

12

The

THIRTY-FIVE
CENTS A COPY

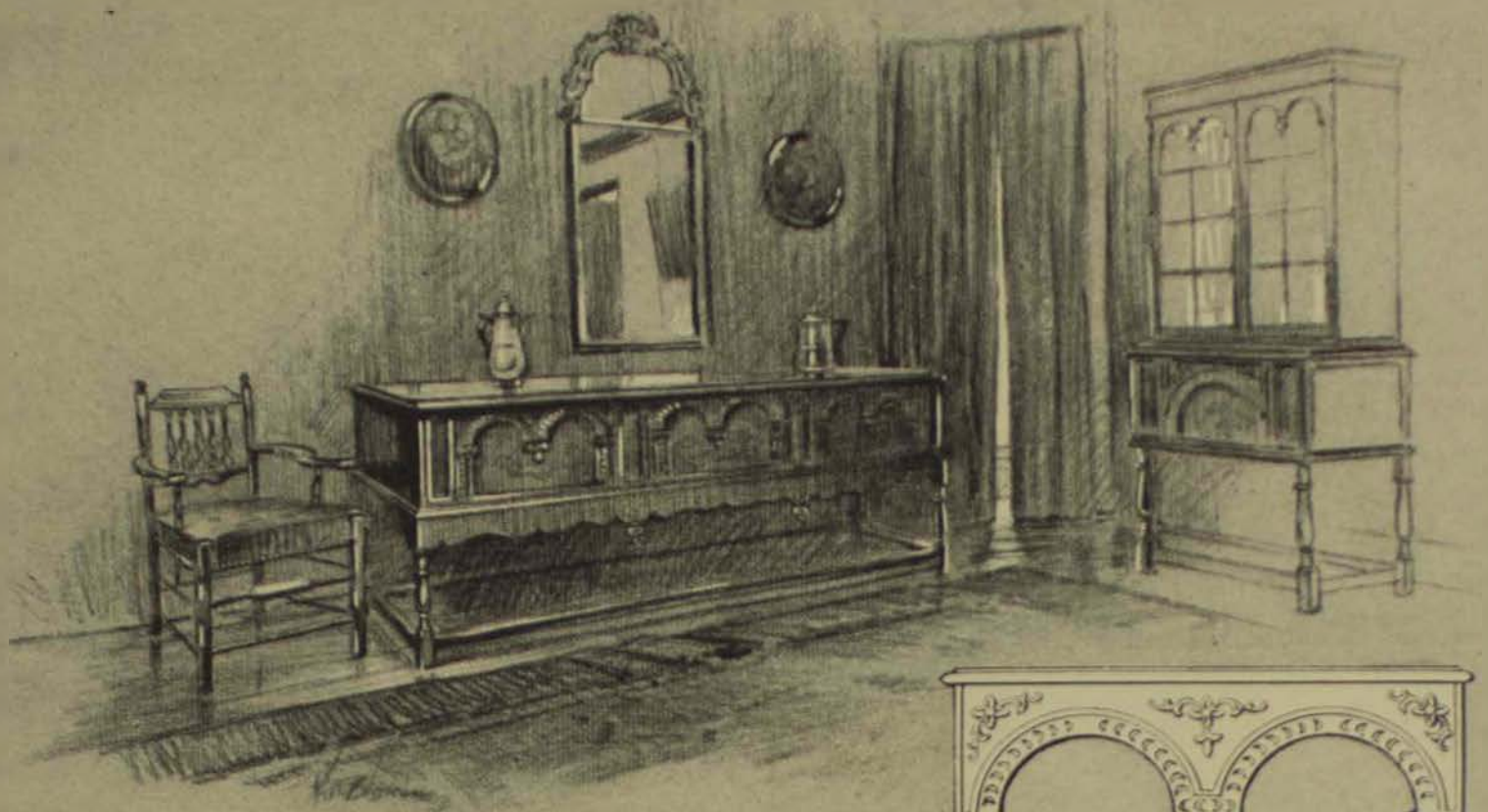
MENTOR

OCTOBER 1923



"REUNITED"—Frenan and Alison. A Popular French War Cartoon from *L'Illustration*

HISTORIC CARTOONS BY C. D. GIBSON
LORADO TAFT'S SCULPTURE IN GRAVURE PICTURES



Consistency

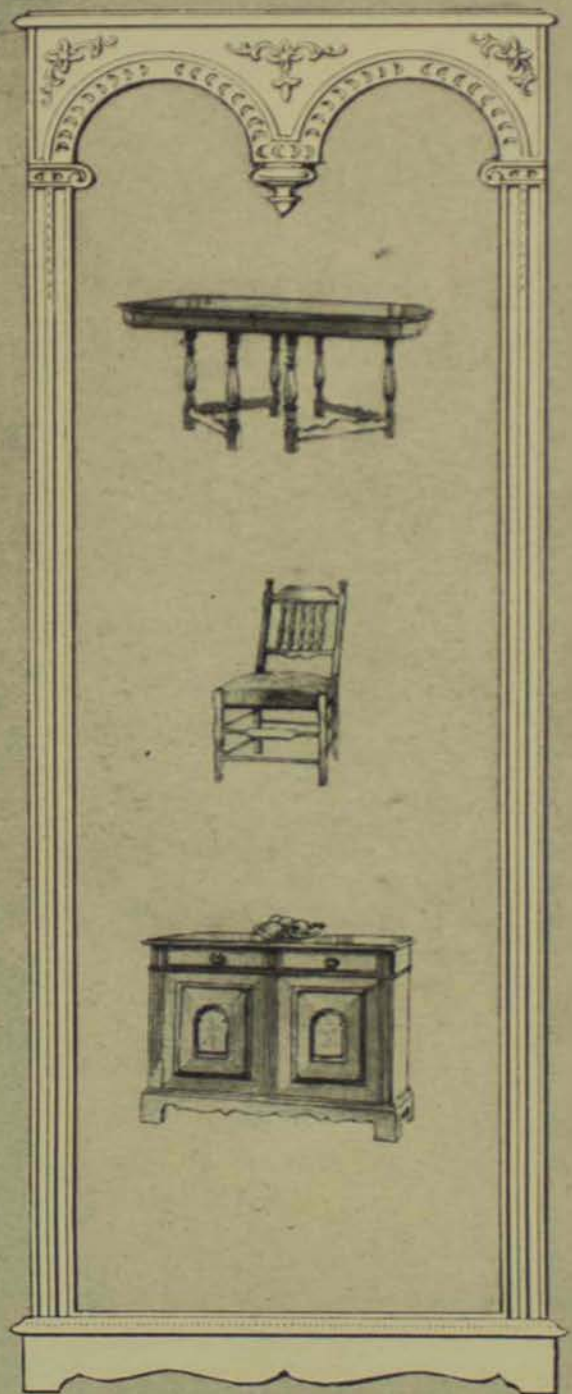
CONSISTENCY in the assembling of the furnishings, proper relation in the form and size, harmony in color—all combine to make the well furnished, livable room.

These require no unusual outlay of money, because with taste and knowledge great expense is not always necessary.

Our collection of Antique and Modern Furniture offers an unlimited selection—and our experts are at your service.

W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK
WASHINGTON SAN FRANCISCO



FOUR-MINUTE ESSAYS, by DR. FRANK CRANE

THE MAN WITH A MILLION FRIENDS

Dr. Frank Crane was not known outside of a small circle of friends ten years ago when he began writing for one daily newspaper.

To-day 50 of the great metropolitan papers publish his daily messages which are read by millions of men and women who are doing the world's work.

In a decade he has won a million friends through his helpful philosophy. Here are 400 of his Four-Minute Essays—his masterpieces—selected by Dr. Crane himself. Ten beautiful volumes, each small enough to be carried in your pocket and read on the train or in the car—in any place and at any time when you have four minutes to spare.

These are the cream of Dr. Crane's inspirational Essays of courage, good cheer and friendliness which will help you find joy in the commonplace things of life and open for you the doors to the great minds of all times.



Dr. Frank Crane



Semi-Flexible
Leather, handsomely
embossed and modeled in colors,
gold tops—Each book $5\frac{3}{4} \times 3\frac{3}{8} \times \frac{3}{4}$ in.

A FEW TITLES

Dad
Joy of Work
Our Enemies
Efficiency
To France
The Fat Man
Brains
The Only Way
Self-Cure
Vision
Money Makers
Socrates
A Dull Day
Fool's Gold
Human Flies
Yeast of '76
You
Ideal Woman
Second Wind
Salesmanship
Elbert Hubbard
Hunting a Job
Friend Bed
If I Were God
The Musical City
The Unconquerable
and 374 more

FREE If You Act Now 15 Volumes of SHAKESPEARE Genuine Flexible Leather

To introduce this new edition of the Four-Minute Essays we will present to each purchaser, free, a 15-volume set of Shakespeare bound in full leather, embossed in gold, round corners, in an assort-

ment of colors: brown, red, blue and gray. Our option on the Shakespeare is very limited so that orders must be placed immediately to take advantage of this special introductory offer.

SHIPPED ON APPROVAL. SEND NO MONEY

We ship the Essays on 10 days' approval, charges paid. If you keep them you send us \$1 in 10 days and make 7 monthly payments of \$2 each, \$15 in all. Please mail coupon to-day that you may be early enough to get both sets of books for the price of the Essays alone.

CURRENT OPINION, NEW YORK CITY

Current Opinion, 48 & 50 West 47th St., New York
Please send me prepaid Dr. Crane's Four-Minute Essays, 10 vols., leather binding. I will either return the books in 10 days or send you \$1 as first payment and \$2 a month for 7 months. If I keep the Essays you are to send me 15 vols. of Shakespeare without additional charge.

Name.....

Address..... M-10-23

The "Greatest Britannica"
The New **Encyclopaedia**
12th Edition
at Half the Price

of the regular Cambridge Issue



Beautiful Bookcase FREE

With each Handy Volume set we will give *absolutely free* this handsome bookcase, in mahogany finish, with attractive leaded-glass door, especially designed for this issue by Maple & Co., the world-famous cabinet-makers of London

TO-DAY you can buy the Encyclopaedia Britannica at the greatest price reduction it has ever been possible for us to make.

To you and to the thousands who have said, "Some day I will own the Encyclopaedia Britannica," this announcement is news of the utmost importance. It means that while this sale lasts—a very short time, at most—you can obtain a complete set of the new Britannica in 32 volumes for one half the price of the regular Cambridge Issue.

Why This Offer Is Possible

Due to the changed and changing conditions of the publishing business, manufacturing costs have increased enormously. Up to this time the Britannica has been published in two forms and in more styles of binding than any other work. The Cambridge Issue has been sold in eight bindings—the Handy Volume Issue in no less than fifteen. We had to decide whether we would raise the prices on the Britannica in all its forms, including the Cambridge, or standardize on one size and a few bindings. Standardization, saving money for us and for you, was the inevitable decision.

Now, the Handy Volume Issue, characterized by leading educators and business men as the "greatest book-making

THE ENCYCLOPAEDIA
342 Madison Avenue

Bargain Ever Offered!

Britannica

32 Volumes

at Half the Price

of the regular Cambridge Issue

achievement of the age," is to be discontinued.

Our small remaining stock of the Handy Volume sets is in five choice bindings. Half are in the popular Maroon Cloth, the binding in which the Britannica has gone into the most homes in its history. The other half are divided among the Library Buckram, Full Brown Sheepskin, Three-quarters Levant and Three-quarters Levant De Luxe.

Only a Few Sets Left

These sets are the 12th and latest edition in 32 volumes, including the three volumes prepared since the close of the war, making the Britannica the most up-to-date reference, fact and historical book in the world.

All the sets are printed on genuine India paper, that master creation of the paper-maker, which gave the Britannica new beauty, lightness and convenience. With each set FREE is a handsome \$20.00 mahogany finished bookcase, specially designed for us by Maple & Co., world-famous cabinetmakers of London.

Never in Your Life Will You Have a Better Opportunity

Our stock of these Handy Volume sets is so small that only a few more people will be able to secure this monumental work in its most compact and convenient

form. Thousands want the Handy Volume Issue but have never bought it. To them this is fair warning that they must act at once or it will be too late. These few sets will go quickly. When they are gone there NEVER will be any more.

Give thought to this! The Britannica is the world's standard authority on all matters of fact and history. It throws light on every phase of man's knowledge and activity.

Seize this opportunity before it is too late! Your chance is here, the time is now, to-morrow it may be gone. The few remaining sets of the Handy Volume Issue will not last long. This minute!! Before you turn the page, sign the attached coupon (which commits you in no way) and we will send you the full astonishing particulars of this once-in-a-lifetime offer.

Sign and mail this coupon to-day!

The Encyclopaedia Britannica, Inc. M. 1
342 Madison Avenue
New York City

Please send me at once, without any obligation, full information regarding your wonderful offer of the few remaining sets of the Handy Volume Issue of the Encyclopaedia Britannica, the 12th and latest edition, 32 volumes, printed on genuine India paper, to be sold while they last at half the price of the Cambridge Issue.

Name: Mr. _____
Miss _____

Address _____

BRITANNICA, INC.
New York City



In Your Home The Scholarship of a Hundred Universities

For you, the wealth of all the knowledge man has gained since the dawn of history; collected by a corps of brilliant scholars into one complete work; offered accurately, conveniently, in twenty-four volumes of fascinating and instructive stories that cover the world from Pole to Pole and the world's knowledge from A to Z.

THE NEW INTERNATIONAL ENCYCLOPAEDIA

America's greatest reference work that carries you through the worlds of literature and science, history and religion, industry and art, and every other branch of human knowledge, giving interesting descriptions and splendid illustrations of anything you want to know about. For over twenty years the standard authority for all Americans—in schools, libraries, courts, government departments, and homes.



This Inspiring Booklet "The Man Who Knows" Is Yours on Request

May we send you, with our compliments, an interesting and profusely illustrated little book containing brief but significant stories of three of history's most striking characters, and in addition "A Little Story About You"? It is an illuminating book which you will thoroughly enjoy and from which you may get a suggestion of real importance in your career. It costs you nothing and obligates you in no way whatever.

**The Coupon Brings Your Copy
DODD, MEAD & COMPANY, NEW YORK**

DODD, MEAD & COMPANY
449 Fourth Avenue, New York

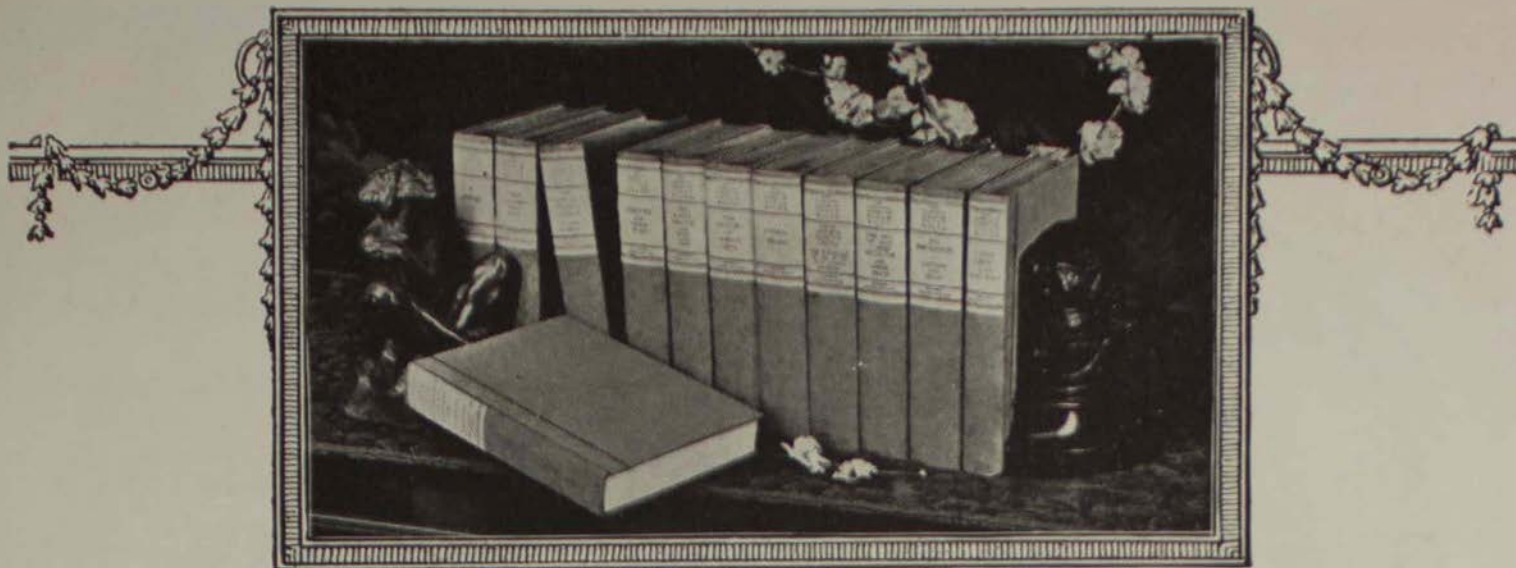
Please send me a copy of your new booklet, "The Man Who Knows," without cost or obligation of any kind to me.
(Mentor 10-23)

Name

Street Address

City and State

Occupation



AN ART VELLUM INSCRIBED EDITION OF OSCAR WILDE

Not, however, at \$75 or \$100, as is often charged for editions of this character, but at a subscription price no greater than that of any standard set. How this notable publishing event brings a rare opportunity to the booklover.



"I brought about my own downfall. . . . Terrible as is the punishment inflicted upon me by the world, more terrible is the ruin I have brought upon myself."

Thus Oscar Wilde himself wrote the final chapter to his amazing career, in his unforgettable *De Profundis*. What a contrast between this, which has been called the most pathetic confession in all literature, and such a sparkling work as "The Importance of Being Earnest," which critics acclaim the wittiest comedy in the English language. It is indicative of the extraordinary variety of Wilde's genius, as it also reflects the sensational course of his career.

With the passing of the years and the clearing of the fogs of misunderstanding, Wilde's work stands upon its merits and is accorded an immortal place in the world's literature. Since his death, there has been an unceasing and ever-increasing demand for his complete works. Today no standard author is in more constant demand.

To meet this demand upon the part of booklovers, and to present the genius of Wilde in fitting form, an unprecedented event in publishing was projected. It was planned to publish the complete works of Oscar Wilde in a beautiful *de luxe* Patrons' Edition—and to make this

an Incribed Edition, with the name of each subscriber imprinted upon the Patron's page of the first volume of his set, in a beautiful sepia, Old English type.

The Patrons' Edition of Oscar Wilde includes, in twelve beautiful volumes, both his popular masterpieces and his precious fragments which have finally been recovered and gathered together. In addition, brilliant estimates and fascinating reminiscences of Wilde have been contributed by a distinguished company:

RICHARD LE GALLIENNE, editor-in-chief of this edition,
PADRAIC COLUM,
JOHN DRINKWATER,
SIR JOHNSTONE FORBES-ROBERTSON,
RICHARD BUTLER GLAENZER,
COULSON KERNAHAN,
MICHAEL MONAHAN,
W. F. MORSE,
WALTER PATER,
JOHN COWPER POWYS,
EDGAR SALTUS,
CLIFFORD SMYTH,
ARTHUR SYMONDS,
A. B. WALKLEY, and
WILLIAM BUTLER YEATS.

The volumes are bound in a beautiful dull olive Art Vellum, with rare mottled back-strap, gold-sealed and tops in gold. The paper is of a fine quality white wove, the type clear, with generous margins.

De luxe volumes are usually obtainable only at an extremely high price, and for certain *Inscribed* Editions, privately printed, amounts of from \$200 to \$500, and more, have been paid. Yet the Patrons' Edition of Oscar Wilde is offered at a price no greater than that of an ordinary standard set. Moreover, the convenience of small monthly payments brings the edition within reach of the most modest purse.

It is impossible in this space to give more than a suggestion of the distinction of this edition. A special invitation is therefore extended to you to examine the twelve volumes in your home. Should they fall below your expectations in any respect, they may be returned within seven days and your subscription cancelled. It is only necessary to send the coupon below, or a letter. From the nature of the enterprise it is essential to do this at once.

Doubleday, Page & Co.
Dept. W-1510 Garden City, N. Y.

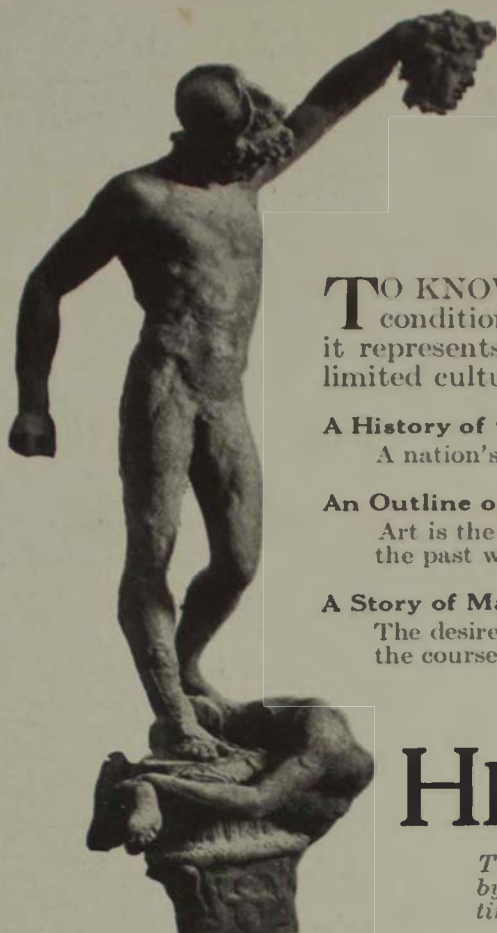
DOUBLEDAY, PAGE & COMPANY,
Dept. W-1510, Garden City, N. Y.

