Brooklyn, and Hebrew Institute, New York.
Miss Caroline T. L. Burgess—Drexel Institute, Philadelphia, Pa.
Mrs. M. E. Cameron—Woman’s Educational and Industrial Union, Boston.
Miss Neil C. Carpenter—Sewing, Public Schools, New-York City.
Miss Julia M. Clay—Sewing, Public Schools, Brooklyn.
Miss Henrietta Connor—Armour Institute, Chicago.
Miss Florence K. Daniels—Manual-Training High School, Denver, Col.
Miss Clara S. Dudley—Y. W. C. A., Cleveland, Ohio.
Miss Mabel S. Dorr—Woman’s Educational and Industrial Union, Boston.
Mrs. Louisa Graves—Mechanics’ Institute, Rochester, N. Y.
Miss Eleanor S. Hart—Calhoun Colored School, Calhoun, Ala.
Mrs. Caroline M. Hall—Drexel Institute, Philadelphia, Pa.
Miss Harriet Howell—Agricultural College, Manhattan, Kas.
Mrs. Annie L. Hoyt—Supervisor of Sewing, Fall River, Mass.
Miss Ella E. Hubbard—Normal Colored Institute, Asheville, N. C.
Miss Minnie Hutchinson—Supervisor of Sewing, Brooklyn Public Schools.
Miss Louise Knowles—Teacher of Sewing, Brooklyn Public Schools.
Miss Judith A. Libby—Mechanics’ Institute, Rochester, N. Y.
Miss Marie R. Perrin—Workingman’s School, New York.
Miss Lucy H. Pierce—Manual-Training High School, Providence, R. I.
COOKING AND SEWING IN EDUCATION.

Inspector James L. Hughes, of Toronto, Canada, well known for his writings in behalf of the cause of educational progress, gave his maiden lecture on cooking and sewing at the Teachers' College, New York, in April last. As the opinion of a man who for twenty years has been a thoughtful student and a recognized authority in all forms of education it was most interesting and suggestive. Mr. Hughes considers cooking and sewing to be excellent manual training for both boys and girls under fourteen years of age. Such instruction will not make the boys weak; it will teach them how to be helpful. He would teach girls, as well as boys, under fourteen, to use simple tools, with the same end in view. One of the greatest losses to the world is caused by neglecting the desire on the child's part to help in any work going on about him. This desire is strongly implanted in every healthy child under fourteen; but instead of fostering and developing it, his parents and teachers dwarf the desire or kill it, because it is easier to do things themselves than to teach the child, or because the child may make mistakes and spoil materials. The materials spoiled and the time used will not cost as much as the loss of character in the boys and girls will cost the world. The strongest element of character is the desire to do something to help others,—to held God; and the best education is that which gives a love for work and the power to do good work.

Manual training, says Mr. Hughes, is one method by which this education can be gained, because here the pupil gets ideas and at once does something to apply them. A mind is dwarfed that takes in but does not give out. The work of life is not taking in, but giving out. A great man or woman is known not by the in-putting, but by the outputting. Ability and self-expression grow by using what we have; then only, God gives more power.

Mr. Hughes made a strong plea for manual training as a means of developing not the mind, the intellect, alone, but especially the motor and nerve cells, and thus helping to promote the growth of a well-balanced brain. He then considered sewing and cooking as to their possibilities for developing the mind and character, and found them full of such opportunities.
Domestic Science

DOMESTIC SCIENCE IN URBANA.

Miss Demmon, of '96, reports that she is teaching sewing and cookery in the public schools of Urbana, Illinois. She has classes of women, girls, and boys. The number of pupils instructed during the year is about nine hundred, about 850 school children take the work during the entire year, about eighty high-school girls receive instruction in cookery. The work was introduced by Miss Demmon. Its aim is fundamentally educational, though practical as well.

In reply to the question "What criticisms, favorable and other, have you heard concerning it?" Miss Demmon writes:

"The work is extremely popular with the children. Every one says there is no doubt about it. In spite of the fact that the cookery classes are obliged to remain after school and recite the three recitations they miss by taking the cookery, I see no diminution in their enthusiasm. The sewing-classes are equally enthusiastic.