Please enroll me as one of the Patrons of your new De Luxe Patrons' Edition of Oscar Wilde, in twelve volumes. My name is to be imprinted in sepia, Old English type on the Patron's page of Volume one. When completed, send me the twelve volumes, carriage charges prepaid. I am to have the privilege of free examination for seven days. After that period, I agree either to return the set to you, or to send you \$3.00 as the first payment and \$3.00 each month thereafter, until a total of \$39.00 has been paid. (For cash deduct 5 per cent.)

Name.....

Address.....

City.....State.....



A Cultural Background

TO KNOW the history of the world's art, to understand the conditions that brought it forth, the desires and aspirations it represents, is to have a liberal education, an almost unlimited cultural background, for the history of art is

A History of the World;

A nation's history is recorded indelibly in the history of its art.

An Outline of Civilization;

Art is the unbroken link that connects the vanished civilizations of the past with our own day.

A Story of Mankind;

The desires and aspirations of men, the forces that have determined the course of history, are caught up in the art of the world's epochs.

Elie Faure's

HISTORY OF ART

Translated from the French by Walter Pach. Illustrated by more than 800 photographs of works of art from the times of the Cave Dwellers to the present. Four Volumes.

This great French scholar's work is called by Lewis Mumford in the "New Republic" "Much more impressive than 'The Outline of History' or 'The Story of Mankind.'"

Harry Hansen, Literary Editor of the "Chicago Daily News," writes: "You will be oblivious to

everything but the enchanting murmur of Elie Faure, telling the story of races, nations, kings, hierarchies, peoples—purring along in limpid prose, every chapter calling on you to turn back and repeat the reading, for of books like these there are few in the world's story, and they all end too soon."

How To Obtain This Set

Elie Faure's "History of Art" consists of four volumes, beautifully bound, and printed on the finest coated paper. Ask your bookseller to show you these books, or by using the coupon below you can take advantage of a special offer effective for a limited time only.

Select any one of the first three volumes of this set. We will send it to you on free examination for ten days. At the end of that period you may either send a remittance or return the book. Keeping the volume, you may obtain the balance of the set, either in single volumes or at once.

Cut off along this line and mail

HARPER & BROTHERS
49 E. 33d St., New York City

In accordance with your special examination offer please send me the volume checked below of Elie Faure's "History of Art." I will keep the volume for ten days and at the end of that time will either send you \$7.50 or return the book to you.

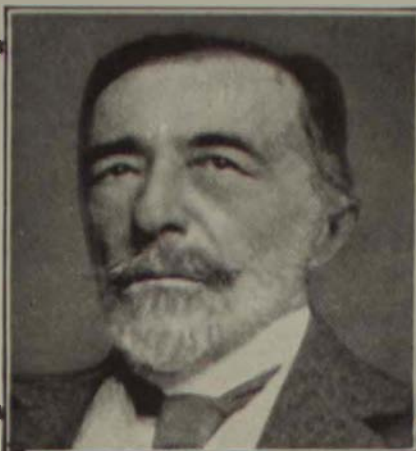
This does not obligate me to purchase the entire set.

Name

- Ancient Art
- Mediaeval Art
- Renaissance Art

Address.....

Modern Art (to be published in November) \$7.50 M-10-23 City & State.....



John Galsworthy says: "Probably the only writing of the last twelve years that will enrich the English language to any extent."

H. G. Wells says: "One of my claims to distinction is that I wrote the first long appreciation of Conrad's works."

Hugh Walpole says: "Here, surely, if ever, is genius—the possession by a divine spirit of man's earthly clay."

Joseph Hergesheimer says: "In all his novels there is a harmony of tone absolutely orchestral in effect."

What other writers say about Conrad, foremost living novelist

Rex Beach says: "I consider him the greatest living author in the English language."

Kate Douglas Wiggin says: "I do buy, circulate, believe in and praise Joseph Conrad."

Irvin Cobb says: "Years ago I came across a Conrad story, I didn't know the name then, but I read the story and reread it, and marvelled at the good clear English of it."

Sir Hugh Clifford says: "His books, I say it without fear of contradiction, have no counterpart in the entire range of English literature."

Stewart Edward White says: "I do believe I've made as many Conrad readers as the next man, and so shall continue."

James Huneker said: "The only man in England to-day who belongs to the immortal company of Meredith, Hardy, and Henry James."

THERE can be no more sincere tribute to a writer than the praise of his fellow craftsmen. Theirs is the critical attitude—the penetrating insight that makes exacting judgment.

When, therefore, they express in unbounded terms their admiration of a writer's work it is because they recognize in it the hand of a master.

Consider, then, the standing of Joseph Conrad among his contemporaries. As John Macy says: "Except Hardy, no living author has inspired among fellow-craftsmen such unanimous and sincere enthusiasm."

To read what other authors say about him is to realize that Conrad is not only the acknowledged foremost living English novelist, but that he has achieved his place in the literature of all time.

Such is the recognition accorded him that among cultured people unfamiliarity with his work would be considered inconceivable. Conrad has become one of the essentials of liberal education.

Yet it is not from a sense of duty that one reads his books, it is because they hold such a fascination as is well-nigh irresistible. No one ever reads only one book of Conrad; to start is to fall beneath his spell, to find yourself carried with breathless interest through every page he has written. No wonder Gouverneur Morris exclaimed: "As for those who are engaged in reading him for the first time, how I envy them!"

Yet how can the fascination of Conrad be described? How can the unforgettable story of *Lord Jim* be characterized—or *Chance*, with its haunting spell of brooding tragedy—or *Victory*, with its strange tangle of human destinies in the far-off South Sea Isles? In a high sense Conrad is a sensational writer:

every sentence sets a mood. He has often been compared with DeMaupassant and Henry James.

Now—a special opportunity

For no other living writer has there been recently such a spontaneous demand. To those who know Conrad it is unnecessary to say more than that now a uniform edition of ten of his greatest novels is available, and at a special low price.

To those who have yet to discover the enchantment of Conrad, it will be welcome news to learn that an opportunity is extended to examine these ten volumes without cost or obligation.

The set includes: *The Rescue*, *Youth*, *Heart of Darkness* and *The End of the Tether*, *Chance*, *Victory*, *Typhoon*, *Lord Jim*, *Almayer's Folly*, *The Arrow of Gold*, *An Outcast of the Islands*, *The Shadow Line*. The volumes are uniformly bound in rich blue cloth with backs and covers stamped in gold.

The complete set will be sent to you for five days' free examination if you simply send the coupon below or a letter. But in order to take advantage of the special price, it is essential to send your free examination request at once.

DOUBLEDAY, PAGE & CO.,
Dept. C-1510,
Garden City, N. Y.

Doubleday, Page & Co.,
Dept. C-1510,
Garden City, N. Y.

Please send me for five days' free examination, charges prepaid, the ten volumes of Joseph Conrad. I will either return the set within 5 days or send you \$1 as a first payment and \$2 a month for nine months, making a total of \$19. (Deduct 5 per cent if full payment is made in advance.)



Name.....

Address.....

City..... State.....

A Social Secretary for Life!



What to Say—

If you have ever been tongue-tied at a party you know how embarrassing it can be not to be able to converse with the other guests, to sit silent, uncomfortable, alone. One of the greatest values of the Book of Etiquette is that it tells you exactly what to say on every occasion—how to become a pleasant and interesting conversationalist.



What to Do—

It is rather late and she does not know whether she should invite him into the house or not. He does not know whether he should ask permission to call, or wait until he is invited.

The Book of Etiquette would have told them both exactly what is expected of them. Throughout life this famous work acts as a guide, a silent "social secretary."



What to Wear—

They are attending the opera for the first time. With what trepidation they enter—fearful that they may have made some error in dress! The Book of Etiquette would have told them exactly what is correct—just as it tells what is correct to wear on all other occasions. A social secretary for life! Be sure to grasp the rare opportunity explained on this page.

The Famous Book of Etiquette

Half a Million Sold for \$3.50

Rare Short-Time Offer—Only

\$1.98
While the
Edition Lasts

AS a special inducement Nelson Doubleday, Inc., makes the amazing offer to send you the complete original Book of Etiquette at almost half the usual publisher's price!

The same highly fascinating and extremely useful Book of Etiquette for which 500,000 people have paid \$3.50. The same original and authentic work which is today solving social problems in half a million homes. Not a word omitted, not a phrase changed. But now, if you act at once, only \$1.98.

A rare opportunity. You'll grasp it. Thousands will. But only a limited number of the Book of Etiquette will be sold at this special price, and you are therefore urged to act at once.

The famous Book of Etiquette is unquestionably the most authoritative, complete and helpful work of its kind ever published. It covers every phase of wedding etiquette, street, dinner, dance and theatre etiquette. It contains highly valuable information for the self-conscious and timid; for the bachelor; for the business woman; for the country hostess.

Don't miss this extraordinary opportunity to secure **your** set at so great a reduction.

**Solves Every Social Problem—
Prevents Embarrassing Blunders—
Gives Poise, Ease, Confidence!**

With the Book of Etiquette as your "social secretary" you need never hesitate to accept an invitation, no matter how formal. You need never fear the embarrassment of conspicuous mistakes. With this famous work to refer to, you will always know just exactly what to do, what to say, what to write, what to wear—on every occasion and under all circumstances.

It is really remarkable what poise and ease the Book of Etiquette gives to those who have been timid and self-con-

scious. It instantly banishes all doubt—makes you *sure* of yourself. And you find yourself assuming a wonderful new ease of manner, a new confidence in yourself, new dignity and self-possession!

Little Blunders That Take Us Off Our Guard

There are so many problems of conduct constantly arising. How should asparagus be eaten? How should the finger-bowl be used, the napkin, the knife and fork? Whose name should be mentioned first when making an introduction? How should invitations be worded? How should the home be decorated for a wedding? What clothes should be taken on a trip to the South?

In public, at the theatre, at the dance, on the train—wherever we go and with whom-ever we happen to be, we encounter problems that make it necessary for us to hold ourselves well in hand, to be prepared, to know *exactly what to do and say*.

With the Book of Etiquette as your guide, nothing will take you off your guard. You will not be subject to sudden embarrassments. Instead of being hesitant, embarrassed, ill at ease—you will be calm, well-poised. Instead of feeling “out of place” at parties or social functions, you will feel entirely “at home.” You will find yourself becoming a better mixer, a more welcome guest. And instead of being “tongue-tied” among

strangers, you will find yourself conversing smoothly, naturally, with ease and self-possession!

Complete and Exhaustive

The Book of Etiquette covers every phase of conduct that could possibly interest you. Indeed, it is recognized as one of the most complete, exhaustive and authoritative works of its kind ever published. There are chapters on etiquette at the dance, the wedding, the dinner, the tea, the week-end party, the theatre. There is some valuable information intended for the timid and self-conscious; paragraphs that the bachelor will find useful; information for the business woman and country hostess.

How about it? May we send you *your copy* of the Book of Etiquette? It is quite possible that this may be your last opportunity to secure this famous \$3.50 work for \$1.98. Why not send off the coupon NOW, while you are thinking of it?

Send No Money The Coupon Brings It To You

This is your chance to take advantage of a tremendous bargain. Half a million people have paid \$3.50 for the Book of Etiquette. Here's your chance to secure the same Book of Etiquette for only \$1.98.

We know you won't overlook this unusual chance. Mail the coupon today. No money is necessary. But be sure you get the coupon off at once. Nelson Doubleday, Inc., Dept. 5610, Garden City, New York.

USE THIS SPECIAL COUPON

Nelson Doubleday, Inc., Dept. 5610
Garden City, New York

I am glad to know of the special bargain offer on the Book of Etiquette. You may send me these two volumes without any money in advance. When they arrive I will give the postman only \$1.98 (plus a few cents postage) in full payment—instead of the regular price of \$3.50. I am to have the privilege of returning the Book of Etiquette any time within 5 days if I am not delighted with it.

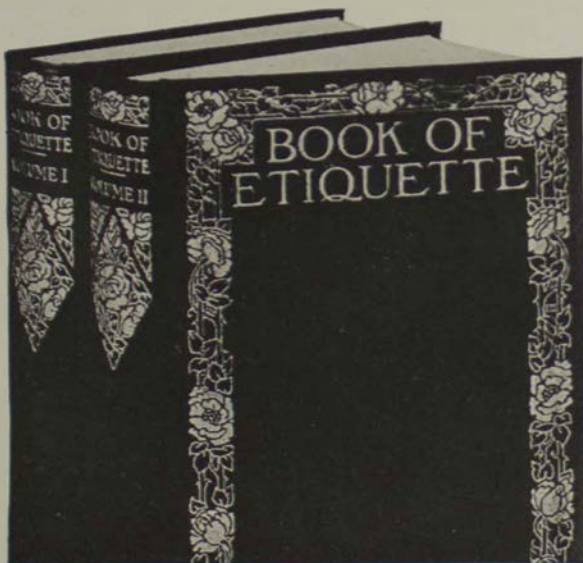
Name.....

Address.....

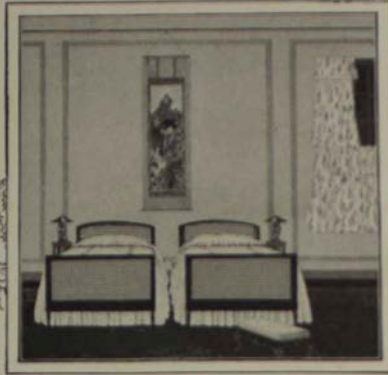
Check this square if you want these books with the beautiful full-leather binding at \$2.98 with same return privilege.

(Orders from outside the U. S. are payable \$2.44 cash with order.)

(Leather binding outside U. S. \$3.44, cash with order.)



Simmons "Lakewood"
beds. In lacquer red with
panels of Simmons cane.



Finished also in walnut,
mahogany, old blue, ivory
and soft jade green.

The oldest and best "rest-cure" is sound sleep every night

Do you meet your mornings with a smile and an eagerness to be up and doing? You can. Deeper sleep is the way. And you owe it to yourself to find that way as soon as possible.

Better health, greater energy, clearer vision are the rewards of sound, untroubled sleep. Such rest can be had only on a spring and mattress that allow you to relax completely and at once, and leave you undisturbed the whole night long.

Before you go to bed tonight, take time to see what you are

sleeping on. Call on your furniture dealer tomorrow and compare your outfit with the quality and cradling comfort of the Simmons springs and mattresses he will show you.

The range of styles and prices is wide enough to suit every taste and income, large or small.

Note the difference between what you have and what you can so easily secure. Then decide whether energy and personal success are not worth more to you than the trifling cost of Simmons sleep equipment.

*Write for your copy of "Restful Bedrooms" to The Simmons Co., 1347 S. Michigan Ave., Chicago
In Canada, please address Simmons Limited, 400 St. Ambrose Street, Montreal, Quebec*

SIMMONS

Beds · Mattresses · Springs

BUILT FOR SLEEP

CARTOONS AND CARTOONISTS

THE STORY OF CARTOON MAKING FROM HOGARTH
DOWN TO THE PRESENT DAY, BY CHARLES DANA GIBSON



DROPPING THE PILOT

This cartoon is one of the most famous in history. It was drawn by the great English cartoonist and illustrator, Sir John Tenniel, for years a leading artist on the staff of *Punch*. The cartoon was printed in *Punch* in 1890 and pictures the retirement of Bismarck from the Ship of State commanded by Wilhelm II, at that time the young Kaiser. The original sketch became the property of Bismarck

CARTOONS have reflected and affected social conditions, and have materially influenced the course of political and national affairs. Cartoon making and cartoon influence began a century and a half ago. Here is the story of it by a modern master of the Cartoon Art



Courtesy of Life Publishing Co.

HIS MOTHER: "Here he is, sir." By Charles Dana Gibson

This is one of the best of Mr. Gibson's war cartoons. It was printed at the time when the United States joined the Allied forces, and it aroused at that time a great deal of enthusiastic comment. It was reproduced in large size as an army poster, and reprinted in newspapers all over the country. It was also used in connection with the souvenir of the war dinner of the Society of Illustrators. The ingenuity of foreign and American cartoonists for over eighty years has been expended upon creations and re-creations of the figure of Uncle Sam, "best among the symbols that represent nations . . . his greatest sons have lent him something of their outer features." Mr. Gibson throughout his long career as an artist has presented Uncle Sam in many moods—humorous, accusatory, benevolent. In the picture shown above it is the heart-stricken father of the country who accepts with sympathy and gratitude a mother's free gift of her son

The MENTOR

Vol. 11
No. 9



SERIAL
NO. 248

OCTOBER, 1923

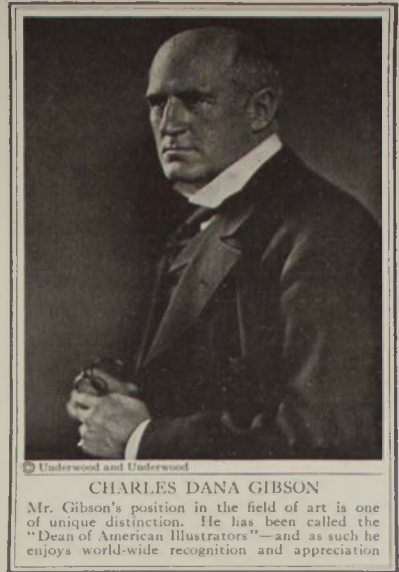


ARTOONS AND CAR- TOONISTS

BY CHARLES DANA GIBSON

In the late sixties Czar Tweed and his ring ruled New York. In his arrogance and sense of abiding security he defied public opinion. But the day came when a certain fear crept into his mind. "I don't care what they *print* about me," he said, "but can't you stop those terrible cartoons?" He referred to the pictures that, week after week, Thomas Nast had been hurling against the seemingly impregnable stronghold of corruption, causing it to crumble slowly but surely at the base, to sway and totter, whereas the most scornful *printed word* of attack had been merely the dashing of a handful of pebbles against a wall of steel. Even then Tweed did not guess how relentlessly those cartoons were to pursue. When they toppled him from his ignoble eminence and he fled by night, a fugitive from justice, it was not the end. Beyond the seas they followed him. In Spain he thought himself safe. But one day a Spaniard who had seen the Nast cartoons, without understanding their meaning, recognized the resemblance. "That man must be a famous American kidnaper," he told the nearest policeman. And Tweed was brought back for trial and punishment.

There, in epitome, is the power of the cartoon. With it Hogarth scourged and corrected many of the abuses of his age. With it the half-insane Gillray kept England in a fever heat of hatred against Napoleon. With it Philipon, with the famous "Pear," drove Louis Philippe from the French throne. With it Tenniel brought down the full flood of the British Lion's vengeance upon the Bengal Tiger, at the time of the Sepoy Rebellion. With it Leech made the whole world shudder when the Russian Czar died in February, 1855. With it Nast drew tens of thousands of volunteers to the flag and won Presi-



Underwood and Underwood

CHARLES DANA GIBSON

Mr. Gibson's position in the field of art is one of unique distinction. He has been called the "Dean of American Illustrators"—and as such he enjoys world-wide recognition and appreciation

dent Lincoln's commendation of his pictures as "the best recruiting sergeants on the side of the Union."

With it, after Sedan, Daumier solidified the French Republic by pointing out the extent of the disaster which the Empire had wrought. With it, Du Maurier laughed the esthetes of mid-Victorian London into oblivion. Its power undiminished, it has served to mold the events of history within the memory of the present generation. Old is the saying that the pen is mightier than the sword. But in the nineteenth century the pencil was a swaying force—as it is in the present day.

While the impulse to satirize by picture is as old as man, and the excavations at Pompeii have revealed unflattering portraits of martinet centurions scratched on barrack walls by Roman soldiers of 79 A. D., until the era of the printing press the cartoonist was as one crying in a wilderness. In the modern sense, the cartoon originated in Holland, stimulated by the revolution of 1688.

Thence it migrated to England, and there found a fertile and congenial soil. The most significant cartoons of the early eighteenth century were directed

**CARTOONS
OF AN
EARLY DAY**

scratched on barrack walls by Roman soldiers of 79 A. D., until the era of the printing press the cartoonist was as one crying in a wilderness. In the modern sense, the cartoon originated in Holland, stimulated by the revolution of 1688.



A SCENE FROM HOGARTH'S
"RAKE'S PROGRESS"
DEPICTING THE RESULTS
OF INTEMPERATE LIVING

During his lifetime William Hogarth, pioneer among caricaturists, was as famous for his "moralities" as for his portraits. "Half publicist, half artist," he painted with exaggerated strokes records of eighteenth-century life in England. His "pictur'd morals"—"The Harlot's Progress," "The Rake's Progress," "Marriage à la Mode," and other satires—had a large popular sale when issued as engravings



"THE BOTTLE," ONE OF EIGHT SCENES FROM CRUIKSHANK'S FAMOUS TEMPERANCE SERIES

Cruikshank often administered reproof in this way to intoxication and accompanying vices. His "Bottle" series was frequently dramatized in English theaters, and had great success as a publication. George Cruikshank was not only a distinguished cartoonist and illustrator, but a zealous reformer as well

against the "bubble mania," the speculative madness engineered by the South Sea Company in London and the notorious John Law in France. Cartoons such as the famous one picturing Fortune riding in a car driven by Folly, were displayed conspicuously in London shop windows, and had a vital influence on the art of Hogarth, who is accepted as having been the father of the modern cartoon. Hogarth's work has been done on the social rather than the political side. Pictorially, in such works as "Marriage à la Mode" and "The Rake's Progress," Hogarth did for his age what Fielding did in the novel. It was a robust, gross, outspoken age, loving broad jests. Thackeray summed it up when he wrote: "You could no more have understood the Englishman of one hundred years ago than you could understand the ancient Briton, who painted himself blue." The social aspects of that age kept Hogarth's pencil busy. For nearly half a century he held himself aloof from partisan politics, and then, in 1762, he published his well-known cartoon attacking the ex-minister, Pitt. In it all Europe is represented in flames, which, in spite of the efforts of Lord Bute and his Highlanders to extinguish them, are spreading to Great Britain. The faction thus attacked struck back hard and persistently. The persecution broke Hogarth's heart and caused his death in 1764.

The great figures following Hogarth in the making of the English cartoon



“DINING UNDER DIFFICULTIES”

Typical of John Leech's gifts as a social satirist. A cartoon made for *Punch* when crinoline skirts were in vogue

were, first, Thomas Rowlandson, who devoted himself almost exclusively to social satire, and then the grim, powerful, malevolent, and half-demented James Gillray. Gillray's cartoons are great, primarily, because of the lasting impression they make. Often they suggest a nightmare, peopled by the malignant spawn of some forgotten circle of the lower inferno. There is a

JAMES GILLRAY ✧ whole series of Gillray's cartoons which it would not only be impossible to reproduce, but the very nature of which can be imitated only in the most guarded manner. Imagine the works of Rabelais shamelessly illustrated by a master hand! Nor was it the fault of the times, as in the case of Hogarth. The man's mind was hideously unclean, and over it, even at the beginning, there hung the furtive shadow of that madness which at last overtook and blighted him.

Yet, perverted though it was, Gillray's genius was far-reaching. His frenzied cartoons served to crystallize public opinion in England against the Prince Regent and, above all, against Napoleon. That long series aimed at "Little Boney" was the culminating work of his life. From first to last it was an appeal to elemental passions, in the language of the gutter, a triumph of Billingsgate. Here one sees Boney and his family in rags, gnawing raw bones in a rude Corsican hut; Boney with a hookah and turban, having adopted the Mohammedan religion; Boney murdering the sick at Joppa. By contrast, Gillray chose to extol the fat-headed George III, though he abhorred his eldest son. Of one of these cartoons Thackeray wrote: "You may have seen Gillray's famous print of him in the old wig, in the stout, old, hideous Windsor uniform—as the King of Brobdingnag, peering at a little Gulliver, whom he holds up in his hand, whilst in the other he has an opera glass, through

CARTOONS AND CARTOONISTS

which he surveys the pigmy. Our fathers chose to set up George as the type of a great king; and the little Gulliver as the great Napoleon."

The high-water mark of Gillray's genius is probably seen in the cartoon "Napoleon in the Valley of the Shadow of Death," inspired by John Bunyan's famous allegory, and depicting the dangers which Gillray saw, or wished to see, threatening the Corsican in the early autumn of 1808. The emperor, notched sword in hand, is proceeding down a treacherous path, bounded on either side by the waters of Styx, and hemmed in by a circle of flame. From every side horrors are springing up to assail him. The British Lion, raging and furious, is springing at his throat. The Portuguese Wolf has broken his chain. King Death, mounted on a mule of "True Royal Spanish Breed," has cleared at a bound the body of ex-King Joseph, which has been thrown into the "Ditch of Styx." Death is poisoning his spear with fatal aim, warningly holding up his hourglass with the sand exhausted. The "Turkish New Moon" is seen rising in blood. The "Imperial Eagle" is emerging from a cloud. From the "Lethean Ditch" the "American Rattlesnake" is thrusting forth a poisoned tongue. The great "Russian Bear," the only ally Napoleon has secured, is shaking his chain—a formidable enemy in the rear.



DU MAURIER LAMPOONS
THE FOIBLES OF THE
"UPPER TEN" + +

"How can you tell she's a duchess?" asks a young woman, and her father replies, "By Todeson's back." Du Maurier used his skill as a caricaturist chiefly to flay toadyism and to satirize the esthetic tendencies of English high life prevalent in his day



BROTHER JONATHAN IN CARICATURE

A cartoon called "Yankee Doo," made for *Punch* in 1844, is the first recorded representation of the United States in cartoon

EARLY AMERICAN CARTOONS

Before Thomas Nast, the American cartoon was hardly worthy of the name. The earliest examples were the work of William Charles, a Scotchman who was forced to leave Great Britain, and who, coming to the United States, wielded his pencil against his renounced country in the War of 1812. Charles' cartoons were obvious imitations of Gillray's work, though lacking Gillray's grim power. They had one defect that was characteristic of nearly all of the early American caricature, so called. They depended, for full interpretations, upon loops, enclosing long explanatory sentences, attached to the mouths of the various figures of the picture. Poor as Charles was, years passed before he had a successor. It was not



Drawn by F. Bellew

THE ORIGINAL AMERICAN CARTOON OF UNCLE SAM

Published March 13, 1852, in the *New York Lantern*, a comic weekly, under the title, "Collins and Cunard—Raising the Wind; or, Both Sides of the Story." Uncle Sam looks on, amiable but passive, while a United States shipowner competes with the Cunard Company, actively abetted by John Bull. Bellew's conception became the popular figure emblematic of the United States. Thomas Nast added whiskers, and put stars on the vest, retaining Bellew's hat, high collar, and striped trousers. Since Nast's time cartoonists have made practically no change in Uncle Sam's costume and general appearance

until the first administration of Andrew Jackson that a school of distinctly American political caricature can be said to have existed. Then began to appear the crude lithographs inspired by Presidential campaigns and such issues as the United States Bank case.

The events of the Mexican War naturally lent a certain impetus. Many cartoons, forceful but utterly inartistic, were born of that brief struggle. Typical of them all was the one entitled "Uncle Sam's Taylorifics." It depicted a complacent Yankee coolly snipping a Mexican in two with a huge pair of shears. One blade bears the inscription "Volunteers;" and the other, "General Taylor." The Yankee's left arm is labeled "Eastern States," the tail of his coat "Oregon," his belt "Union," his left leg "Western States," his right leg, which he is vigorously using on the Mexican, "Southern States," and the boot "Texas." Below the discomfited Mexican yawns the Rio Grande. Behind the Yankee, John Bull—a John Bull drawn after the feeble tradition of William Charles—fishing pole in hand, is contemplating sourly the scene across the thin strip of water that is meant for the Atlantic Ocean.

But soon the American cartoon, if it did not improve greatly in technique, grew in point and venom when slavery became a national issue. That was in the 1850's. The Abolitionists' attitude toward the question is illustrated by the cartoon "No Higher Law," which shows King Slavery seated upon his throne holding aloft a lash and a chain. Under his left elbow is the Fugitive Slave Bill, resting on three human skulls. Daniel Webster stands beside the throne, holding in his hand the scroll on which is printed, "I propose to support that bill to the fullest extent—to the fullest extent." A runaway slave is fighting off the bloodhounds that are worrying him, and, in the distance, on a hill, the figure of Liberty is toppling from her pedestal.

Of somewhat later date is the highly humorous cartoon "Miscegenation," showing the other side of the case. The subtitle is "The Millennium of Abolition." The Fourteenth and Fifteenth Amendments of subsequent enactment

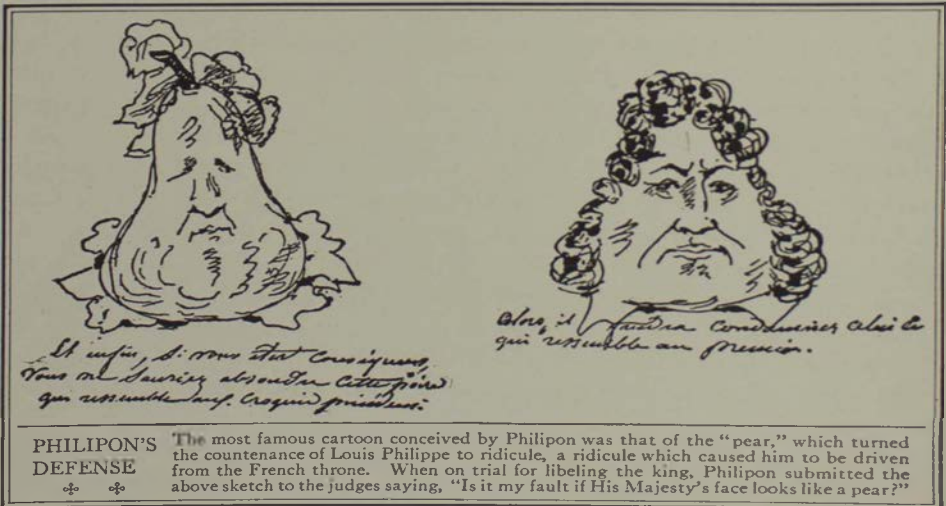


CARTOONS AND CARTOONISTS

are in full force and working beautifully. At one end of the picture, Mr. Lincoln is receiving with great warmth and cordiality Miss Dinah Arambella Squash, a negress of unprepossessing appearance, who has as her escort Henry Ward Beecher. At a table near by Horace Greeley is treating another gorgeously attired negress to ice cream. Two negroes are represented as making love to two white women. A passing carriage in charge of a white coachman and two white footmen contains a negro family. In the background, Englishmen, Frenchmen, and others are expressing their astonishment at the conditions pictured in the cartoon.

In the meantime in Europe the cartoon, after a period of comparative stagnation following the banishment of Napoleon to St. Helena, assumed a new and unprecedented force and meaning when *Charivari* and *La Caricature* were established in France, and *Punch* was established in England. The dominating genius of the first two papers was Charles Philipon, who gathered about him such men as Daumier, Gavarni, Monnier, and Travies. His most famous achievement, and one of the greatest achievements in all the history of the cartoon, was his invention and use of the "poire" (pear). Louis Philippe was the King of the French, a very different thing from being King of France. But the republican spirit, which stirred Philipon and his fellow workers, did not want any kind of king, even a "Citizen King." In the fight which eventually toppled over the limited monarchy it was the "poire" that did most of the work.

Louis Philippe was an amiable, frugal, and highly virtuous sovereign. Yet his most loyal adherent could not deny that his countenance bore a decided resemblance to a pear. It was upon this idea that Philipon and the other



PHILIPON'S
DEFENSE

The most famous cartoon conceived by Philipon was that of the "pear," which turned the countenance of Louis Philippe to ridicule, a ridicule which caused him to be driven from the French throne. When on trial for libeling the king, Philipon submitted the above sketch to the judges saying, "Is it my fault if His Majesty's face looks like a pear?"



“CARICATURE
WIELDING HER LASH”

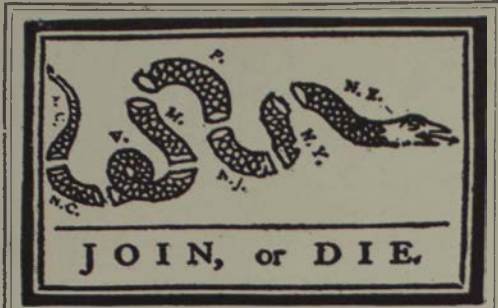
From a drawing by Honoré Daumier, celebrated French caricaturist. In 1832 he was imprisoned for drawing an irreverent cartoon of Louis Philippe, King of France. A statue of Daumier is about to be erected in Marseilles, his native city, in commemoration of his talents as a chronicler of the times in which he lived

artists of his staff played with cruel cleverness and effect. Day after day, week after week, the “*poire*” was introduced in some new and biting variation. By inferior artists the “*poire*” was chalked up on walls all over Paris. Often the artists were arrested for their disrespect for majesty. But that did not disturb them greatly or break the sequence of the drawings. There is a story to the effect that on one such occasion, Philipon, brought before a jury to answer for the crime of provoking contempt against the king’s person by giving such a ludicrous version of his face, conducted his own defense.

On a sheet of paper he drew a large Burgundy pear, in the lower parts round and capacious, narrower near the stalk, and crowned with two or three careless leaves. “Is there any treason in that?” he asked the jury. Then he drew a second pear like the first, except that one or two lines were scrawled in the midst of it, which bore somehow an odd resemblance to the features of a celebrated personage; and, lastly, he produced the exact portrait of Louis Philippe: the well-known *toupet*, the ample whiskers—nothing was extenuated or set down maliciously. “Gentlemen of the jury,” said Philipon, “can I help it if His Majesty’s face is like a pear?” There was once popularly current the story that the impudent defense had won acquittal. In reality, Philipon was condemned and fined, and promptly took vengeance upon the judge and jury by arranging their portraits on the front page of *Charivari* in the form of a pear.

A later famous cartoon against Louis Philippe appearing in *La Caricature* was based upon the familiar story of Bluebeard. It was the work of

Grandville. Louis Philippe, as Bluebeard, dagger in hand, is about to slay his latest wife, the "Constitution." The corpses of this political Bluebeard's other victims may be seen through the open door of the secret chamber. Leaning over the balcony and scanning the horizon is Sister Anne, symbolic of the Press. The unhappy "Constitution" calls out: "Sister Press, do you see nothing coming?" The Press replies: "I see only the sun of July beating down, powdering the dusty road, and parching the green fields." Again the "Constitution" cries: "Sister Press, do you see nothing coming?" And this time the Press calls back: "I see two cavaliers urging their horses across the plain and carrying a banner." Below the castle of Bluebeard may be seen the figures of the riders. The banner which they carry bears the significant word, "Republic."



BENJAMIN FRANKLIN DESIGNED THE FIRST AMERICAN NEWSPAPER CARTOON

"Join or Die" was printed in Franklin's paper, *The Pennsylvania Gazette*, May 9, 1754, to drive home his words appealing for "our common defense and security" in the face of war with France. The cartoon represented a snake cut in eight parts, the head for New England and the other seven parts for the rest of the Colonies. Practically all the Colonial newspapers reproduced this crude design in one form or another, and it was reprinted off and on for twenty years, whenever necessity arose to spur the people to consolidation. In 1744 a New York paper showed the snake coiled and united. Unquestionably the snake cartoon wielded influence over a longer period of time than any cartoon ever drawn

Before London *Punch* was founded, England possessed a master of comic art in the person of George Cruikshank; but Cruikshank in early life withdrew from political caricature, preferring, like Hogarth, to concentrate on the social life of his day. Even in *Punch*, during the first years, the cartoon played a

relatively small part, the paper averaging barely one cartoon a week. John Leech was the dominating figure of those first years. Then Richard Doyle appeared upon the scene to supplement Leech's work. Some of Doyle's most enduring cartoons had to do with our own beloved country. There was one, "The Land of Liberty," appearing in 1847, picturing a lean and lanky but beardless Uncle Sam tilting back lazily in his rocking chair, a six-shooter in his hand, a huge cigar between his teeth. One foot rests carelessly upon a bust of Washington, which has been kicked over. The other is flung over the back of another chair. In the ascending clouds of smoke appear the Stars and Stripes, surrounded by a panorama of outrages, lynchings, and duels, and above them all the contending armies of the Mexican War, over whom a gigantic devil hovers, his hands outstretched in malignant benediction.

With the fifties came the golden age of the English cartoon. For example, the Crimean War produced Leech's immortal "General Fevrier (February)

THE GOLDEN AGE OF ENGLISH CARTOONS

most enduring cartoons had to do with our own beloved country. There was one, "The Land of Liberty," appearing in 1847, picturing a lean and lanky but beardless Uncle Sam tilting back lazily in his rocking chair, a six-shooter in his hand, a huge cigar between his teeth. One foot rests carelessly upon a bust of Washington, which has been kicked over. The other is flung over the back of another chair. In the ascending clouds of smoke appear the Stars and Stripes, surrounded by a panorama of outrages, lynchings, and duels, and above them all the contending armies of the Mexican War, over whom a gigantic devil hovers, his hands outstretched in malignant benediction.

With the fifties came the golden age of the English cartoon. For example, the Crimean War produced Leech's immortal "General Fevrier (February)

CARTOONS AND CARTOONISTS

Turns Traitor.” In a speech the Russian Czar had boasted that whatever forces England and France might send to the front, Russia possessed two generals upon whom she could always rely, General January and General February. The allusion was, of course, to the hardship of the Russian winter, on which the Czar counted to reduce greatly by death the armies of the Allies. But late in the winter the Czar himself died after an attack of influenza. In a flash, Leech seized the idea. *General Fevrier had turned traitor*. The picture, published in *Punch* in the issue of March 10, 1855, showed General Fevrier (Death in the uniform of a Russian general) placing his icy hand on the breast of Nicholas. Ruskin regarded this cartoon as representing in the art of caricature what Hood’s “Song of the Shirt” represents in poetry.

Two years later appeared “The British Lion’s Vengeance on the Bengal Tiger,” which meant in the life work of Tenniel what “General Fevrier Turns Traitor” meant in the life of John Leech. Shirley Brooks suggested the subject to Tenniel. In June, 1857, English women and children had been massacred at Cawnpore, and England sent thirty thousand additional troops to India. The cartoon, appearing in *Punch* for August 22, 1857, showed the British Lion springing at the throat of the Bengal Tiger, which is standing over the prostrate bodies of a woman and child. The tiger, fearful of



From *Harper's Weekly*

✦ ✦
THE FIRST USE OF THE ✦
TIGER AS THE SYMBOL OF ✦
THE TAMMANY SOCIETY ✦
✦ ✦

This celebrated cartoon by Thomas Nast, entitled “The Tammany Tiger Loose—What are you going to do about it?” precipitated the downfall of Boss Tweed at the polls in New York, November, 1871. Among American cartoons that have made history it has been called “unapproached and unapproachable.” As a boy Nast lived near “Bill” Tweed’s fire company house in Greenwich Village, New York. On the engine was painted a tiger’s head. When he grew up and began to draw cartoons of power and purpose, Nast created the tiger as the symbol of Tammany, and ever after used it effectively to preach his pictorial sermons

being robbed of the prey, is snarling at the springing lion. Second only to that among Tenniel's cartoons was his "Dropping the Pilot" of March 29, 1890, depicting the young Kaiser dispensing with the services of Bismarck.

The golden age of the political cartoon in England was followed by the golden age of the social cartoon. A newcomer appeared at the *Punch* table, George Du Maurier, fresh from the art schools of Paris and Antwerp. Many years later the world was to know him for a brief but brilliant span in another field of artistic production—as the author of "Peter Ibbetson," "Trilby," and "The Martian." Beginning in the sixties, and for many years thereafter, he was to hold up, in his weekly cartoons in *Punch*, the mirror to English society. What George Meredith did with his pen, Du Maurier with his pencil did for the mid-Victorian and later Victorian era in such types as the Sir Georgias Midases and the Ponsonby-Tomkyns. Also he was largely instrumental in laughing into disrepute the exaggerated eccentricities of the so-called "esthetic" school of letters and art.

CIVIL WAR CARTOONS

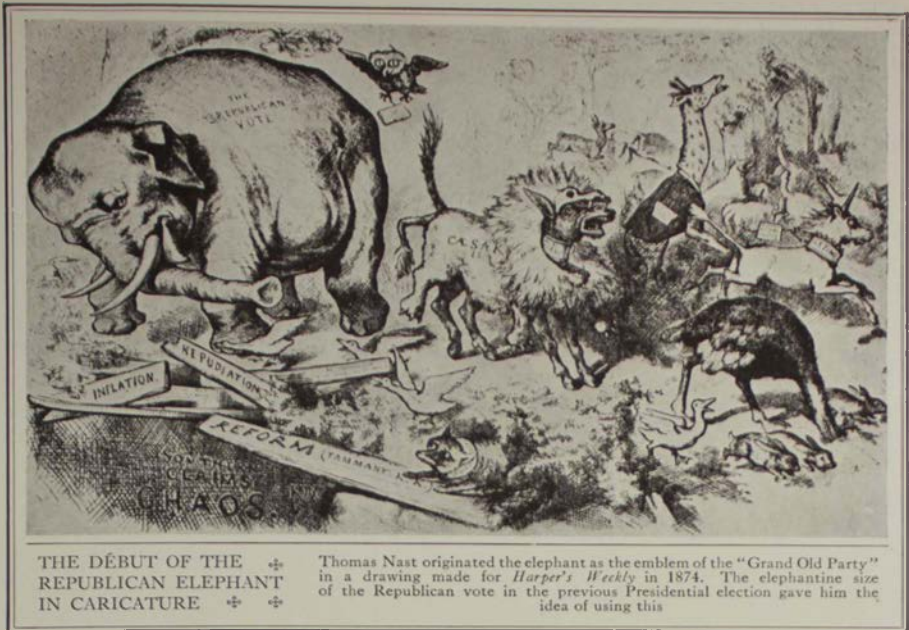
Poor cartoons, but many cartoons, marked the four years' struggle between the North and South. The cartoonists of the period still clung to the convenient loop, long before discarded in Europe, in which the

lettered words saved labor and concealed mediocrity. Lincoln was naturally a familiar figure in the Civil War cartoons. His tall, gaunt, spare body and homely features were made for the cartoonist's pencil. Many of the best cartoons of the time were suggested by the rivalry between Grant and McClellan, and the incidents of the Lincoln-McClellan campaign of 1864. A typical Grant cartoon was "The Old Bulldog on the Right Track." It showed Grant as a thoroughbred bulldog seated tenaciously on the "Weldon Railroad," and preparing to fight it out on that line if it took all summer. At the end of the line was a kennel, labeled "Richmond," and occupied by a pack of large, lean dogs—Lee, Davis, and



Beauregard among them—who barked: "You ain't got the kennel yet. old fellow!"

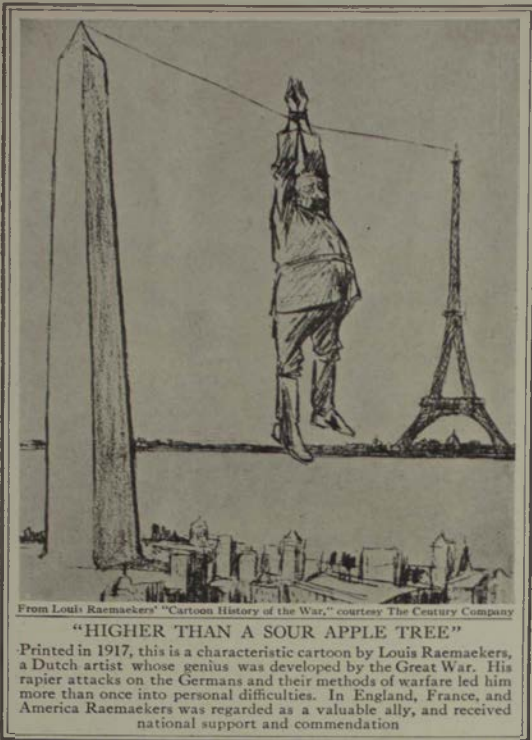
Representing entirely different political sentiments was the cartoon of the 1864 campaign, entitled "The Abolition Catastrophe; or, the November Smash-up." It showed a race to the White House between two trains, in which the one on which Lincoln was serving as engineer had just come to destruction on the rocks of "Emancipation," "Confiscation," and "\$400,000,000



Public Debt." The train in charge of General McClellan, its locomotive flying the flag "Constitution," was running along smoothly and rapidly and was just turning the curve leading up to the door of the White House. McClellan, watching from his cab the discomfiture of his rival, called derisively, "Wouldn't you like to swap horses now, Lincoln?" Lincoln, thrown up in the air by the shock of the collision, called back, "Don't mention it, Mac, this reminds me of a"—an allusion to the President's fondness for illustrating every argument with a story.