"A very large number of the mothers have told me how much the girls have enjoyed the work, and how well they did at home. One grandmother, eighty-five years of age, tells me she is well pleased with her granddaughter's progress. The parents think the children's progress in sewing very wonderful. The President of the Board of Education told me he had heard no word of criticism of the work since I began, and that he is sure now that people want it. When the introduction of the work was voted upon by the Board, the vote resulted in a tie. After taking some time for considering the matter the President cast his vote in the affirmative, and the work was put in as an experiment, and in addition to an exceedingly full course of study. So when the President says the people wish the work and the Board approves, I feel that it means that the work has been a success."

In a note Miss Demmon adds: "I have withheld my report until I could say positively what the sentiment of the people is about the work. You may judge something of the feeling about it when I tell you that a year ago the issue before the people was Domestic Science in the school-board election, and there were over a thousand votes cast; this year at the election there were one hundred and sixty-seven. They say that feeling never ran higher at a presidential election than it did over this matter. You can imagine how I felt when I learned all this, and how very comfortable I feel now."

Kindergartens

A BOYS' CLUB.

"The Young Americans" is a club of American, German, Irish, Italian, and Hebrew newsboys, gathered from the neighborhood of the Grand Street Ferry, New York. This club is an outgrowth of the Lowell Kindergarten, Rivington Street.

A kindergarten mother appealed to the kindergartner for help in regard to her two older boys, who were spending their nights on the streets gambling away their pennies at "craps," and who were otherwise getting into trouble. Upon investigation it was found that the neighborhood offered the boys no meeting-place other than the street corners and saloons,—as is doubtless true of many other districts of the city. The need seemed imperative, and the money was provided to rent two rooms for a club. Rooms were taken at 35 Goerck Street. They were furnished with chairs, tables, and lamps, two "Whitely Exercisers," three pairs of Indian clubs, dumbbells, and a number of games, books, and puzzles.

The aim of the club was not to attempt to "reform" the boys, but to offer them healthful recreation, and give them incentives to mental and moral improvement, thus averting a necessity for reform.
On March 14, two of the boys were invited to come to the club rooms and bring their friends. They came, bringing with them thirteen other boys. The first night the boys called a business meeting and organized the club. A name was necessary, and of several proposed, the "Young Americans" received the largest number of votes. The boys then elected their own officers, five in number: President, Vice-President, Treasurer, Secretary, and "Sergeant-at-Arms." The latter was to attend to the door, look after the order of the rooms, and see that rules were obeyed.

It was then suggested that the club should have a few rules, in case new members should abuse the privileges of the club, and thus spoil the pleasure of all. The boys were told how to make a motion, how to second it, and put it in form to vote upon. Then they were to think of any rule that might be helpful to the club. As a result the following were suggested and adopted by the boys:

**Rules.**

I. The name of the club shall be the "Young Americans."

II. The club is open to boys from ten to sixteen years of age.

III. There shall be no gambling.

IV. There shall be no boisterous conduct or fighting.

V. There shall be no smoking, spitting, or swearing.

VI. Hats shall be removed on entering the club; all shall act in a gentlemanly manner.

VII. All games shall be put away carefully in their places after use.

VIII. During a business meeting no boys shall leave the room.

IX. The club shall be kept open Monday, Wednesday, and Friday evenings from 7:30 to 10:00 o'clock, and Sunday afternoon from 2:30 to 5:00 o'clock.

X. The club dues shall be five cents a week for each member, payable Friday night.

XI. Twelve members shall constitute a quorum at the business meetings.

XII. Membership shall be limited to twenty-five. New names shall be kept on a waiting list.

XIII. If any member violates the rules of the club more than three times, there shall be a business meeting called to ask for that member's resignation.

On Monday nights there is a class in the gymnasium for all, and afterwards a class in shorthand for the older boys. Wednesday night is kept for a regular business meeting, and Friday evening some kind of entertainment is usually provided; as, for instance, a magic-lantern exhibition, a sleight-of-hand performance, or a musigale.