But of cartoons of the first order only two were born of the Civil War. One was Nast's "Peace, or Compromise with the South," which created a profound impression throughout the land. It appeared in 1862, just after the election, when the country was clamoring for peace at any price. The picture represented a Union soldier's grave, over the tombstone of which Columbia was weeping. At the foot stood a companion of the dead loyalist, stripped of his arms, and shaking hands with a rebel armed to the teeth, and with one foot on the grave. That picture made Nast's reputation. It was circulated by the million as a campaign document. The other cartoon of the first rank was Tenniel's reverent and splendid "The Nation Mourning at Lincoln's Bier," printed in *Punch* just after the death of the martyred president.

Many fine cartoons were inspired by the Franco-Prussian War and its



immediate aftermath. Tennyson, in *Punch*, contributed "Her Baptism of Fire" and, after Sedan, "To Arms, Citizens!" to the pictorial story of the struggle. In France, during the twenty years of the Second Empire, the political cartoon had been strictly curtailed. But with the fall of the Empire the barriers were down. Daumier, now an old man, flamed forth in his "The History of a Reign," "This Has Killed That," and "The Mouse Trap and Its Victims." Cham (the Count de Noé) produced his cartoon, "Prussia Annexes Alsace," showing a helmeted Prussian attaching a huge iron ball by a chain to his ankle. Those tragic months of disaster form one of the famous periods of the French cartoon. Of the older generation Daumier alone had survived,

and Daumier was the leader. His mordant irony had hastened the downfall of Louis Philippe. Now he was to chronicle France in deep misfortune. His cartoons of this period are the work of a man feverish with indignation. Here are weird and ghastly conceptions. From the darkness of backgrounds that are like funeral palls leer the features of Wilhelm I, Von Moltke, Bismarck—vampires feasting on the ruin they have wrought. And here is French liberty, in the guise of a wan, emaciated, despairing figure, the personification of wronged and outraged womanhood.

THE FRANCO- PRUSSIAN WAR

Americans are inclined to forget the full extent of their debt to the memory of Thomas Nast, who was neglected in his later days and, at the end, sent to die in an obscure consular post in South America. Lincoln's high opinion of the service he rendered to the Union we have cited. His pencil, more than any other weapon, was effective in freeing New York City from the iron yoke of the Tweed Ring. But also we owe to him the Tiger which stands for Tammany, the Gratz Brown tag to Greeley's coat in the campaign

CARTOONS AND CARTOONISTS

of 1872, the "Rag Baby" of inflation, the Donkey as emblematic of the Democratic party and the Elephant as emblematic of the Republican party, the Labor Cap and the Full Dinner Pail. The idea of the Tammany Tiger, for instance, came from the emblem of the "Big Six," the popular name of the fire company of which Tweed was foreman. This emblem was a tiger's head. The anti-Tammany cartoons began to appear in 1869, and in these the tiger's



✦ ✦
"ON THE ROAD
TO MOSCOW" ✦ ✦

Published in the *New York World*, August 5, 1921, this graphic sketch by Rollin Kirby, one of the better known modern political cartoonists, received the Pulitzer Prize given annually by the School of Journalism at Columbia University for "the best cartoon published in any American newspaper during the year, the determining qualities being that the cartoon shall embody an idea made clearly apparent, shall show good drawing and striking pictorial effect, and shall be helpful to some commendable cause of public importance"



"LIBERTY MAKES AN EXCEPTION"

An example of Homer Davenport's work. Published at the time of Li Hung Chang's visit to the United States in 1896

head was used in various ways. The fully developed beast was used by Nast for the first time in a cartoon appearing in *Harper's Weekly*, November 11, 1871, representing Columbia crushed by the tiger in the arena, with Tweed and his colleagues placidly looking on.

Nast was the influence. In his footsteps followed Keppler, Victor, and Bernard Gillam, and the gay group that adorned the pages of *Life*, Mitchell, Rogers, Walker, Herford, and numerous others; then the generation of later American cartoonists whose work has carried so richly to the present day—Homer Davenport, C. G. Bush, J. T. McCutcheon,

Rollin Kirby, and others whose pencils have influenced public opinion.

There were some famous cartoons reflecting American political life in the seventies and eighties. For example, Gillam's "The Tattooed Man." There was Keppler's "Forbidding the Bans," which appeared in *Puck* during the Garfield-Hancock campaign of 1880. "The Tattooed Man," originated in 1876, was revived in connection with the Cleveland-Blaine campaign of 1884, and is said to have driven Blaine to frenzy. It was one of the great pictorial forces in turning the scale of the election. Incidentally, Bernard Gillam, who drew it, was an ardent Republican, and at the same time that he was executing "The Tattooed Man" for *Puck* he was suggesting equally vindictive cartoons attacking Mr. Cleveland in *Judge*.

Behind the cartoon "Where Am I At?" in which in *Judge* Bernard Gillam pictured the Republican debacle of 1892, there is an amazing story. Right up to election day Gillam and the entire staff were supremely confident of Republican success. So Gillam prepared a cartoon to celebrate the victory. The idea was that of a general smash-up, with Cleveland in the middle of the ruin, and the Republican elephant marching on in triumph. A double-page cartoon was drawn with a great variety of detail, reproduced, and made ready for the press. Then election day brought the Democratic landslide. On the plate the changes were wrought. Cleveland's face became Harrison's. A huge patch was given the eye of the elephant. To cap it all, Gillam drew in a corner of the plate a likeness of himself in the form of a monkey.

A MID-WESTERN SCULPTOR
THE ART OF LORADO TAFT

HIS STUDIES, HIS SPIRIT, HIS PROCESSES, HIS ACCOMPLISHED WORK—WITH DESCRIPTIVE TEXT BY HAMLIN GARLAND, AND PHOTOGRAPHS FROM THE MIDWAY STUDIOS, CHICAGO



LORADO TAFT IN HIS STUDIO GROUNDS, MIDWAY
PLAISANCE, CHICAGO

Mr. Taft is shown here standing in front of a large plaster cast of one of the group sections of his great composition "The Fountain of Time," which now stands at the west end of the Midway, Chicago

MR. TAFT, besides being a sculptor of national distinction and world-wide fame, is an inspired figure in the field of art education, and a great citizen. He is not only a master of sculptural art, but a supremely successful teacher and demonstrator of sculptural processes on the public platform—and he has been untiringly enthusiastic in his application of art to civic adornment and to social betterment

THE ART OF LORADO TAFT

BY HAMLIN GARLAND

A SCULPTOR of high skill and serious intent, Lorado Taft is more than that. He is fundamentally a teacher, an evangelist who has felt it his duty to bring to the people of the Middle West, and especially to Chicago, a wider knowledge of art and a keener appreciation of what was being done by the Eastern men as well as the great masters of Europe.

Although born in Elmwood, Illinois, his ancestral strain is New England on both sides of the house. His mother was a Foster of Massachusetts, and his father one of the Tafts of New Hampshire — but neither of the families, so far as I know, had been given to the practice of any form of art, and there is no answer to the question, "Why should this son of a New England preacher, turned professor, and of a sweet and gentle New England pioneer wife, in an Illinois town, have become a devotee of art and later a distinguished sculptor?"

In curious, fateful fashion young Lorado Taft became convinced at fourteen years of age that he should go to Paris and study sculpture; and this he did a few years later, living, as most of his fellow students did at that time, on a very meager allowance from home. He spent four or five years in this study, and then came to Chicago to establish himself—and when I came to know him he was considered by his fellows to be exceedingly well grounded in his art and of unusual skill as a craftsman. He was making a living partly by his art, partly by speaking and writing on esthetic subjects.

As time went by, his work as a sculptor augmented, but continued to be only a part of his activity. He became a very skilful and attractive lecturer at the Art Institute and, by way of a kind of mingled entertainment and criticism, or exposition, of the art of sculpture, united with the actual modeling before the audience, he took the platform

and succeeded in bringing to thousands of towns in the Middle West some small part of his own judgment and enthusiasm in matters relating to painting, sculpture, and architecture.

He soon became one of the best known men of the Middle West. By actual count he has given nearly four thousand lectures; and he has with equal skill used his pen in articles for the daily papers and the magazines. Furthermore, he has written the most complete and authoritative book on American sculpture.

Some fifteen or sixteen years ago he became con-

vinced that it was a mistake to maintain his studio in the tumult of Chicago, and upon being offered the rent of a stable in the rear of a Midway Chapter House belonging to the University of Chicago, he took a lease upon this building and moved all of his activities as a sculptor and lecturer to this quiet spot. Almost immediately he began to expand; year by year he built new studios for himself and studios for his friends and pupils, until at last it became a colony of workers in sculpture. Nothing else just like it exists in this country. It is due entirely to Taft's generosity and (some of us say) his kindly but



HEAD OF "LAKE ONTARIO"

Detail from the "Fountain of the Great Lakes." Ontario, crouching low (see general view of fountain, page 28), stretches forth her arm and directs the flood of waters of the Five Lakes down the St. Lawrence River. Her glance follows her arm



A SECTION OF "THE FOUNTAIN OF TIME"

The photograph shows in detail the taking of plaster molds from the full-sized model. The sculptor himself, in smock, stands near the lower left-hand corner. A few of his many helpers—varied in nationality and talent—demonstrate the practical processes by which a work of high idealism is finally advanced to full realization

unwarranted aid to struggling young artists.

He argues, however, that, as one is called upon to build great groups of outdoor sculpture, it is necessary to have a large studio and to maintain a force of assistants in order that certain results may be achieved within his lifetime. In this there is logic, but some of us still think that his humanitarian overhead charges are too great.

In these studios, and by means of his young assistants, he has built some of the most significant groups of statuary in America. Among the first of these is one called "The Great Lakes," a group of beautiful female figures typifying the five great lakes of inland America. In this studio also he conceived and worked out to a triumphant finish "The Fountain of Time," which was last year put into concrete by the South Park commissioners, and stands just at the west end of the Midway at Washington Park. This is one of the most colossal undertakings in the history of American sculpture. I do not presume to pass upon its technical qualities, but I am

tted to speak of the persistence, the tact, and the administrative skill which he displayed during the eleven years of its construction. I saw it grow "from a minute model in clay to this magnificent final monument."

Taft's generosity and civic enthusiasm can be made plain by stating some of the facts with regard to his contributions. He gave all the work and a large part of the cost of the colossal figure of "Blackhawk" which stands on a Rock River bluff just south of Eagles' Nest Camp; and recently he has taken a very active interest in the plan to preserve the beautiful building in Jackson Park which was the Art Museum in 1893, and which was subsequently occupied by the Field Columbian Museum. This building, after the Field Columbian collection was withdrawn to its new building in Grant Park, was allowed to fall into decay, and the park commissioners were about to destroy it when a group of enthusiasts headed by Taft started a campaign to have it preserved for



© International Film Service

ASSEMBLING THE PLASTER CASTS FOR "THE FOUNTAIN OF TIME"

The process goes on in the open air—the work having outgrown the capacity of any studio. The figure on horseback, typifying Command in War, is the center of the entire composition. A few of the soldiers that give military operations their force are seen behind the commander, and alongside the horse is a group of war's victims. The sculptor, directing like another commander, stands on the stepladder

all time, and to be used as some sort of art museum or civic center, or both. It is one of the most beautiful buildings in America, and should not pass away.

I mention these things in order that the character of Lorado Taft may be made more manifest. He is a noble citizen as well as a great sculptor, an inspirational teacher as well as a careful student of painting and of sculpture. He is one of the few artists who can write fluently, wittily, and with precision; and as an orator he is able to present his thought with dignity, authority, and charm.

He lives very simply not far from his studio, and while he has earned a great deal of money, he has never used it for any personal luxury. It has all gone back into his

art, into the extension of his studio plant, and in aid of young talent. In fact, some of us feel that too much of his energy has gone into plans for making life easier for those whose talent he recognizes. Some of his friends believe it would be better for his disciples if they were forced to struggle a little harder—and that to be a little less dependent upon their patron would be salutary. However, Lorado Taft has built for himself a throne in the heart of the West, a position which no other Western man of art or of letters can surpass. He has written himself into the esthetic history of the Middle West in such wise that he can never be overlooked by any historian of the future.

His "Fountain of Time" is but a fragment of his comprehensive plan for the decoration



© Clara E. Lippen

DETAIL FROM "THE FOUNTAIN OF TIME"

The pair of colossal figures—two in a procession of many—indicate in some measure the rhythmical and mystical sweep of the whole processional movement



"THE FOUNTAIN OF CREATION"

Project for a companion piece to "The Fountain of Time," which it is designed to face, a mile away, at the eastern end of the Midway. The stones thrown over their shoulders by Deucalion and Pyrrha, as a means of repopling the world after the flood, are seen taking shape as human creatures—in the foreground, inert clods; on the sides, half-awakened strugglers; at the top, fully awakened men and women

of the Midway, a plan which presupposes a straight and formal canal running through the existing depressions of this broad avenue. This canal is to be spanned by three bridges of monumental design, dedicated to the three fundamental ideals of the race. They are to be called respectively, "*The Bridge of the Sciences*," "*The Bridge of the Arts*," and "*The Bridge of Religions*." Along the roadways upon either side of the canal he would place statues of the world's greatest idealists, ranged at half-block intervals and treated as architectural notes which would connect the bridges with the fountains and unite the various features of the decorative scheme.

At the west end of the Midway and heading the canal already rises "The Fountain of Time." For the eastern end Taft has designed "*The Fountain of Creation*," or Evolution.

This "Fountain of Creation" upon which he is at work will face the Midway, just west of the Illinois Central viaduct. Its motif is the classic myth of Deucalion, the Noah of Greek legend. Deucalion and his wife Pyrrha, being the only mortals saved by Zeus after the nine days' flood, stepped out from their frail boat on the top of Mount Parnassus, and consulted an oracle as to the best way of restoring the human race. They

were told to cover their heads and throw the bones of their mother behind them. Pyrrha divined that these bones were the stones of Mother Earth.

The monument will show us the moment when these stones cast from the Titans' hands are changing into men and women. The composition begins with creatures half-formed, vague, prostrate, blindly emerging from the shapeless rock; continues at higher level with figures fully developed and almost erect, but still groping in darkness—struggling, wondering, and wandering, until its climax is reached with an elevated group of human forms, complete and glorious, saluting the dawn.

"The Fountain of Time" shows the human procession passing in review before the stern, immovable figure of Time. Father Time is represented by a rugged, mysterious shape apparently reviewing a throng of hastening people combined in a series of waves. A warrior on horseback, flanked by banners and dancing figures, forms the center of the composition, which fades off at one end into creeping infancy and, at the other end, into the bent and withered figures of old age.

While the tragic note is not lacking, there is a suggestion of joyous onward movement in this procession, and of the splendor and

pageantry with which life is accompanied since that first great day of creation which the other fountain celebrates.

Before he made the first sketch for the "Fountain of Time," Mr. Taft wrote the following note:

"Time goes, you say? Ah, no.
Alas, time stays: we go.

"The words brought before me a picture which fancy speedily transformed into a colossal work of sculpture. I saw the mighty crag-like figure of Time, mantled like one of Sargent's prophets, leaning upon his staff, his chin upon his hand, and watching with cynical, inscrutable gaze the endless march of humanity—a majestic relief of marble I

saw it, swinging in a wide circle around the form of the lone sentinel and made up of the shapes of hurrying men and women and children in endless procession, ever impelled by the winds of destiny in the inexorable lock-step of the ages. Theirs the 'fateful forward movement' which has not ceased since time began. But in that crowded concourse how few detach themselves from the grayness of the dusky caravan; how few there are who even lift their heads! Here an overtaxed body falls—and a place is vacant for a moment; there a strong man turns to the silent, shrouded reviewer and with lifted arms utters the cry of the old-time gladiators: 'Hail Cæsar, we who go to our death salute thee'—and presses forward."

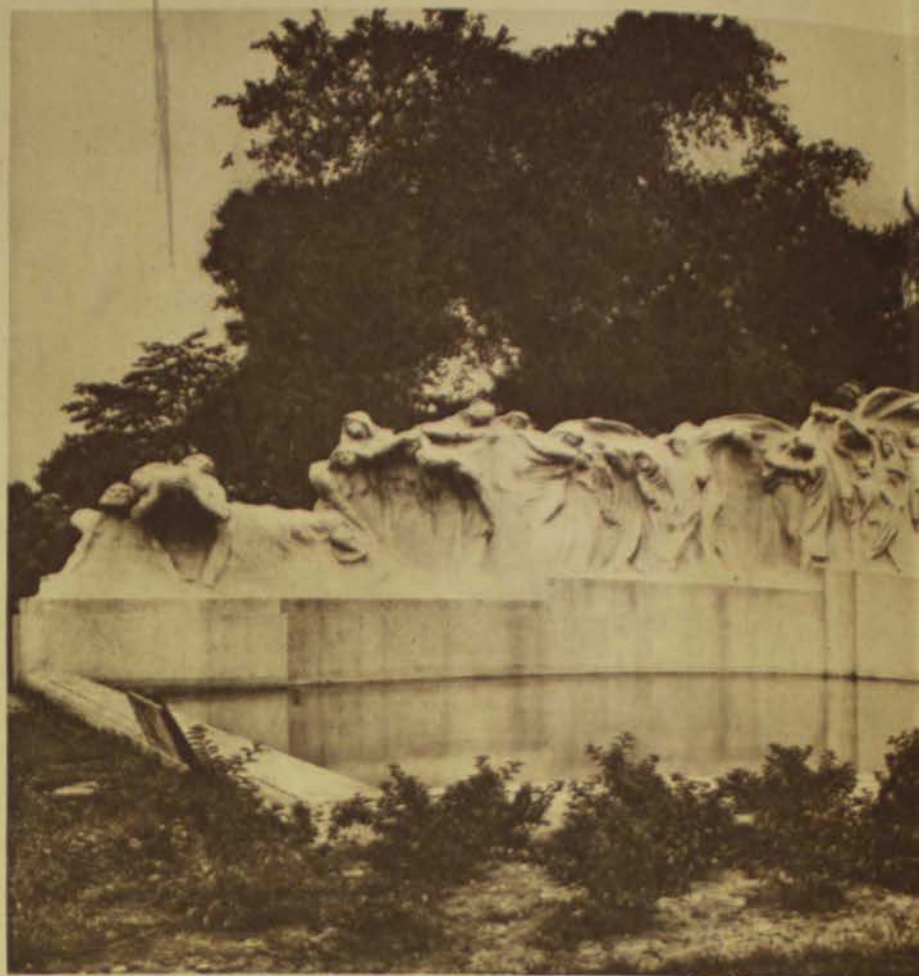


"THE BLIND"

A group (plaster) based on Maeterlinck's one-act play, "*Les Aveugles*" ("The Blind"). All these adults are astray in a dark forest, and the only sight is with a child too young to speak. The play itself was performed by Mr. Taft and his friends at the Artists' Colony, on the Rock River, Illinois, during the creation of this group



Stalwart young manhood, intent but untimidated, advances toward life and into experiences



A front view of the fountain in its entirety. Mankind rises from the Unknown; and descends into the Unknown once more. Time



A back view. Life in all its relation and vicissitudes. The meditative figure with hands clasped behind is that of the sculptor himself



A back view. The domestic relations are strong episodes of war toward

"THE FOUNTAIN OF TIME"—A Magnificent Work Placed in Wa

This vast achievement, which occupied the artist nearly twelve years, and which comprises nearly a hundred figures processionally before the isolated figure of "Father Time," it runs the whole



...ys, in successive waves, a brief hour of pleasure, suffering, or power; and
 ... static and emotionless, watches it all



From a female group—woman's mournful comment on a world in which chance and violence play so strong a part



...y indicated at the left and the disturbing
 ... the right center



The waves of life sweep all toward death. Two end figures in strong contrast—an aged man welcomes the end as a release, and a younger one goes out in rebellion and despair

...ington Park, Chicago, at the West End of the Midway Plaisance

... is one of the largest and most significant works of sculpture yet produced in the United States. Passing
 ... gamut of human life and human experience from infancy to old age



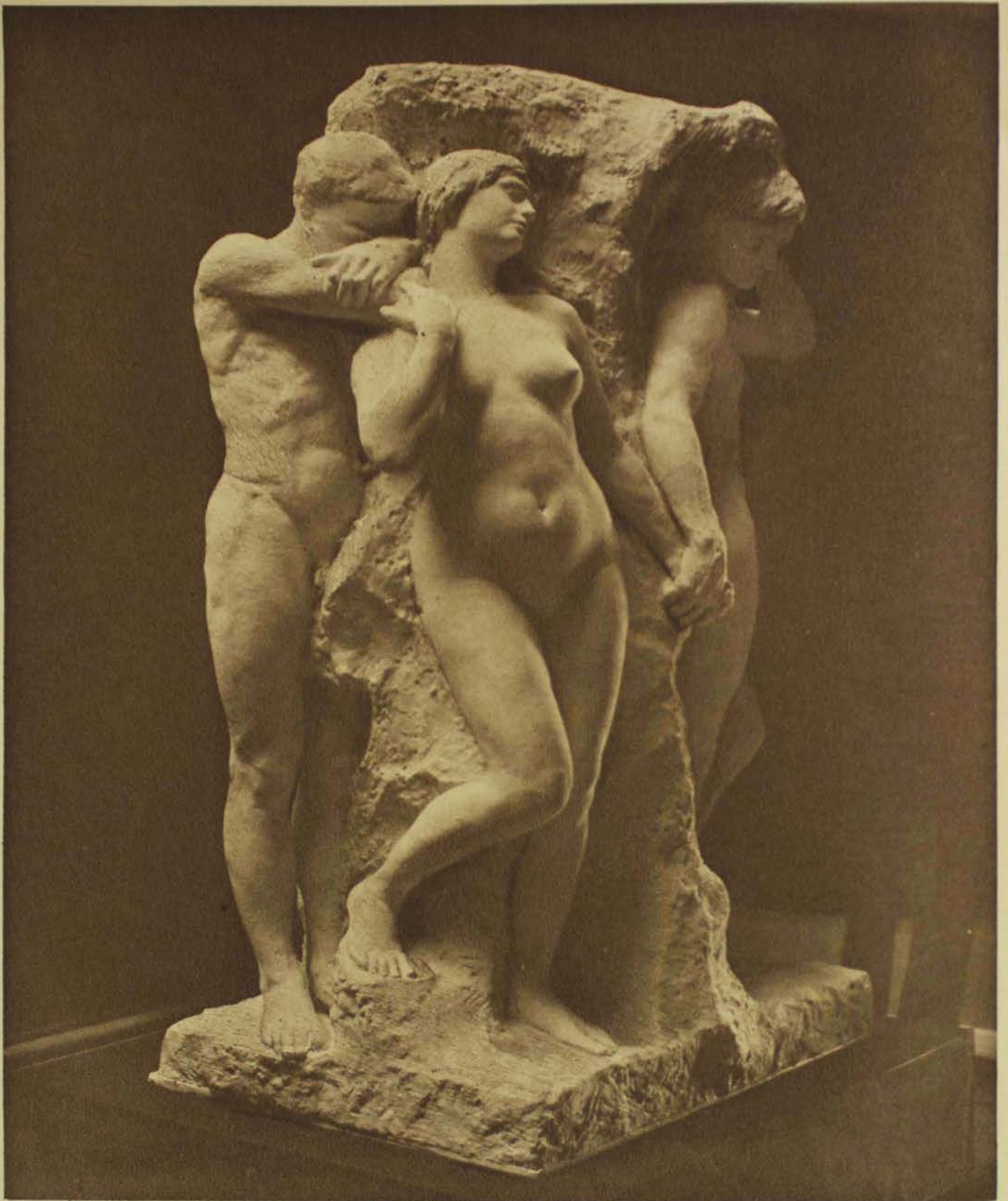
"THE FOUNTAIN OF THE GREAT LAKES"

This adjoins the south front of the Art Institute, Chicago. "Superior" and "Michigan" pour their waters into the shell of "Huron," and "Erie" passes them on to "Ontario," who speeds them oceanward



"BLACKHAWK"

This figure stands on a high bluff overlooking the Rock River, in Illinois, and is visible for many miles up-stream and down. It commemorates the native leader in the war of 1832, which drove the Indians from this valley



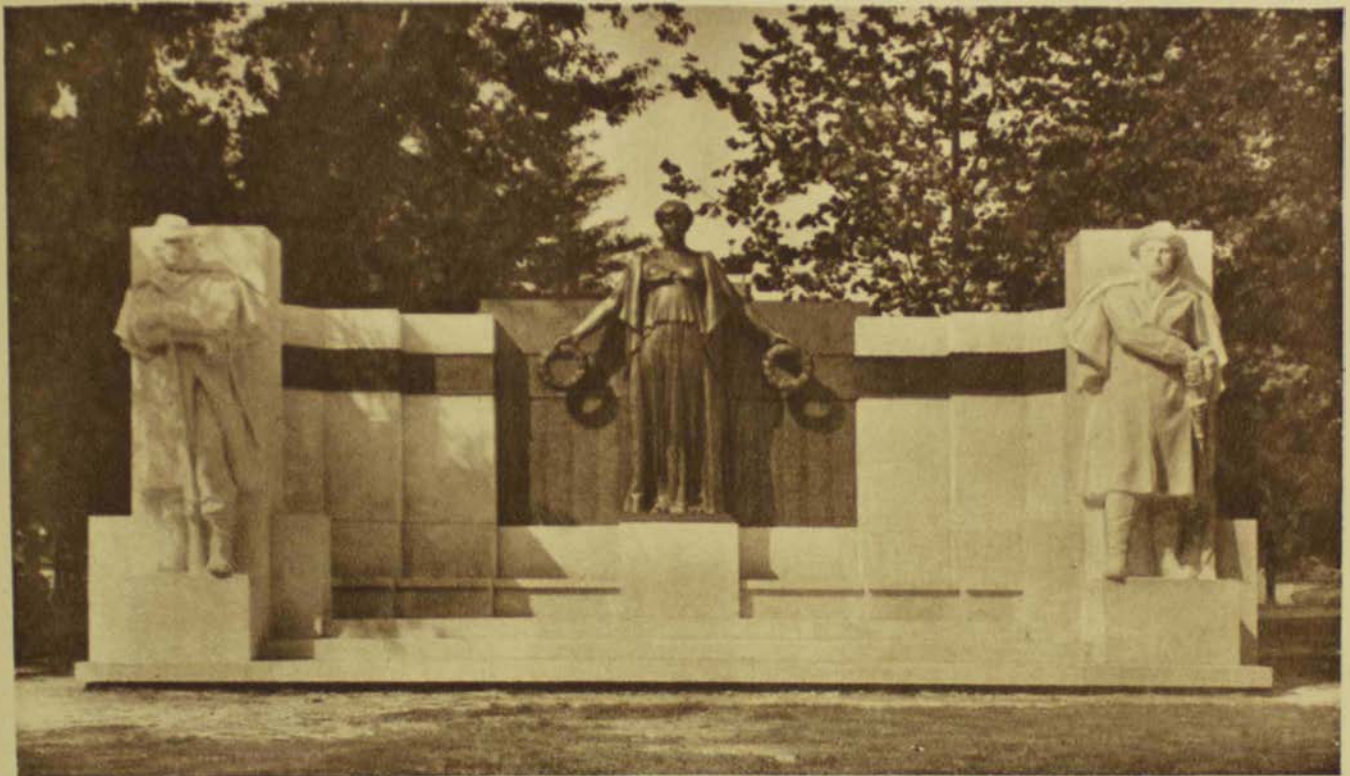
"SOLITUDE OF THE SOUL"

This group, standing in the Art Institute, Chicago, depicts the isolation in which every human creature, despite whatever intimacy of relationships, must essentially dwell. Four figures—two men and two women—closely interrelated, yet, in the end, each one alone



COLUMBUS MEMORIAL FOUNTAIN

This fine composition stands in the large plaza before the Union Station, Washington, D. C.



SOLDIERS' MONUMENT, OREGON, ILLINOIS

This commemoration work, in stone and bronze, stands in the public square of Oregon, a few miles from Mr. Taft's summer residence. It represents, in some measure, a gift to the community with which he has been associated for the past twenty-five years



THATCHER FOUNTAIN, DENVER, COLORADO

The three groups surrounding the central figure of the State represent Loyalty, Love, and Learning. The jets of water rising and falling as will or circumstance directs, provide constantly varying forms



"LOYALTY"

Detail of the Thatcher Fountain, Denver. When the Warrior lays aside his helm, Woman, with the palm of Victory, rewards work well and faithfully done



"LEARNING"

Detail of the Thatcher Fountain, Denver. The earnest and absorbed student hangs on the lips of Alma Mater, while a young secretary takes down the notes that the intent listener fails to secure



"ORPHEUS"

This figure, a life-size bronze, was presented to Mr. Thomas A. Edison by friends on the occasion of his seventy-fifth birthday. The musician, whose tones could soothe the wild beasts, is seen discarding the ancient conventional lyre for the modern phonograph disk



MEISSONIER GREAT PAINTER OF LITTLE PICTURES

BY E. M. DOLE

While he was still living, paintings by Ernst Meissonier, about four hundred in all, sold for the huge sum of eleven million dollars. This fact in itself is enough to make one ask, "Who was this artist and what was the quality that made his pictures so much desired?"

He was a figure supremely isolated, though called by some the greatest French painter of the nineteenth century. Fads, epochs, passed over his head as clouds over a mountain top. He paid attention to none of them; he was preoccupied with his own vision. His work had a timeless quality that was recognized while he was in mid-career, and interest in his pictures seems to be unaffected by the lapsing of years or the change in painting styles.

Meissonier exemplified to the highest degree Goethe's definition of genius. He had an infinite capacity for taking pains. Students of the Latin Quarter, parodying his passion for precise detail, drew a cartoon of him perched on a Gargantuan ladder painting a fly on a vast expanse of wall.

He preferred above all subjects figures of men in romantic or historic costume. He rarely included women in his compositions, and when he did include them the result was unsatisfactory both to himself and, in one notorious case, at least, to his model. Forty years ago the art world was torn by discussion of the lawsuit Meissonier threatened to bring against the wife of a famous California millionaire for her refusal to pay \$15,000, the price agreed upon for her portrait. She was not a handsome woman, and the French lion she had engaged to perpetuate her features made no effort to embellish them.

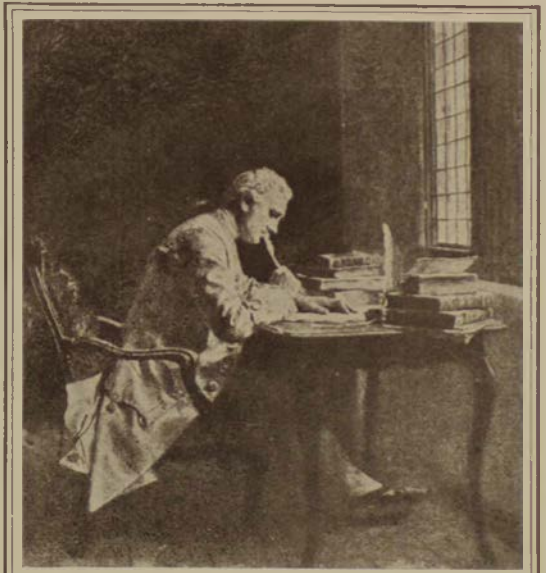
What Meissonier could do and dearly loved to do was to make a picture of a gallant in the trappings of a past century, put him on a horse (he painted horses as few artists can), or pose him reading, writing, painting, playing chess, or sauntering near palace or tavern door. Often these exquisitely wrought little panels were no larger than a sheet of letter paper. He said, "Whether I paint my figures as large as life or in thumbnail studies, I bestow the same care upon them." The beauty, the genius,

of his small pictures lies in the fact that, despite laborious attention to detail, Meissonier always got lifelike expression, sentiment, in-

telligence, and natural movement in his miniature figures of soldiers, cavaliers, and amiable gentlemen of leisure. "All Meissonier's figures," writes a contemporary, "have in them *thought* of some kind, whether serene, jocose, or melancholy. This human interest rarely rises above the domain of everyday incidents, and there is not one of these pictures that cannot be thoroughly appreciated by the average man."

This prodigious master painted late in life a dozen large pictures, including several of Napoleon. When he expanded his horizon and amplified his subjects, nothing was lost of power. One of the most admired canvases in the Metropolitan Museum, New York, is Meissonier's "Friedland," or "1807."

Meissonier, born in 1813 at Lyons, died in 1891. It was said that his tendency to produce larger studies as he grew older was due to the gradual dimming of his eyesight, taxed by the labor of painting the minute and jewel-like figures which won him a sensational and lasting popularity.



THE POET

A good example of Meissonier's skill as a painter of figures that, though small, are charmingly true to life



In the Metropolitan Museum, N. Y.

From a painting by V. Brozik

COLUMBUS AT THE COURT OF ISABELLA

A scene in the palace of Ferdinand and Isabella of Castile at Granada, April 17, 1492. The King and Queen of Spain are about to sign the contract with Columbus which made possible his journey to the new world



THE BACKERS OF COLUMBUS

BY J. PENNINGTON

“If there were dreams to sell, who would not buy?”

The poet who sings in this strain, sings only to keep up his courage. No one knows better than a poet how undependable is the market for dreams. Christopher Columbus, scholar and dreamer, learned the lesson over four centuries ago when he spent six dismal years trying to interest the Spanish court in dreams, dreams that he believed would add infinitely to the glory, wealth, and honor of Spain if realized. He had first sought assistance from the King of Portugal, but that monarch had betrayed him. Pretending that he wanted to study carefully the maps and charts prepared by Columbus, the Portuguese king borrowed them and, using them as guides, fitted out an expedition of his own. Then, as now, there was no law against stealing ideas; and what protection could a poor scholar, a nobody, seek against a sovereign? Columbus did the only thing he could

❖ do: he left the country and went to Spain.

❖ When he reached Spain he found a person willing to help him—Friar Marchena, a poor monk in the Franciscan monastery near Palos, on the southern coast of Spain. It is he who must be given credit as the first “backer” of Columbus. It was he who gave Columbus not only sympathy, affection, and understanding but practical assistance, which ultimately made possible the realization of his dreams. It was through this pious father, formerly confessor to the Queen of Castile, that Columbus met men of wealth and science, and through him that he met the Pinzons—wealthy navigators, eager to become explorers—just the people to lend a willing ear to his schemes and, if they chose, a ready purse as well. It was through Friar Marchena, moreover, that Columbus was ultimately introduced to King Ferdinand and Queen Isabella and given an opportunity to tell his strange tale to royal ears. Isabella graciously granted an audience to one befriended by her old confessor. It was to the friar, finally, that Columbus fled in joyful haste when Queen Isabella pledged her crown of Castile and her jewels to help him. The good Friar Marchena was the first of the

backers of Columbus, and who shall say he was not the most influential one?

When Columbus went to Palos to superintend the fitting out of the three ships allotted him, he was joined by the Pinzons. Martin Pinzon made good his offer to furnish one eighth of the necessary sum; and he and his brother commanded the *Pinta* and the *Niña* respectively. The amount of money invested in this first voyage of Columbus has been roughly estimated from some old account books of the day. It is said that the total cost of the expedition was seven thousand dollars. Seven thousand dollars to open up a huge continent and innu-



From a painting by Sir David Wilkie

COLUMBUS AT LA RABIDA MONASTERY

Demonstrating his theories to Friar Marchena, who exerted powerful influence in his behalf

merable islands whose existence had never even been suspected! The cost of a jeweled comb in a lady's hair!

As commander of the fleet, Columbus received 1,500 pesetas, or about \$300 a year. The Pinzons, commanding the *Pinta* and the *Niña*, received 900 pesetas a year, or about \$180. Members of the crew were paid 50 reals a month—about two dollars and fifty cents. The cost of food per man was fixed at four or five cents a day. So much for salaries and victuals.

The chief expenditure was for cannons for the three vessels. No less than 14,000 pesetas were invested in the defense of the fleet—about \$2,000, more than one third of the total cost of the expedition. This is not very much more than it costs now to fire a single charge from a dreadnaught.

Such was the financial backing which it took Columbus so many weary years to secure. For his second voyage (1493) he had no difficulty in getting financial assistance for the outfitting of seventeen vessels, with crews numbering 1,500 persons. On returning three years later he was graciously received at court. Enemies discredited him with the king and queen with such success that he was actually taken prisoner on his third voyage and brought back to Spain in irons. Isabella, always faithful to this stubborn dreamer, ordered his release; and upon his appearance at court the royal promises of honors, titles, and wealth were renewed—but, alas! soon broken. Isabella died, and



WHERE COLUMBUS BANKED

The Palace of the Bank of St. George, Genoa, Italy, built in 1260. It was also the bank of the Crusaders. Columbus had an account at this great merchants' bank of the Middle Ages

THE MENTOR

with her died the hopes of Columbus. From his deathbed he addressed many letters to the king, pleading for the rewards promised him; but all were unheeded. His life went out in poverty. He died in Valladolid in 1506; his bones now rest in the Cathedral of St. Mary, Seville.

No more faithful than King Ferdinand, half-hearted backer that he was, were the wealthy Pinzons. When land was discovered from the deck of the *Pinta*, Captain Martin Pinzon found fresh fuel for his jealousy of the admiral. He made as much trouble as he could by refusing to obey Columbus, and hoped to betray him by sending word to the

Spanish court immediately upon his return home. But he was not, as he thought, the first to land. Columbus was before him, and Columbus' courier took a full account of the voyage to the king and queen. All that Pinzon won by his betrayal, therefore, was a curt order never to appear at court again; and before long he died of grief and chagrin.

Of all the backers of Columbus on his first voyage—men of science and learning, ecclesiastics, royalty, financiers—only two were faithful: Isabella, Queen of Castile, and the poor monk, Friar Marchena, who made all things possible for the immortal dreamer of Palos.



In the Science Museum, London

Courtesy Illustrated London News

THE *SANTA MARIA*—
FLAGSHIP OF ❖ ❖
COLUMBUS ❖ ❖

An accurate model of the ship on which Columbus made his first journey to the Western World; presented to England by the Spanish Government. It was constructed under the supervision of the director of the Naval Museum at Madrid, and is a copy of a model in that institution. Columbus had his cabin in the after part of the ship, directly under the cannon. By the door of his cabin stood a standard emblematical of the royal powers that had been conferred upon him; he bore this ashore on landing



THE SILHOUETTE AND HOW IT GOT ITS NAME

BY SHERRILL SCHELL

Etienne de Silhouette was French Minister of Finance in 1759. He introduced a great number of schemes to rid the government of its financial embarrassment and called upon the people to practice many unpopular economies. His energies were mainly directed against the extravagance of the aristocracy, a class that was used to doing about as it pleased and was bitterly opposed to making sacrifices of any sort. When Silhouette demanded of the nobles the conversion of their plate into money, their indignation knew no bounds. Cartoons and scurrilous lampoons were hurled at the unlucky minister, and in allusion to this particular project "silhouette" became the slang word for anything reduced to its simplest form. In an ironical mood French artists made portraits in outline only, "to save labor and materials." When France finally emerged from her financial predicament of Silhouette disappeared. Only the outline picture which continued to flourish under the name "silhouette" remained to perpetuate his memory. The word became part of the language, and was finally admitted to the dictionary by the French Academy.

Outline drawing is the oldest of the methods of pictorial representation; it began with the drawing of the caveman and appeared and reappeared again during the march of the centuries—in the conventionalized mural decorations of the Egyptians, on the surfaces of Greek and Etruscan vases, in Chinese vases, in Japanese prints. In Europe, during the eighteenth and nineteenth centuries, it had its greatest vogue when it took the form of the outline portrait solidly brushed in with

India ink, or cut from black paper. The silhouette achieved its greatest popularity in France and England, but its vogue spread all over the continent. Famous people that were silhouetted were Napoleon, Goethe, Nelson, George III, Queen Charlotte, George IV, William IV, Pitt, Fox, Gibbon, Wellington, Burns, Scott, Byron, Keats.

Many people are under the impression that the only true silhouette is the black paper portrait. On the contrary, many beautiful ones have been painted on porcelain, ivory, and glass, and often color was used to enhance their lifelike character. The art of silhouetting was called "skyography" by the celebrated American painter Benjamin West, while in England it passed under the name of "shadowgraphy." The makers of silhouettes were often referred to as "profilists" and "scissorgraphists."

The rage for the silhouette was not long in reaching this country. The early attempts of our native artists were somewhat crude, but a few of them showed proficiency. The great master of the art arrived in New York in the forties. Auguste Edouart was born in France in 1788. During a period of ten years he cut five thousand portraits.

Charles X made him "Silhouettist to the Royal Family of France," and practically all the celebrities of that country and of England were immortalized by him. He remained ten years in New York, spending his summers in Saratoga, where he made his cuttings under a tent. Men and women of fashion sought him out, and the likenesses he made are treasured by many families.

Old silhouettes provide valuable data concerning the likenesses, costumes, habits, and occupations of our forefathers, and a collection of them on display seems to give out a breath of the past.



AUGUSTE EDOUART, MASTER
SILHOUETTIST
A portrait of the artist showing him cutting out a full-length figure with the scissors



THE LITTLE LADIES FROM TANAGRA

BY C. F. TALMAN

If there had been five-and-ten-cent stores in ancient Greece, their stock in trade would undoubtedly have included quantities of terra-cotta statuettes a few inches in height; some representing mythological beings, some mortals, and of the latter by far the largest number consisting of draped female figures, single or in groups, standing or seated—life-like portraits of Greek girls and women. Millions of such *figurines*, as we call them to-day, were manufactured all over Greece and in the larger Greek world that included Asia Minor, southern Italy, and the isles of the Mediterranean. They were so common and so cheaply produced that even the best of them were hardly thought of as works of art. The artisans who made them were called *coroplasts*—literally “molders of maidens.” They and their wares are spoken of with small respect by classical writers, who would be petrified with astonishment could they visit

the modern art museums which rate Greek figurines among their treasures, or the modern auction-rooms, where one of these statuettes often fetches hundreds of dollars.

The figurines were common adornments of Greek houses; they were carried to the temples as offerings to the gods, and they were buried with the dead. The Greeks put all sorts of household articles in tombs—ornaments, arms, toys, dishes, lamps, coins, and whatever else might, according to an ill-defined doctrine of immortality, be useful or agreeable to the departed. Whether the figurines found in graves had some special religious or symbolical significance is a question that has been much debated among archaeologists. Be this as it may, the most prolific source of the statuettes and the place where the most attractive specimens have been found is the cemetery of a bygone Greek city.