Manual work would be very helpful to the boys, but as yet neither the funds nor the volunteer workers have been provided.

The club has been fully attended since its organization, and the members have derived great benefit from it. The boys have proved that the club afforded them more pleasure than the street-corners from the fact that they have never stayed away without reporting that they had to stay out to work. Boys staying out for this reason would be the first to appear at the next club meeting. Many of the boys have brought different members of their families to the Friday evening meetings, and evinced great pride in their club.

The gymnasium class has thoroughly enjoyed its work, and has been proud of its progress. The stenography class has been very ambitious, and one boy who is anxious to write for the newspapers, said, "Pretty soon I can write articles in shorthand and send them right to the editor, for of course he could read them."

Since the 1st of April the Sunday meetings have had to be given up, as the right person to take charge on that day could not be found, and the kindergarten in charge found it impossible to attend more than the three weekly meetings.
The boys are deeply interested, and feel that the Club belongs to them. A larger room better adapted to the work, a sound financial basis, and a larger number of workers are necessary to its entire success, and to the accomplishment of the greatest possible good to the members.

Florence A. Hughes,
Director of the Lowell Kindergarten.

Library
Lectures for Children, Pratt Institute Library.

The first of a projected series of lectures for children was given at the Pratt Institute Free Library, on Saturday afternoon, May 7. The lecturer was Mr. Charles M. Skinner, of the Brooklyn Eagle, author of "Nature in a City Yard" and "With Feet to the Earth." His subject was, "How the Spring Comes."

It was only a week beforehand that the date was set and that admission-tickets could be given out; but these were eagerly asked for, and the room was filled when the time came. Aside from children under fourteen, most of whom had library-cards, and of whom there were about a hundred and fifty present, no one had been notified or was in attendance except some of the Library staff and students and a few kindergartners.

Mr. Skinner's apparatus consisted of a blackboard; an apple with a lead-pencil for an axis; some ferns and dogwood; cocoons; logs of wood of several kinds; a hornet's nest (vacated); etc. With these he illustrated the recurrence of spring on the globe, the unfolding of vegetation, the growth of trees, the transformation of insects, the fertilization of plants, etc. For nearly an hour he held the quiet attention of his unusual audience, talking to them not so much from the point of view of the scientist as from that of the lover of nature. The talk was valuable from its suggestiveness, stimulating the curiosity of the children to know more, and resulted in a rush for books in the Children's Library afterwards. Of course, this had been expected and planned for, some hundred and forty volumes on the subjects in question having been reserved for the occasion. The Library School students who were assisting in the room were besieged with the questions that had arisen in the minds of the children during Mr. Skinner's talk, and found their scientific resources pretty thoroughly taxed to meet the emergency. Copies of a list arranged by subjects, giving references to books and parts of books, to single poems and stories, had been prepared and placed on the tables, and the children fell upon these at once and used them easily, deciding at once on what subject they wished further information, and seeking the book that contained it. On the Monday the demand continued.

A better-behaved audience could not have been found, though some of the children admitted might possibly have been counted on for disturbance. Very few children under eight were admitted. The girls were requested to take off their hats, in order that those behind them might see, and readily complied. When the lecturer asked an occasional question, the replies were prompt, and came from boys and girls alike. The success of this first lecture will probably lead to a course next year.

M. W. P.

The Public Library and The Schools.

(From a paper read before the 20th annual meeting of the Library Association, London, October, 1897.)

"... I come now to the third part of the Cardiff scheme, and the immediate subject of this paper, viz., the attempt to make the Library more useful to the various schools of the town. The first step was a conference between the librarian and the head teachers of the elementary schools as to the possibility of using the Library with advantage for
the work of teaching. A plan was care-
fully thought out, which ultimately
shaped itself into an arrangement where-
by the scholars in and above the fourth
standard of all the elementary schools
in the town should visit the Library at
least once in the year, and receive an
illustrated lesson upon some definite
subject. It was arranged that the Li-
brarian should give the same lesson to
each school, the subject for the first
year being 'The History of a Book,'
and the lesson being repeated once in
each week for boys, and once in each
week for girls, until the whole of the
schools had been served. Any other
subject might be substituted for this if
the teacher desired; but in that case the
lesson was to be given by the head-
teacher or one of his assistants—the
books of course being got together and
exhibited by the librarian and his staff.
As a matter of fact, the same lesson was
given to all the parties from the ele-
mentary schools.