The Beotian town of Tanagra (accent on the *Tan*) was a place of some importance in ancient times, but it had long since vanished from the map when, in the early seventies of the last century, the world began to hear of “Tanagra figurines.” On the site of this old town the peasants, in hoeing their vineyards, had from time to time come upon tombs filled with vases and statuettes, and these discoveries attracted the attention of one Giorgios Anyphantis, a native of Corfu, who made his living by digging for antiques. He located the ancient necropolis, or burial ground, and here his search revealed thousands of figurines. Many of them were so well preserved and of such extraordinary grace and beauty that they commanded high prices at Athens. Soon the whole population of the neighborhood was busy ransacking the tombs, and the little figures were finding their way into the principal museums of Europe. There is a law in Greece that forbids exporting antiques without obtaining a license and paying a tax, but apparently it did not occur to the authorities that terra-cotta statuettes were worth bothering about, and no attempt was made to regulate the traffic until the finest of these objects had been shipped out of the country.

The figurines are hollow, usually open at the base, and were cast in several pieces from molds, also made of terra cotta. Sometimes a dozen



TANAGRA FIGURINES IN THE BOSTON MUSEUM
OF FINE ARTS

The shawls worn by these little ladies are almost invariably rose, the tunic underneath is blue, and the shoes have red soles. Fans and shade hats are common, a natural response to the hot Grecian summers



SOME OF THE † †
LOUVRE'S COLLECTION
OF "LITTLE LADIES" † †

Statuettes in painted terra cotta, found in great numbers in the burial ground of the ancient Greek city of Tanagra. They are nearly all draped female figures, and give us an accurate idea of the costume of Greek women three hundred years before the Christian era

or more molds were used in making one statue. The body was made in two pieces, front and back, which were cemented together with soft clay, after which the head, arms, and various accessories were similarly attached. The whole was then baked and colored, but before the baking many of the statuettes were carefully retouched with a graving tool. It was this retouching, together with different combinations of parts and variations of pose, that gave each of the finer examples a certain individuality, despite the fact that the same molds were used over and over again. As one writer remarks, "All the Tanagra figures are sisters, but few of them are twins."

The Tanagra figurines include images of deities, cupids, and the like, as well as of men and boys, but more than nine tenths of them represent women—not in the conventional manner of the Egyptian monuments, nor with the idealization of the immortal Greek marbles, but in a spirit of photographic fidelity. They show us everyday Greek womanhood of the third and fourth centuries before the Christian era. They reveal much about the intimate lives of Greek women concerning which the classical writers are silent—their tasks and amusements, and especially the details of their dress. We see them at work in their homes, or engaged in visits and neighborly chats; deep in the mysteries of the toilet, or fondling their favorite pets, which most frequently were birds.

These figurines are the most instructive record that has come down to us of feminine Greek costume. Extremely simple in its elements—consisting of a girdled tunic, with or without the addition of a shawl or mantle—there was infinite variety in the way it was draped upon the figure. One detail for which these statuettes are noted is the stiff peaked hat, suggestive of a candle extinguisher. It served the purpose of protecting the wearer from the sun, but it is neither graceful nor in keeping with the rest of the costume. Probably it was "the fashion," and that sufficiently explains it. The footgear consists of a neat-fitting boot, of which only the tip generally appears beneath the long drapery. Mirrors are a frequent accessory.

The statuettes were coated with a white lime-wash before the colors were applied, and unfortunately this coating peels off, bringing the color with it. Thus few figurines retain more than traces of their original bright tints.

Tanagra figurines have been extensively counterfeited, and among the authentic specimens found in collections there is much diversity of merit. Something like ten thousand graves have been explored, but a large proportion of the figures found in them were ruined by dampness, and many more were broken. Much of this crumbling and fragmentary material has been crudely patched together, solidified, and recolored, to satisfy the eager demand for "genuine" Tanagra figurines.

PRIZE PICTURE QUESTIONNAIRE

\$100 IN PRIZES FOR IDENTIFYING AND DESCRIBING TEN PORTRAITS

THE portraits printed here are famous works of master painters. Prizes will be given for answering the following questions correctly and completely:

- Who painted each picture?
- Where is the original painting?
- What is the title of each picture?
- What information can you give concerning each portrait?

EIGHT PRIZES AS FOLLOWS

- Two First Prizes—\$20 each
- Two Second Prizes—\$15 each
- Two Third Prizes—\$10 each
- Two Fourth Prizes—\$5 each

Bear in mind that success in the competition will depend largely on the answer to the fourth question, so look up your art books.

All answers must be mailed by December 1st.

Mentor Editorial Dept.
The Crowell Publishing Company
381 Fourth Ave., New York City



1



7



2



8



3



5



9



4



6



10



WHEN the news of Lincoln's nomination was received at William H. Seward's home in Auburn, N. Y., it is said that the carved lions on his gate-posts shed salty tears. At least, Seward said to his wife, "He will need me, but I will not serve under him. I must be at the head or nowhere."

After the convention Lincoln journeyed East. He telegraphed he was coming, and Seward was at the station. The carriage was waiting, but Lincoln asked that it be dismissed, and, carrying his own carpet bag, he walked at Seward's side through the dusty streets of Auburn—a queer-looking pair.

As Seward walked ahead into the house he said, "We have misjudged this man. He is the greatest man in the world."

From that day on to the day of Lincoln's death, Seward served his chief with all of his ability. He was the only member of Lincoln's first Cabinet who stood by him straight through and entered the second.

This striking picture of Lincoln is only one of many which appear in Elbert Hubbard's

Little Journeys to the Homes of the Great

By a dramatic incident or a revealing story Elbert Hubbard gives his readers insight into a man's life which could not be gained by hours of reading in an ordinary biography.

He takes names long dead, breathes upon them the breath of life, and makes you feel their hopes, fears, de-

sires, achievements.

You must know the Great of All Ages and profit by their experience, if you would become a Hundred-Point Man yourself, and no medium makes this task so delightful as these human stories of human beings.

To be Familiar with 182 of the World's Great Minds is to be an Educated Person

In 1894 Hubbard began the publication of his Little Journeys to the Homes of the Great Philosophers and Teachers, Great Orators and Statesmen, the Great Artists and Musicians, the Great Writers and Businessmen. Once a month for fourteen years, without a break, he gave one of these little pilgrimages to the world.

Instantly they became as popular as fiction. They caught the fancy of thousands whose reading had been confined to

newspapers. They were a challenge that made men *think*. They will be read and his teachings followed as long as men reach outward and upward toward broader lives and greater usefulness.

The Roycrofters have gathered these Little Journeys into fourteen beautiful volumes, printed on specially made deckle-edge paper containing the Roycroft watermark and bound in semi-flexible binding, each volume handsomely embossed and modeled in colors.

To a Few of Elbert Hubbard's Friends

A Special Memorial Edition of the Little Journeys will be distributed on easy terms and at a very special price to a few of Hubbard's admirers.

Send in the coupon today and we will send you at once all particulars of the Memorial Edition, together with a "Journey" Booklet containing Hubbard's last talk to the Roycrofters.

The Roycrofters, East Aurora, New York

The Roycrofters, East Aurora, N. Y.

Please send me FREE the Little Journey Booklet containing Hubbard's last talk to the Roycrofters, also full particulars of the Memorial Edition, the very special introductory price and your easy payment plan.

Name _____

Address _____

City _____ State _____

M-10-23



Along the Apache Trail

ALL-MOTOR MOUNTAIN TRIP

Through the heart of Arizona's most rugged mountain scenery. The gigantic Roosevelt Dam, with its thundering cascades and picturesque mountain setting is only one of the marvels of the APACHE TRAIL, a motor side trip available to passengers using the

Sunset Route to California

Every mile a scene worth while.

The most Southerly route in the United States offering a healthful and delightful climate for the Fall and Winter traveler.

SUNSET LIMITED

Tucson	New Orleans	San Antonio	El Paso
	San Diego	Los Angeles	San Francisco

Through sleeping, observation and dining cars. Beginning November 1, through sleeping cars for Apache Trail passengers; also through sleeping cars for San Diego over the San Diego & Arizona Railway through the Carriso Gorge.

For information and literature address

SOUTHERN PACIFIC LINES

New York	New Orleans	Houston	Tucson	San Francisco
165 Broadway	Pan-American Bank Bldg.	Southern Pacific Bldg.	Score Bldg.	Southern Pacific Bldg.



And This Is What They Did!

WEARIED with the everlasting procession of "popular sellers," as the lamp salesmen call them—lamps designed in the drafting departments of large factories with no other idea than to make enough different styles to "fill out a line"—nearly always poorly proportioned, and often with colors so predominating that all the other furnishings of a room are thrown out of harmony by them—out of patience with all this, the Decorative Arts League persuaded a group of three talented artists to lay aside their other work for a time and try what could be done in designing a lamp that would be useful and at the same time a work of real art.

One was a famous architect, John Muller, versed in the practical requirements and limitations of interior decorating; one a painter and genius in color effects, Andrew Popoff; and one, Olga Popoff-Muller, a brilliant sculptress of international reputation.

They started out one Saturday to make a day's light work of it, but ended by spending more than two full weeks before they had what they wanted. For the task proved not so easy, and the more perplexing it became, the more these three put their hearts into it.

It was no trick at all to make a design that was beautiful—but the first beautiful designs did not work out as practicable, useful lamps. When a design both beautiful and practicable was created it was found to fit in harmoniously with only a certain style of room furnishings—and one of the League's aims was to have a lamp that would harmonize with all styles.

So drawing after drawing and model after model of each different part was made, studied, criticized and done over again. One style of ornamentation after another was tried, modified, and abandoned. Complete lamps, equipped even to cord and electric bulb were made after the different variations in design, and set lighted in typical home surroundings, to be studied.

At last one day a model embodying the latest variations was completed and lighted. There was no studying, no pause—each of the three knew instantly that at last their ambition had borne fruit. Its perfectness could be felt.

Every dimension, every contour, every line, every value, at last harmonized in one perfect whole. The slender shaft, after having been changed a score of times, sometimes less than the sixty-fourth of an inch, now at last seemed to have grown out of the base instead of having been put there, and the shade to have opened out of the shaft some dewy summer morning, like a bit of luxuriant foliage on a slender stalk.

And that is Aurora.

Aurora stands 17 inches high, with shade 11 3/4 inches in diameter. Base and cap cast in solid Metallium and shaft of seamless brass, finished in antique gold bronze with adjustable parchment shade in tones of rich brown and gold over ivory; inside of shade old rose to give mellow light. Equipped with push-button socket, 2-place plug, six feet of cord.

A masterpiece of Greek simplicity and balance. Not a thing could be added or taken away without marring the general effect. Not a sixty-fourth of an inch difference could be made in the dimension of any moulding without hurt.



Why Only \$3.95

IN THE exclusive shops along Fifth Avenue in New York, or Michigan Boulevard in Chicago, lamps nearly as artistic as Aurora may often be found—but priced at \$10, \$15, \$20, according to the policy of the shop or whim of the artist-designer. In ordinary stores lamps may be found as low in price as Aurora—but their designs will be seen to have been "turned out" at wholesale instead of having been individually created by an artist.

The League Idea

The Decorative Arts League is able to offer its members, and a few times a year to new friends through public advertising, the finest of art at the lowest of prices because of its simpler, less extravagant methods.

With a corresponding membership embracing a few discriminating lovers of beautiful things in each community it can learn quickly how many of a given article will certainly be taken. Compensation for the artists who create the designs and the craftsmen who execute them, and the League's cost of

handling, is then divided among that number of sales to determine the original selling price to members. Sometimes this price proves, in actual practice, to have been too low, and then the offer is withdrawn. But if satisfactory is extended for a time to outsiders, to bring more discerning buyers into acquaintanceship with the League and its methods.

Strictly On Approval

But always the League's offerings are strictly subject to the buyer's satisfaction. Any article ordered, if not perfectly in accord with the buyer's individual taste when received, may be returned and all money will be refunded.

So it is with Aurora. You pay the postman upon its receipt \$3.95 plus the postage, but the full amount will be refunded if in five days you are not satisfied.

Sign and mail the coupon and let this be a demonstration of all that the League and its methods may be made to mean to you. Perhaps you may never get another opportunity to accept this offer so act now.

DECORATIVE ARTS LEAGUE

Gallery at 505 Fifth Ave., New York, N. Y.

You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and it is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the member's special price, an Aurora Lamp, and I will pay postman \$3.95 plus postage, when delivered. If not satisfactory I can return lamp within five days of receipt and you are to refund my money in full.

Signed.....
 Address.....
 City..... State..... Men. 2

Four Out of Five pay the penalty



Take Heed of Bleeding Gums

First, *bleeding gums*—

Then comes *Pyorrhoea*.

Neglect means lost teeth, broken health.

Don't take chances: the odds are too heavy against you.

Pyorrhoea strikes four persons out of every five past forty, and thousands younger, too.

Go to your dentist for tooth and gum inspection. Brush your

teeth with Forhan's For the Gums. If used consistently and used in time, this dentifrice will prevent Pyorrhoea or check its progress.

Forhan's For the Gums is the formula of R. J. Forhan, D.D.S. Used as a dentifrice, it will keep your teeth white and clean and your gums firm and healthy. It is pleasant to the taste. At all druggists, 35c and 60c in tubes.

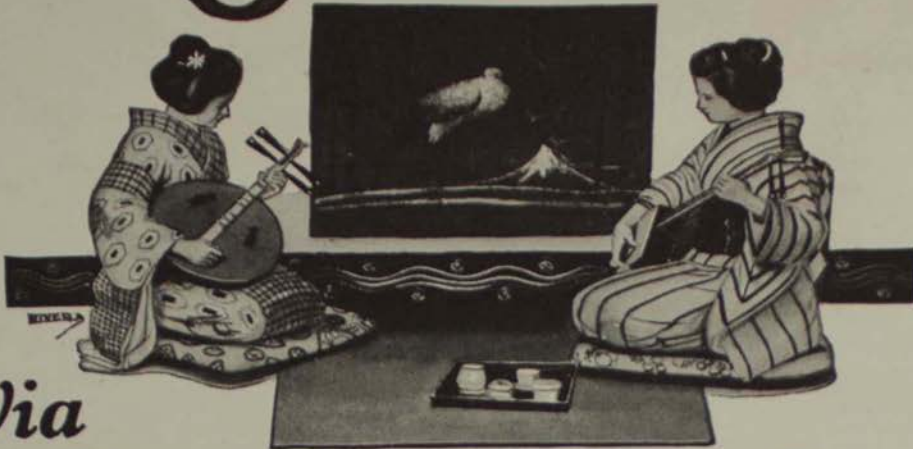


Forhan's FOR THE GUMS

More than a tooth paste — it checks Pyorrhoea

Formula of R. J. Forhan, D. D. S.
Forhan Company, New York
Forhan's, Limited, Montreal

To JAPAN



Via the Short Route from Seattle

A WHOLE new world of alien art — strange sights, crowded days of vivid changeful panorama! Yokohama, Kobe, Shanghai, Hong Kong, Manila! A travel experience best gained on the magnificent "President" ships of the Admiral Oriental Line.

If you are a prospective traveler, investigate this trip. The cost is surprisingly low; Yokohama is only 11 days from Seattle; there is a sailing every 12 days.

Send the information blank below now for complete descriptions. There is no obligation.

Next Sailings Are:

Pres. Madison,	Oct. 17	Dec. 16
Pres. McKinley	Oct. 29	Dec. 28
Pres. Jackson	Nov. 10	Jan. 9
Pres. Jefferson	Nov. 22	Jan. 21
Pres. Grant	Dec. 4	Feb. 2

A INFORMATION BLANK

To U. S. Shipping Board
Infor. Office 3367 Washington, D. C.

Please send without obligation the U. S. Government Booklet giving travel facts. I am considering a trip to the Orient , to Europe , to South America .
I would travel 1st class , 2d , 3d .

My Name _____

My Street No. or R. F. D. _____

For reservations address local agents or

Admiral Oriental Line

17 State St., New York City L. C. Smith Bldg., Seattle, Wash.
112 West Adams St., Chicago, Ill. 653 Market St., San Francisco
Dime Bank Building, Detroit, Mich.

Managing Operators for

UNITED STATES SHIPPING BOARD

Owners of the Vessels



DARWIN OR BRYAN ?

Was man created—or did he work his way upward through long and painful struggle, from primitive apeman ancestors?

For years men have asked this question. To-day the struggle is more bitter than ever. Churches are being rocked and shaken by it—some States have passed laws to prohibit the teaching of Darwin's doctrines. Associations of teachers and scientists have passed resolutions endorsing the theory of evolution positively.

In the midst of all the clamor, what do the foot-

prints made in the mud thousands of centuries ago say? What is the answer of the giant rocks—the towering mountains—the Mississippi Delta?

Today no man, woman or child can rest without answering the question—by turning to some international authority—someone who has studied the subject from beginning to end, and has traced the truth back to its source. Oratory is not enough. Mere say-so is not enough. Knowledge based on known facts is the only trustworthy guide. You will find these facts in—

H. G. WELLS' "Outline of History"

The New Illustrated Edition—4 Volumes

A history that goes back 100,000,000 years—that traces man's rude beginnings 500,000 years ago—that follows him down through the prehistoric ages to the Babylon of Nebuchadnezzar, the Athens of Pericles, the Egypt of Cleopatra, the Asia of Genghis Khan, the France of Napoleon, the England of Gladstone, the America of today, through the Great War and on into the future United States of the World—that gives ALL history as one story—that is Wells'.

Wells unifies the past. More—he reveals that thread of human progress which has forever bound man to man the world over and from one age to another.

President Hopkins of Dartmouth voiced the common opinion among educators when he said—"If you can read but one book during the year, that book should be Wells' 'Outline of History.'"

And the Review of Reviews

What the Outline is to past history, the Review of Reviews is to current events. It interprets men and movements in terms that every alert American can understand and profit by. It gives you the boiled-down sap of world events, equips you with a background of facts against which to read your daily news.

While This One Edition Lasts

The low price we are offering on this great History is possible only because we contracted for 100,000 sets at once. Perhaps

you think that leaves plenty of time for you to get your copy?

With any ordinary book that would be so, but not with Wells. We sold 90,000 copies of his one-volume edition in little over three months, and already more than half our 100,000 are gone. The remainder won't last long.

Will you look over this set now—while you can get the four volumes, revised and beautifully illustrated, at a fourth less than the original two-volume set would cost you even now in the book-stores—while you can have them sent to you postpaid, without expense, for a week's FREE examination, to be returned "collect" if you so decide, to be paid for only 25c a week if you wish to keep them? The coupon below is your answer. Use it!

Mail coupon NOW!

Name.....

Address.....

Occupation.....

For full cash with order, send only \$10.50

Mtr. 10-23

Review of Reviews Corp., 30 Irving Place, New York

You may send me on approval, charges paid by you, Wells' "Outline of History," in the convenient 4 volume illustrated, library-size edition at the special reduced price. Also enter my subscription to the Review of Reviews for one full year at its regular price. I will either send you \$1 in 5 days and \$1 a month for 11 months, or I will return the Wells' history within a week, send you 25c for the first copy of the magazine delivered, and cancel this order.

Review of Reviews Corp., 30 Irving Place, New York

No More Dry, Stringy, Tasteless Mackerel

If you adopt this new way to secure this delicious fish, with all its deep-sea flavor retained for your enjoyment



I'LL wager that you have never tasted any *real* mackerel, broiled with all its natural juices and "sea-tang" still in it.

If you like *ordinary* mackerel that is usually served, then you've got a treat in store for you when you try my kind.

You can take my word for it, as an old Gloucester fisherman, that the dry, juiceless, chippy things some stores sell as mackerel are no more like our delicious shore dinner mackerel than chalk is like cheese.

I know because I've heard thousands of visitors who came here, enthuse about the seafood we have here in Gloucester. In fact, my business was started because some friends visiting us enthused so about our mackerel and insisted that we send them some.

When these friends of ours began to talk about mackerel shipped from Gloucester, their friends wanted some—and now more than 125,000 folks all over the country get it from me regularly!

The secret of my mackerel's tasty, delicious goodness is simple. We catch our fish during the months when they are fattest, juiciest, and tastiest. The *flavor* of mackerel is in the *fat*. Now, mackerel that are caught in the spawning season are lean and leathery, and consequently tasteless and dry. And even the fine mackerel that we catch are sorted and selected and the poor ones thrown out.

Now, most folks say this is a new kind of mackerel because they never tasted anything like it. The minute you see it you notice how tender and fat and juicy it is as compared to the skinny leather-like mackerel that are sold in stores.

A Real New England Fish Dinner

If you have never enjoyed a genuine "shore dinner" on the ocean beach of a fishing village like Gloucester, you have



Try it broiled—you've never tasted anything so good

It's ready for you—a plump, tender, juicy mackerel—with all that appetizing sea-tang preserved in it. Just broil it to a delicate brown—add some butter, and you have a dish that will just melt in your mouth!

no idea of the big difference between the seafood served here and the kind that reaches the markets of your inland city, miles away.

Now there's one way for me to prove what I say and that's to let you try my mackerel at my risk. So I'm making you this fair-and-square offer.

Send No Money

Find out, without risking a cent, why my mackerel and other seafoods are famous everywhere among lovers of good eating. Let me send you a pail containing 8 thick, tender mackerel, each sufficient for three or four people. These are the genuine Gloucester mackerel which are at their best in

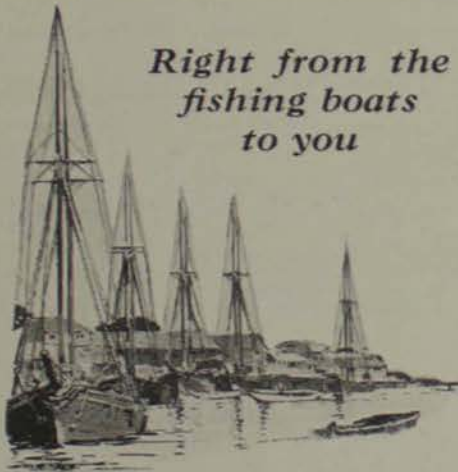
this fall season. Each fish will be selected personally from the best of the new catches, and freshly packed in new brine. I send you just the clear fish—heads, tails and all waste removed.

Nothing I could tell you about my mackerel could be half so convincing as the delicious taste of a bit of it melting in your mouth. Send the coupon now, without money, and let me send you this trial pail by prepaid express or parcel post. Try one of the mackerel for breakfast next morning. If my mackerel isn't better than any you've ever tasted, if you aren't completely satisfied, send the remainder of the pail back to me at my expense and your breakfast will have been "on me." Otherwise, send your check for \$3.90, my special Get-Acquainted price.

Give your palate a real treat again. Try my Gloucester mackerel. Mail the coupon now without any money. I'll also send you my new seafood cook book free.

Frank E. Davis,
PRES.

FRANK E. DAVIS FISH CO.
310 Central Wharf Gloucester, Mass.



Right from the fishing boats to you

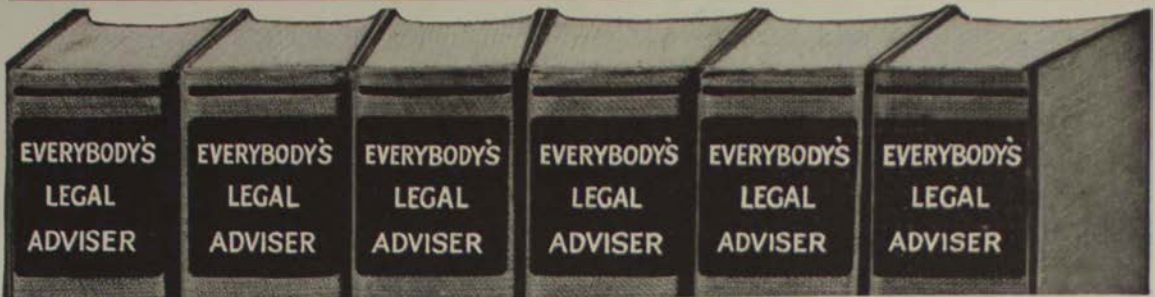
This coupon brings you this Get Acquainted pail of Gloucester Mackerel on FREE TRIAL.

FRANK E. DAVIS FISH CO.,
310 Central Wharf, Gloucester, Mass.

Please send me your special Get Acquainted pail of Davis mackerel, clear fish, no heads or tails. If after eating one of the mackerel I am not entirely satisfied, I will return the rest at your expense and will owe you nothing. Otherwise, I will send you \$3.90 within 10 days in full payment.



Name.....
Address.....
City..... State.....
Bank or other reference.....



Sensational Clearance Sale

6 BIG LAW BOOKS \$2.98 for ALL

Here they are—six complete volumes of practical, authoritative legal advice, by Albert S. Bolles, Ph.D., LL.D. Printed on fine paper, handsomely bound in buff cloth, stamped in red and gold and indexed for ready reference. Don't miss them!

THE biggest book bargain of your life! Act quick and you can have this wonderful Law Library for the Home at a saving of two-thirds of the former price. Think of it—an encyclopedia of commercial law, written in a fascinating, interesting style—now yours for 50 cents a volume!

Handsome Law Library Reduced from \$10.00

The entire range of commercial law is covered in these six splendid, full size volumes of Everybody's Legal Adviser. There are chapters on ownership, deeds, landlord and tenant, corporations, insurance, marriage, divorce, bankruptcy, domestic relations, employer and employee, as well as specimen blanks and forms for every legal purpose. Every important phase of commercial law is covered in these six great books.

1300 Pages Full of Valuable Legal Advice

With these splendid books in your library, you are always prepared for any legal emergency. You are sure of your legal rights. You need never make any costly mistakes

that mean embarrassment, misery and regret. No more unnecessary fees to lawyers! In a single instance these books can save many, many times their small cost. At home or in your office they will prove valuable friends.

Send No Money

Just mail the special coupon below—without a penny in advance. Six volumes of Everybody's Legal Adviser will be sent you for 5 days' examination. When they arrive, deposit with the postman only \$2.98 in full payment, plus a few cents postage. Within 5 days, if you are not satisfied, you can return the books and get your money back. But we're sure that once you examine and read these handsome volumes you'll not want to part with them. So just mail the coupon—NOW—before the edition is gone. Nelson Doubleday, Inc., Dept. H-5610, Garden City, New York.

Mail This Special Coupon

Nelson Doubleday, Inc.

Dept. H-5610, Garden City, New York

Without money in advance, please send me the six full size volumes of Everybody's Legal Adviser at the special limited bargain price. I will pay the postman only \$2.98, plus postage, with the understanding that I can return them in 5 days if not satisfactory and get my money.

Name _____

Street _____

City _____ State _____



You Need This Booklet

"*The Formula of Safety*" is a valuable booklet which describes, in detail, how certain standard types of bonds should be definitely safeguarded. This booklet can be quickly read, and is of a size convenient to keep for reference. It may save you many dollars.

A new issue of First Mortgage Real Estate Bonds, safeguarded by "*The Formula of Safety*," is now available yielding $6\frac{1}{2}\%$.

Detailed information about this issue will be included with "*The Formula of Safety*" if you will send at once for

Booklet U-104

AMERICAN BOND & MORTGAGE CO.

INCORPORATED

CAPITAL AND SURPLUS OVER \$3,500,000

127 No. Dearborn St., Chicago

345 Madison Ave., New York

Cleveland, Detroit, Boston, Philadelphia and over twenty other cities.

How to avoid embarrassing mistakes in English

Are you sure that you speak and write correctly? If you are like most people you are making mistakes every day which hurt more than you know. If you would be sure of yourself in every situation you must be certain that your English is faultless.

EVERY day, every minute you are engaged in an effort to make people think favorably of you. It makes no difference who you are, or what your position is in the scheme of things, you want to advance, you want to step forward and higher. What you use most in this unceasing effort to establish and improve yourself is the English you speak and write. Every time you speak or set pen to paper you create either a favorable or an unfavorable impression of yourself.

Polite society is a harsh taskmaster. It does not permit the slightest relaxation of its rigid commands. And one of its most important customs is the use of clear, concise, correct English. Above all is demanded correctness. And it is very easy to fall into error, for English has acquired thousands of foreign words and phrases that make it a snare for the careless. Clothes and manners are veneers that may gain you some favor for a little time. But your language reveals you as in the searching glare of a calcium light.

How People Judge You

Those who do not know you intimately can judge you only by what you make them think you are. The impression you make depends upon what you say and how you say it. If your English is poor, lifeless, honeycombed with mistakes in grammar, pronunciation, and diction, the very people upon whom you wish to make the most favorable impression will contrarily assume that you are lacking in culture and breeding. But if you can speak English that is correct in every detail, it will be much easier for you to be at ease no matter where you are.

For that reason you very carefully correct any mistakes you discover in your conversation and your letters. But you probably are unconsciously making errors every day. These errors are the more dangerous because not only do they make you lose position, not only do they cause unfavorable impressions, but as you do not know what they are you go right on making them. Cultured people quickly recognize the slightest fault in English, and unless you are sure that your English is absolutely faultless, you will always be ill at ease and self-conscious.

Stop Making Mistakes

If you would become fully successful you must stop making these errors. You must be sure that the English you use is correct. You cannot hope to attain all your ambitions until you are able to show yourself in the best light at all times. It was long ago proved that the old system in vogue in schools was inadequate, for upon actual test it was found that the vast majority of men and women are only 61% efficient in their knowledge of English. For many years educational experts sought for some method that would overcome this deplorable condition. But no one ever came forward with an easy method to learn correct English until Mr. Sherwin Cody, who is perhaps the country's best known teacher of practical English, invented a remarkable method that enables anyone to improve his English in only 15 minutes' study each day.

A Remarkable Invention

Mr. Cody's invention is so amazingly simple that it is practically automatic. It accomplishes the mastery of English with astonishing rapidity. It is called the 100% Self-Correcting Method.

This astonishing invention upsets all the ancient, worn-out standards of teaching. The useless rules and hard-to-remember, impractical definitions of the old system were so cumbersome and unwieldy that they actually retarded progress. Mr. Cody dispenses with all of them. Instead, he concentrates on the main essentials, and arranges them so that fifteen minutes of your time each day soon gives you as thorough a command of English as those who spend years to perfect their knowledge.

Mr. Cody's remarkable self-correcting system does away



SHERWIN CODY

with every uninteresting and monotonous exercise characteristic of the old school. It is this system that has called forth the highest praise from the best educational experts. This system not only simplifies the whole study of English, not only makes Mr. Cody's course a pleasant game, but it so firmly fixes correct English in your mind that you can never forget it. It concentrates on your errors—it does not bother you about the things you positively know. That is the most wonderful thing about Mr. Cody's course. And once you have taught yourself to use perfect spelling, perfect diction, perfect pronunciation, and perfect grammar, you will always use them.

FREE Fifteen-Minute Test and New Book

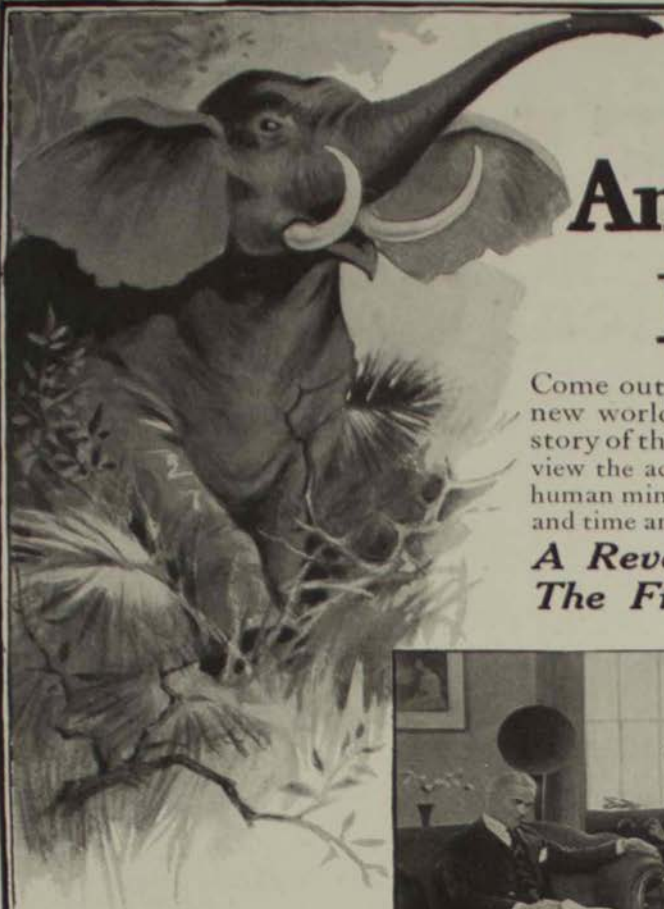
If you want to write better, stronger letters, if you want your speech to be more convincing and more interesting, if you want to make your language a powerful factor in your life, you must increase your command of words and make your English flawless. Perhaps your English is good—but are you sure? Perhaps you know it is not all it should be—but do you know exactly how far short it falls? It is easy to find out. Simply mail the coupon below, or a postal card, and we will gladly send you the Sherwin Cody Fifteen-Minute Test. See just where you stand. It is so interesting it is like playing a game. Every member of the family will want to take this simple test. Along with the test we will send the correct answers to the questions. We will also mail you our new book "How to Speak and Write Masterly English"—a book that thousands are thankful they have read. Do not turn this page until you have written for the test and free book. Mail coupon or postal card this very minute.

SHERWIN CODY SCHOOL OF ENGLISH
7910 Searle Building Rochester, N. Y.

SHERWIN CODY SCHOOL OF ENGLISH
7910 Searle Building, Rochester, N. Y.

Please send me Mr. Cody's free book entitled "How to Speak and Write Masterly English"—also his 15-Minute Test showing me simply and clearly exactly where I stand in English. This places me under no obligation.

Name.....
Address.....
City..... State.....



The Most Amazing Romance Ever Written

Come out of the humdrum of daily life into a marvelous new world—where you can lift your eyes and read the story of the heavens, see into the depths of earth and ocean, view the activities of invisible life, look back to the dawn of the human mind, watch man as he solves the thrilling mysteries of life and time and space. All this *The Outline of Science* offers you, for it is **A Revelation of the Secrets of Science** *The Free Book Tells You All About It*



The Wonderful Story of The Outline of Science

In a Profusely Illustrated Booklet
FREE TO YOU

The interest in this epoch-making work has proved so intense that the publishers have prepared for free distribution a most interesting and strikingly illustrated brochure so that everyone may have the whole story of the most important publishing event in many years. With three plates in full color and over thirty half-tone pictures of scientific marvels, it shows how the four magnificent volumes of *The Outline of Science* describe the whole wonder-world of science. This fascinating booklet is yours free—send the coupon—no obligation and no expense.

The Whole Thrilling Story of Scientific Progress

is in *The Outline of Science*—The Romance of the Heavens—The Story of Evolution—Man's Rise from His Earliest Ancestry—The Development of Races—The Fight to Live—Seeing the Invisible—Marvels of the Insect World—The People of the Air—In the Depths of the Sea—The Kingdom of the Animals—Wonders of Plant Life—The Body Machine—The Science of the Mind—Miracles of Electricity—Man, the Flyer—The Amazing Wireless—The Story of Chemistry—and many more, all told in terms so simple that anyone can understand, with a magnificent collection of nearly 1,000 superb illustrations.

The Coupon Brings Your Copy of the Free Booklet With Its Interesting Story and Fascinating Pictures

G.P.PUTNAM'S SONS Dept. 166 2 West 45th Street New York



G. P. Putnam's Sons
Dept. 166, 2 West
45th Street, New York

Send me by mail, without cost or obligation on my part, the free booklet with three color plates and over thirty half-tone illustrations, describing *The Outline of Science*.

Name

Street and No.

City and State

Occupation

Get It FREE! Lesson 1 of the "LIFIL" Course in Practical Psychology

PERSONALITY outweighs all other success factors. Have you a personality as well-balanced as it should be? Does your personality help—or hinder—your progress? You doubtless feel that it can be improved. And is there a practical, worthwhile way to develop a *well-balanced* personality?

The "LIFIL" Course in Practical Psychology—of which Lesson 1 is here offered to you absolutely free—answers these questions and many others of deep personal interest to you.

"LIFIL" Training is More Important to You than Knowledge

It is a commonly accepted notion that to earn a living, it is most important to put in one's head all the special or technical information required to become a lawyer, or doctor, or engineer, or merchant, or what not. Read what one of America's most noted financial and economic authorities thinks about this:

"During the past few years I have been analyzing the characteristics and assets of America's great captains of industry. In beginning this investigation, I thought that the important things of business were capital, technical training, physical endurance and those other material forces which we so much seek. Careful study, however, convinces me that these *tangible factors are of little value*. The real assets possessed by our captains of industry are the so-called intangible assets, among which are thoughtfulness, kindness, sympathy, hopefulness."

Thus it is that the men and women who perceive the *simplicity* of the great fundamentals become the leaders, and hire others to do for them the things which require merely technical knowledge or ability.

The "LIFIL" Course in Practical Psychology Teaches Scientific Personality Development

If your mind is still open to new thoughts and ideas, why not let us submit the proof to you? This so-called "new idea" has stood the test of 25 years of searching study, experiment and application. Its final and complete expression in the "LIFIL" Course (pronounced Life-Phil) contains *workable, livable* principles and *exact, definite* methods for developing every power and faculty of the five great parts of your Personality,—Body, Mind, Heart, Will, Faith.

It is, in truth, a crystal-clear Life Philosophy,—Life Phil—Lifil—filling Life with more Life, for Life. Regardless of your education, *if you are able to read the magazines*, you can grasp and apply its teachings. The youngest "LIFIL" student is a girl of 15—the oldest a man of 82.

The Five Great Parts of Personality

Here is a brief taste of what the "LIFIL" Course will bring you:
BODY. Not simply for health, but for vigorous health. Condensed vital scientific exercises for body balance and nerve health.

You will learn to love the "3-minute" exercise, and laugh while you do it, and every laugh draws a nail from your coffin.

MIND. Do you know the two strong forms of reasoning, and the three weak forms? Have you Constructive Imagination—the source of all inventions and discoveries? "LIFIL" shows how to develop and use it in your business and social life. "LIFIL" gives a unique and distinctive training in the laws of concentration, creative thought and memory.

HEART. Any brief description of this part of "LIFIL" would only convey an imperfect and false idea of it. The two sections on Sentimental Love (sweetheart, sex, marriage) and on Civic Love are alone priceless to every thinking individual. The Nine Major Sources of Feeling, which sweep every man on to victory or defeat are given you, and how to control them for more friends, clients, customers and success.

WILL. "LIFIL" does not simply talk about determination, persistence, push, focalization, conservation of energy, courage, self-reliance,—but gives the actual exercises for realizing them in your life. Learn the new science of Mental Metabolism for success control,—the very point where the millions fail. You will marvel that it has not been thought of before, taught, and used in education.

FAITH. Confidence and faith move everything worth-while. "LIFIL" reveals, in simple language, an infallible source of power overlooked by the masses, but which will prove a revelation for practical, everyday use. *You cannot be successful in any human relation without faith.*

The "LIFIL" Scientific Method of Individual Instruction

By doing we learn *life*. By reading we only learn *facts* about it. This course is a *doing* course. You really get life in all its phases, the Balanced Personality, the Fundamental Education, directly applicable to any man or woman in any walk of life—a fortune to the young, a new inspiration to the old.

Individual correction, guidance, and suggestions are given to every student,—and this service is an outstanding feature of "LIFIL" training. It puts the value of the "LIFIL" Course to you *head and shoulders* above any "reading" course. Your relation with the instructor is confidential and you will appreciate his sympathy and eager interest in your personal progress. You will begin to live "LIFIL" with the first lesson. Put "LIFIL" in your life—and watch results.

Send Today for Lesson One

Send the Free Lesson Coupon below for the regular first lesson of the "LIFIL" Course—a 52-page bound book, illustrated and easy to read—brimful of truth. It gives you a real definition of what personality is, and character, and success. It gives you a classification of types of people according to the parts of personality. Lesson One will seek out the dusty corners of your mind, and give you a most refreshing mental awakening. Many "LIFIL" Students have written us that it alone is worth the price of the entire course.

With Lesson One we will send a summary of the complete "LIFIL" Course, and tell you how you can obtain the "LIFIL" Test for a Balanced Personality and a confidential psychological analysis, free of charge. Take advantage of this offer while it is open—NOW! Sign and mail the coupon, kindly stating your age and occupation.

FREE LESSON COUPON

FEDERAL INSTITUTE OF PSYCHOLOGY,
18 Federal Schools Bldg., Minneapolis, Minn.

Gentlemen: Please send me without charge Lesson One of the "LIFIL" Course, and explain your offer on the "LIFIL" Balanced Personality Test.

Age.....Occupation.....

Name.....
(Write your address plainly in margin)

"I Wonder How He Knows So Much!"

How many men do you know who surprise you by the wealth of their general information and the breadth of their knowledge? If you were to inquire, you would find that nine out of ten of these men make a daily habit of consulting an up-to-date Encyclopaedia. Here they have the knowledge of the centuries—accessible, concisely and plainly stated, easy to grasp and to remember.

Nine times out of ten, when you want information it is about something that has happened within the past five or six years. Nelson's Loose-Leaf is the **only encyclopaedia** that is **always up to date**. By means of the loose-leaf binding device and the new pages issued every six months—to take the place of the obsolete pages—it keeps constantly abreast of the times. Form the daily habit of using Nelson's and the store of information that you gain will make you an outstanding figure among your fellowmen.

NELSON'S

Perpetual Loose-Leaf

ENCYCLOPAEDIA

& Research Bureau for Special Information

THE GREAT AMERICAN ENCYCLOPAEDIA

NELSON'S PERPETUAL LOOSE-LEAF ENCYCLOPAEDIA—the Great American Reference Work—is prepared under the direction of an Editorial Staff and Advisory Board, international in its scope. The Editor-in-Chief is John H. Finley, Ph.D., LL.D., Commissioner of Education and President of the University of the State of New York (1913-1921); the Canadian Editor is Sir Robert Falconer, K. C. M. G., D. Litt., LL.D., President of the University of Toronto; the European Editor is Sir Henry Newbolt; while the Advisory Board includes men and women foremost in Scientific, Professional, and Public life in the United States and Canada, men and women who are themselves making history.

This great American Encyclopaedia is always an authority, in government departments, libraries, schools, and educational institutions everywhere. It covers every field of knowledge, from the beginning of the world to the very latest activities of the present day; by means of the Loose-Leaf binding device, it is always down-to-date—it cannot grow old—it is always dependable.

Nelson's Loose-Leaf—The One Encyclopaedia of Today

Free Educational Reading Courses

Nelson's Reading and Study Courses in CIVICS AND LAW; CIVICS AND POLITICS; LAW AND LEGAL PROCEDURE in UNITED STATES HISTORY, BUSINESS ECONOMICS, NATURE STUDY, AGRICULTURE AND HOME ECONOMICS are declared by educational authorities to be equal to a college course and training in each of these departments.

Nelson's Free Research Bureau

FOR SCIENTIFIC REPORTS AND SPECIAL INFORMATION AND CORRESPONDENCE. Every purchaser of Nelson's is entitled to free membership in this Bureau. If at any time you are in doubt on any subject, old or new, write to this Bureau with the positive assurance that you will promptly receive the latest obtainable and most dependable information.

Originators of the Loose-Leaf Reference System

Copyright, 1923, by Thomas Nelson & Sons

Send for this Splendid Book

THOMAS NELSON & SONS

Publishers for 125 Years

Dept. M. O. 381 Fourth Avenue, New York City
77 Wellington St., N. W., Toronto, Canada

Please send me your portfolio of sample pages, beautifully illustrated, containing color maps, plates and photographs, and full information how, by easy monthly payments, I can own Nelson's Perpetual Loose-Leaf Encyclopaedia and receive FREE membership in Nelson's Research Service Bureau for Special Information. This must incur no obligation whatever on my part.

Name

Address

City State



To Love, Honor and Obey!