"I said that we took as our subject
for last year the history of a book; but
that probably does not convey any idea
of the lines upon which we proceeded.
We didn't tell the children we were go-
ing to give them a lesson on the
history of a book or that we were go-
ing to give them a lesson at all. We
started by saying that we were going to
show them different kinds of books,
and then beginning with a clay tablet,
of which we had one genuine specimen
(Babylonian) and one cast (Assyrian)
made from an original in the British
Museum, we proceeded to show how the
book and the art of writing and reading
had gradually developed. We explained
to them the papyrus books of ancient
Egypt, using as illustrations the beauti-
tiful reproductions of papyri published
by the trustees of the British Museum.
We explained to them also that there
had been different kinds of letters used
to denote sounds, showing them the
difference between cuneiform writing
and the picture writing of Egypt. We
also dealt with books written upon vel-
lum, using by way of illustration various
MSS. and deeds belonging to the li-
brary. Passing from the written to the
printed book, we explained a few ele-
mentary facts about the early history of
printing and about early printing in
England, using as illustrations four or
five books printed before the year 1500,
which we happen to possess. Having
introduced the subject of printing, we
passed lightly over the interval between
the early printed book and the modern
book, explaining that the former had
no title-page, no head-lines, no pagina-
tion, no printer's name, no place of
printing, and that the capital letters
were omitted for the purpose of being
put in by hand, and we showed them
specimens of such capitals and also of
books in which the capitals had never
been inserted. To lead up from this
point to the magnificent books of the
present day was to give the children an
object-lesson in human progress which
was not only instructive, but delightful.
We showed them by the way the fac-
simile examples of the Horn-Book from
Mr. Tuer's interesting monograph on
that subject. We also showed them
books printed in Japan and other coun-
tries, books for the blind and similar
byways of the book world; and, finally,
we exhibited as examples of the great
position to which the art of bookmaking
had now attained, such books as the
Herefordshire Pomona, Hipkins's Musi-
cal Instruments, Gould's Birds of Great
Britain, etc. . . .

"The attempt to put the Library in
touch with the schools was not, how-
ever, confined to the elementary schools.
The higher grade school, the interme-
diate schools, and the pupil-teachers' school, and any other similar school
without distinction of creed or party,
were also included in the scheme, and
parties from each of them visited the
Library. In some cases, the lesson
given to the elementary schools was
given in a more advanced form to the
scholars from the higher schools, while
in others a special subject, selected by
the teachers, was taken by one of the teachers. In one case, for instance, English history of the Tudor period was taken, and everything bearing upon that period was put together and shown to the scholars.

"It may, perhaps, be of interest to mention that on more than one occasion, when parties of working-men were visiting the Library they asked to be shown various things which they had heard their children talking about, such as a clay tablet, a horn-book, an early printed book or the great seal of Queen Elizabeth. I merely mention this fact to show you the far-reaching effects of our lessons to children.

"There was considerable advantage in having the visitors in small parties—forty should be the outside number, and thirty is better. With such a number it is possible to show every item fully to each person, and the explanations given need not be too formal. The time chosen by the teachers for the children’s visits was 2.45 P.M., and the lesson lasted about an hour and a half. At first I made the mistake of trying to explain too many things. Composition papers, written by the scholars and sent to me by the teachers, enabled me to detect this fault, and the omission of some specimens followed, with satisfactory results. Many of the essays written by the children would have done credit to an undergraduate, and in nearly every case I found that the scholars had grasped the main facts of my story.

"After giving thirty-nine lessons to a total of about 1,600 children, between January and July of the present year, I say, without hesitation, that nothing I have ever been able to do in the whole course of my life has been so full of satisfaction as the work which I have just attempted to describe, and I am looking forward with great pleasure to the renewal of the lessons, which will begin next week. I have just heard that at a meeting of the elementary teachers when the question of the renewal of the lessons was under consideration, all the teachers were of opinion that a most valuable and pleasant supplement to the ordinary school lessons had been introduced, and they unanimously agree to recommend the renewal of the course.

From my own standpoint, I can only say that the children behaved in a most exemplary manner, and that the teachers entered into the scheme with an enthusiasm which meant success; and also that the teachers selected to accompany the classes to the Library, almost without exception entered heartily into the spirit of the thing, and assisted in every way to make the work of the librarian as pleasant and profitable as possible. The subject of the librarian’s lesson for the next term will be ‘Bridges,’ and for the succeeding year a third subject will probably be taken. By that time all the children included in the first year’s parties will have left school, and it will be possible to revert to the first lesson, and so go through the course again."

John Balling, Cardiff Library.

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A Warning to Reference Departments.
—Mr. Porkchopps—"What did young Smithers give you, Arabella?" Arabella—"A book of quotations, papa." Mr. Porkchopps—"Well, I can’t see no use in that when the market’s changin’ every day!"

Puck.

---

SILK EMBROIDERY.
Lo silken my garden,
And silken my sky,
And silken my apple-boughs
Hanging on high;
All wrought by the worm
In the pleasant carle’s cot
On the mulberry leafage
When summer was hot!

William Morris.

"Many favors which God giveth us ravel out for want of hemming—through our unthankfulness."

Thomas Fuller.
Athletics

The new track is finely under way; but, owing to the incessant wet weather, it will not be finished in time for the spring games, which will have to be omitted this year. This handicaps us in our athletic work, and prevented our doing all we should have wished at the Interscholastic Meet on the 14th.

The tennis courts are looking better than ever before. The wet weather has put them back, but they are now open and in excellent condition.

The base-ball team is working earnestly, and is doing satisfactory work, and we are quite confident of holding our own in the interscholastic series.

The men named below represented Pratt at the Long Island Interscholastic Games:

Teistrya...........880-yard and 100-yard run.
Meeker. ..................1-mile run.
Johnston.............800-yard run.
Wood..................440-yard run.
Wickham.............100- and 220-yard dash.
Wurtsburger.........Hurdles.
Bowie....................Hurdles.
Willits...............Running broad jump.
Ward.................12-pound shot and hammer.
Magalhaes............Running high jump.
Nutting..............Running high jump.
Whitley..............Bicycle.
Platt...................Bicycle.
Van Ingen...............Bicycle.

J. M. V.

To Phillis, to Love and Live with Him.
Live, live with me, and thou shalt see
The pleasures I prepare for thee... .
Thy clothing next, shall be a gowne
Made of the fleeces purest downe. . .
I'll give thee chains and carcanets
Of primroses and violets.
A bag and bottle thou shalt have;
That richly wrought, and this as brave
So that as either shall express
The wearer's no mean shepheardess.
At shearing-times and yearly wakes,
When Themis's his pastime makes,
There thou shalt be, and be the wit,
Nay more, the feast and grace of it.
On holy-days, when virgins meet
To dance the heyes with nimble feet,
Thou shalt come forth, and then appeare
The queen of roses for that yeere.
And having danc't, 'bove all the best
Carry the garland from the rest... .
To thee a sheep-hook I will send
Be-prancpt with ribbands to this end,—
This, this alluring hook might be
Lesse for to catch a sheep than me.

Herrick.

"There is that in apparel which pleases
the eye, and I deny not that your neat
gown and the color thereof,—which is
that of certain little flowers that spread
themselves in the hedgerows and make
a blueness there as of the sky when it
is deepened in the water,—I deny not,
I say, that these minor strivings after
a perfection which is, as it were, an irre-
coverable yet haunting memory, are a
good in their proportion."

George Eliot, in "Felix Holt."
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