SHE was the daughter of one of the State's great pioneers—soldier, ranger, cattleman—a man who had had a big part in making that country. And she was marrying a coward, a spendthrift, a gambler—and a cheat! Why she did it no one knew—least of all Luke Standifer. But one day she told him. And then Luke—but—

What he did may make you laugh or make you weep—but he cut the Gordian knot.

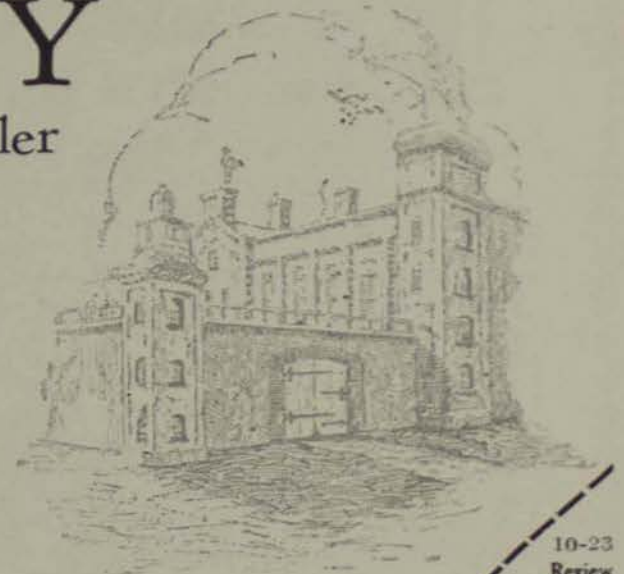
It is a story that for subtlety, for thrilling action and intense interest, has seldom been excelled. Yet it is only one of 274 such tales by that Master of the Short Story—

O. HENRY

America's Greatest Story Teller

Like Ulysses, "He knew cities and the hearts of men," and knowing men, he loved them well enough to feel a broad tolerance for their shortcomings, believing that many an ill deed is atoned for by an occasional act divine.

He picked out with deft yet gentle hand the little hidden things we all strive to conceal, held them up to the light of day, let the sun shine on them and then tucked them back again—warmed and heartened, or cleansed and sterilized.



FREE THE 1000 BEST OF THE WORLD'S GOOD STORIES

Just as an extra urge to you to act now rather than wait till Christmas or a birthday or anniversary, we are going to give to all those who mail the coupon below, the two volumes of Tom Masson's "Best of the World's Good Stories."

Over and above making you laugh and beguiling a tedious moment, these thousand stories are a treasure trove for anyone who ever has to make an after-dinner talk or a political speech; for anyone who sells anything, or who wants to put his audience into good humor.

A FEW AUTOGRAPHED SETS

Tom Masson has autographed a few hundred copies of these "Best of the World's Good Stories." While they last, you can get one of these autographed sets—FREE!

Tear off the attached coupon and mail it today. If these are not the best stories you have ever read, send them back. But mail the coupon now. There are only a few hundred of these autographed sets and these few won't last long.

JUST USE THE COUPON
 10-23
 Review
 of Reviews
 Corp., 30 Irving
 Place, New York City
 You may send
 me on approval,
 charges paid by you.
 O. Henry's 274 complete
 stories, bound up
 into 12 handsome vol-
 umes, stamped in gold. Al-
 so those two engaging books
 compiled by Tom Masson—
 "The Best of the World's Good
 Stories," an Autographed set.
 If I keep the books I will remit
 \$1.50 in 5 days, and then \$2 a month
 for 9 months for the O. Henry set only
 and keep the 2 volumes of "Good Sto-
 ries" FREE. Otherwise I will, within 10
 days, return both sets at your expense.



Name.....
 Address.....
 Occupation.....

For the sumptuous new Full Leather binding, change the terms to \$3 in 5 days and \$3 a month for 9 months.

Have You Been Introduced To These New Words?

Thousands of *NEW* words have come into the language. Are you making them a part of your vocabulary? Can you spell, pronounce, and define them? The "Supreme Authority" —

WEBSTER'S NEW INTERNATIONAL DICTIONARY contains the facts you wish to know.

407,000
Words

Growth in all
activities of modern life
may be traced by the *NEW* words
in WEBSTER'S NEW INTERNATIONAL

6000 Ills.
2700 Pages

Here are a few samples:

broadcast	Fascista	Waac	Devil Dog
marquisette	realtor	B. L. E.	rotogravure
junior college	vitamin	bloc	Air Council
Czecho-Slovak	Esthonia	paravane	mystery ship
master vibrator	altigraph	soviet	aerial cascade
daylight saving	Flag Day	zircite	camp-fire girl
trade acceptance	mud gun	Riksdag	royal spade
	Carrel-Dakin treatment		calcium cyanamide
	Quadruple Alliance		preferential voting
	Murman Coast	narcism	novocaine
	mirrorscope	nacelle	nose dive
	capital ship	megabar	stop back
	Schich test	plasma	irredenta
	agrimotor	Federal Land Bank	
	overhead	fourth dimension	

and thousands of others



WRITE for a sample page of the New Words, specimen of Regular and India Papers, also Booklet "You are the Jury," prices, etc. To those naming The Mentor we will send free a set of Pocket Maps.

G. & C. MERRIAM COMPANY, Springfield, Mass.

G. & C. MERRIAM CO. - Springfield, Mass.
 Customers: Send sample page of New
 Words, specimen Regular and India
 Papers, Free Maps, per Mentor
 Name _____
 St. _____
 City _____
 State _____

You Can Learn a New Language As Easily As a New Tune

You merely put a Rosenthal Language Phone record on your phonograph and listen. You hear the cultured voice of a native professor. His pronunciation is perfect. He speaks of every-day matters. He asks and answers every-day questions. At the same time, *you* read aloud from the book, the same phrases that you hear spoken.

A Few Minutes of Spare Time

for a surprisingly short while—and you can converse in a foreign tongue. The Rosenthal Method makes this possible. Only a trained musician can learn a tune without hearing it—by merely looking at the printed notes. But anyone can learn a tune by listening to it several times. So with languages. The Rosenthal Language Phone Method enables *anyone* to learn a foreign tongue as easily as a new tune.

LANGUAGE PHONE METHOD

WITH ROSENTHAL'S PRACTICAL LINGUISTRY

Exporting and importing, however, are but two of the many fields in which a knowledge of language is of great value.

Our Foreign Population

Over thirty-two million people in the United States—nearly one-third of the population—speak a foreign language. You can interest a man more thoroughly and convince him more quickly by talking or writing to him in his mother-tongue.

When you visit foreign countries—for pleasure or business—familiarity with the native languages is indispensable.

A Social Recreation

Studying foreign languages by the Rosenthal Language Phone Method, can be made a social recreation. Many families and groups of friends make a game of it. It is not a selfish and isolating pastime—but one that can be shared and enjoyed by any number. It is a case of "the more, the merrier"—and the quicker, too, for there is the spur to emulation.

Literary Masterpieces

Read the masterpieces of French, Spanish and Italian literature in the language in which they were conceived and written. The full flavor of foreign letters cannot be translated. Enjoy French novels before their characteristic sparkle—their native essence—has evaporated in translation. Then consider the greater enjoyment assured by an understanding of the language in which an opera is sung—be it Spanish, French or Italian.

When You Visit the Battle-Fields

The visitor to Flanders Fields, the Marne, the Somme, and a hundred other consecrated spots in Belgium, France and Italy, might as well be a deaf-mute, unable to read, if he cannot understand and speak the language of the land.

A few weeks' practice with the Language Phone Method removes this handicap to complete enjoyment of foreign travel—loosens the tongue and opens the ears.

Exactly the same conditions prevail in the "Little Italys" and the "Quartiers-Latin" of our own country.

You begin at once to speak and understand the language you take up. You acquire this ability in your own home—on your own phonograph, any make—in spare moments—at your convenience. No arbitrary lesson-hour or waiting teacher to consider—no distant classrooms to go to. No rules to be learned, but perfect accent and grammar assured.

Two-Language Men and Women in Demand

Men and women, familiar with one or more foreign tongues, are being eagerly sought. To-day, linguistic ability commands high pay—high in direct proportion to its comparative scarcity. Thousands of manufacturers of every conceivable product are entering the export field, who never before sold goods outside the United States. They must have "two-language" employees—sales managers, secretaries, correspondents, typists, clerks, traveling representatives. So, also, must the thousands of new *importers*. So, also, must the old established firms.

The total population of our "Little Italys" numbers 2,151,422—six per cent of the population of Italy itself. A million and a half of our population speak French. So do hundreds of thousands in Canada.

Used in Famous Universities

The Rosenthal Method has been praised, endorsed and used by teachers of languages in such famous Universities as Columbia, Yale, Harvard, Princeton, Cornell, Johns Hopkins, New York, Boston, Virginia, Pennsylvania, Michigan, Brown, Stevens Institute of Technology, College of St. Francis Xavier, St. Joseph's Seminary.

FREE: A 64-PAGE BOOK THAT TELLS YOU

How to Increase Your Income, through a knowledge of a foreign language, whether you are an employer or an employee, young or old, a professional man or woman, a practitioner of any of the arts or sciences—whoever, whatever, and wherever you are. How to Acquire Conversational Fluency in a Foreign Tongue Quickly—and devote only ten minutes, three times a day, to study. How familiarity with even one foreign language Increases Your Prestige—in the drawing-room, the club, the office; Widens Your Circle of Acquaintances—social and commercial; Multiplies the Pleasures of Travel and Reading; Broadens Your Intellectual Horizon.

FUNK & WAGNALLS COMPANY, 674 Hess Building, New York, N. Y.

Please send me by mail (without obligation of any kind) the free book about Language Study, together with details of your offer of a free trial, in my own home, of The Language Phone Method for Spanish, French or Italian.

Name

Address

City..... State.....



Special Offer to Nature Lovers

Little Nature Library—4 Volumes, 1,104 Pages, 2,891 Subjects, Profusely Illustrated in Colors—Sent on 10 days' FREE EXAMINATION

HUNDREDS of the most interesting and absorbing stories you ever read are found in the four beautiful books of the Little Nature Library. Experts—not cold scientists merely, but warm nature lovers in every fibre of their beings—give freely of their lore.

One of them begins with the marvelous life of the trees. You come to understand how a tree breathes; how it digests its food; how it hibernates like certain animals, still alive, during the cold weather; how it provides in the fall for the spring to come. You learn to recognize the hundreds of species by leaf, by bark, by shape or stature. With this added knowledge the woods will present a thousand points of interest you never saw before.

The next one tells of the birds. Fascinating novelettes, delicious little comedies, absorbing tragedies are spread before you in the life studies of over 500 different bird species. You learn their songs and the meaning of the notes. You understand their wonderful guiding instincts. You appreciate their indispensability to human and animal life. You are prepared to recognize them on sight and to greet every one as a jolly, clever little friend.

The wild flowers, more than a hundred thousand of them, present endless avenues of unflagging interest. All the knowledge of a skilled botanist, combined with the insight for romance of a born story-teller, is offered you lavishly in the flower book.

And butterflies! Who has not marveled at their gorgeous beauty and wondered at their mysterious life-processes? The growth and development of those fairy creatures is fully and scientifically explained and illustrated, and you are introduced to and made thoroughly acquainted with their numerous species and genera.

The Little Nature Library

The Little Nature Library consists of four handsome volumes containing more than 1,100 pages—with 144 full-page illustrations in natural colors and 48 more in photographic black and white. Nearly 2,900 different subjects make it a perfect encyclopedia of its kind. The information is absolutely authoritative, written by recognized experts, yet put in easy, non-technical style that will delight you. The titles are: "Birds," by Neltje

Blanchan; "Trees," by Julia Ellen Rogers; "Wild Flowers," by Neltje Blanchan, and "Butterflies," by Clarence Weed.

Do You Know

- Why certain wild flowers smell sweeter in the evening than in the morning?
- How the heavy seeds of the wild blackberry are carried to seemingly inaccessible places?
- What are the common and scientific names of all the numerous species of butterflies?
- Why a tree will die if only the bark is circled with a deep cut?
- When the buds actually form on the twigs? Not in the spring, as is usually thought.
- Where the butterflies may be found in winter?
- Which bird never hatches its own eggs or cares for its young?

Send No Money

For a limited time we are making a Very Special Offer on these wonderful books. We are offering to send them FREE to any nature lover for 7 days' thorough examination. Merely fill out and mail the coupon below and they will come to you, at once, postpaid. Then examine them at your leisure for 7 days. Read as much as you like. If after 7 days' examination you are not perfectly delighted, you may return them and you will be absolutely nothing out. But if you want to keep them, as we feel sure you will, you not only can buy them now at an exceptionally low price, but you have three months in which to pay for them, at only \$2 a month.

Don't let this opportunity pass. These are just the kind of books you have long wanted. Tear out the coupon NOW and mail it TO-DAY. Be sure to get in on this special offer.

NELSON DOUBLEDAY, INC.

Dept. L-5610

Garden City, N. Y.

NELSON DOUBLEDAY, INC.

Dept. L-5610, Garden City, N. Y.

Please send me the Little Nature Library for my 7 days' FREE examination. After 7 days I will either send you \$1.50 and then \$2.00 a month for 3 months, or return the books to you without owing you a cent.

Name.....

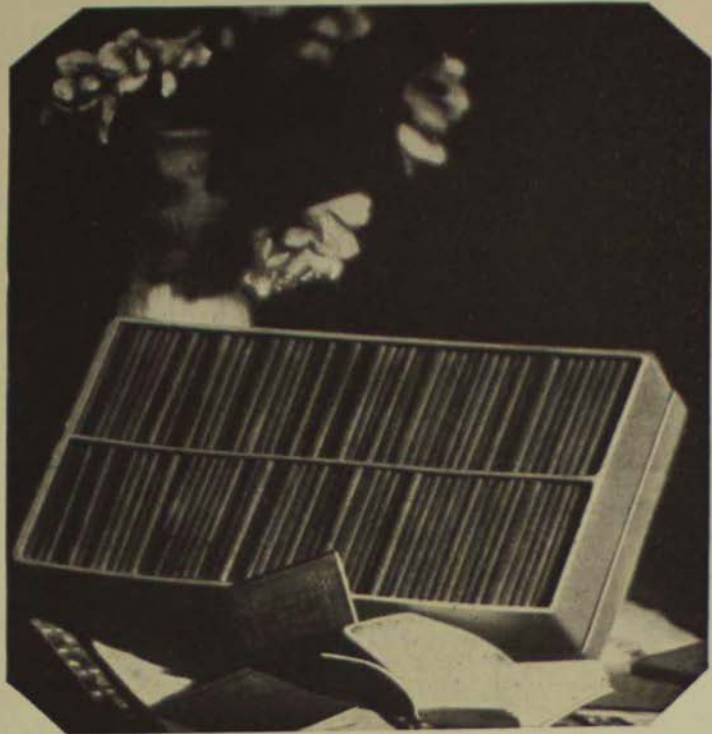
Address.....

City.....State.....

If you prefer to pay cash, send only \$7.00 in full payment.

THIS wonderful library includes the greatest masterpieces—in some cases several—of the following authors:

- | | |
|-----------------|--------------------|
| Shakespeare | Emerson |
| Stevenson | Longfellow |
| Kipling | Poe |
| Robert Burns | Dante |
| De Maupassant | Tennyson |
| Barrie | G. Bernard Shaw |
| Dumas | Whittier |
| Victor Hugo | Lincoln |
| Macaulay | Turgenev |
| Walt Whitman | Irving |
| Elbert Hubbard | Maeterlinck |
| Robert Browning | Fitzgerald |
| Doyle | Elizabeth Browning |
| Washington | Plato |
| James Allen | Coleridge |
| Lewis Carroll | W. S. Gilbert |
| Oscar Wilde | Leo Tolstoy |
| Merrimee | Balzac |
| Dickens | De Quincy |
| Henrik Ibsen | Olive Schreiner |
| William Morris | Charles Lamb |
| Hans Andersen | Thoreau |
| Drummond | Moore |
- W. B. Yeats



The Abraham Lincoln Library

100 Volumes of World's Greatest Masterpieces \$9.75 For All
beautifully bound in Croftcott covers

FOR years the publishers of these volumes have been experimenting with processes of manufacturing books, in order to promote an edition of world's masterpieces worthy of bearing the name of the Great Emancipator, who loved good books so deeply. Now, at last, the Abraham Lincoln Library is a fact. It includes *one hundred volumes* of the world's greatest masterpieces of literature—an edition that Lincoln would have gloried in, an edition you can be proud to display on your library table, and at a price so low that it seems almost like a miracle.

The Abraham Lincoln Library provides "the equivalent of a university education in literature," for an insignificant outlay. Glance at the list of authors. How many times have you promised yourself to read and re-read the best works of these immortal authors! Now, at last, here is a beautiful edition, at a price that makes it the most remarkable achievement in the history of book publishing.

How they are made

Each of these volumes is complete—this is not a collection of extracts. Each

SEND NO MONEY

No illustration, no description, can do justice to these books. You must see and examine them to appreciate what a charming set of books this Library is. That is why this 30 day approval offer is made. Read the coupon.

volume is beautifully printed in clear, readable type, on high grade white wove book paper—not cheap newsprint; the entire set is uniformly bound with the new Croftcott covers, a limp material which outwears leather. The embossing and tinting of the covers gives each book the appearance of hand tooled leather. The convenient *pocket size* invites reading these charming books in spare time or while traveling.

Sent on thirty days' approval

Let us send you the Abraham Lincoln Library on approval. You need send no money now, merely the coupon or a letter. When the set arrives simply give the postman \$9.75 plus the few cents delivery charge.

then open the package and examine the entire set of one hundred books. If for any reason, or for no reason, you are not entirely satisfied, return the books within 30 days and your money will be refunded without question. Reference: Mentor Magazine or Manufacturers' Trust Co. of New York. The first printing of the Abraham Lincoln Edition is limited; we suggest an immediate response to make sure of prompt delivery.

Abraham Lincoln Library Division

LITTLE LEATHER LIBRARY CORPORATION

Dept. 2410
354 Fourth Ave.
New York

Abraham Lincoln Library Division

LITTLE LEATHER LIBRARY CORPORATION

Dept. 2410, 354 Fourth Ave.
NEW YORK

I would like to examine the Abraham Lincoln Library on your offer. Please send the entire set of 100 volumes; upon its arrival I will give the postman \$9.75 plus the few cents for delivery charges, and will examine the set carefully. This is not, however, to be considered a purchase. If for any reason I am not delighted, I will return the set within 30 days, and you are to refund my money.

Name _____
Address _____
City _____ State _____

NOTE—A beautiful pair of Polychrome metal book ends, "The Monk Librarian," has been made to fit this set. Store price about \$5.00. Our price only \$2.98. If desired, place X in this square.



WHY CAN'T WE SAVE?

Here Is the Plan That Will Help You

HOW often have you asked that question as you figured up your income and outgo, only to find that all your firm resolutions to save money had once more been wrecked! And you realize, too, that time is passing and that if you are ever to accumulate money you must make a start.

WHY CAN'T YOU SAVE? The answer is very simple. You have tried to save money on your own will-power, instead of working on a

plan that would make saving more attractive than spending. If you would discover the secret of accumulating money through regular, safe investment at profitable rates of interest, mail the coupon today for the free story, "Mr. Bunner's Budget." It describes a simple, easy method by which you can keep control of your money and have the satisfaction of seeing it increase through safe investing in Miller First Mortgage Bonds paying up to $7\frac{1}{2}\%$.

G. L. Miller BOND & MORTGAGE Company

Florida's Oldest First Mortgage Bond House
510 Miller Building, Miami, Florida

G. L. MILLER BOND &
MORTGAGE COMPANY
510 Miller Bldg., Miami, Florida

Dear Sirs: Please send me the story, "Mr Bunner's Budget," and circular describing a good first mortgage bond issue paying $7\frac{1}{2}\%$.

Name _____

Address _____

City and State _____

PUBLISHED MONTHLY BY THE CROWELL PUBLISHING COMPANY AT SPRINGFIELD, OHIO, U. S. A.

THE MENTOR

W. D. MOFFAT

EDITOR

THE ADDRESS OF EXECUTIVE AND EDITORIAL OFFICES, 381 FOURTH AVENUE, NEW YORK CITY.

THE SUBSCRIPTION PRICE, \$4.00 A YEAR

RUTH WOOD THOMPSON, *Assistant Editor*

THE PRICE OF SINGLE COPIES, 35 CENTS

LEE W. MAXWELL
President

THOMAS H. BECK
Vice President

JOHN E. MILLER
Vice President

A. D. MAYO
Secretary

A. E. WINGER
Treasurer

COPYRIGHT 1923 BY THE CROWELL PUBLISHING COMPANY

THE OPEN LETTER



SOME months ago Mr. Garrett P. Serviss told the readers of *The Mentor* about the latest marvels of astronomy—such as the mighty star clusters, situated at almost unthinkable distances; the mysterious spiral nebulae, whose secret is still undiscovered; and other wonders of the firmament that science had disclosed to us within the last few years. He pictured the limitless stretch of the universe, with the sizes of the stars and the distances between them, measured in quadrillions and quintillions of miles, and he gave an account of the great system called “*The Milky Way*,” which goes driving through space like a vast, flat, shining raft, made up of hundreds of millions of suns and nebular masses. In this great system, Mr. Serviss told us, our little sun, with its planets around it, holds a very small place, near one edge. To anyone on the great and distant star Betelgeuse, our whole solar system would be hardly perceptible. And in our solar system the earth is but a small feature, being fourteen hundred times smaller than its fellow planet Jupiter.

And yet this little globe of ours has come to be peopled with creatures having brain power to discover, investigate, and comprehend the boundless universe of stars and nebulae that surrounds us. That is an important outstanding fact in the great mystery of Creation.

As we travel on our little globular car along with the great big show, wonderful things are happening all along the way—things that our scientists take note of and describe to us. Most of us think that this little earth on which we live simply whirls around on its axis every twenty-four hours and goes around

the sun every year, and that it occupies about the same place each month that it did the same month the year before—just as a horse running around a circular track comes back again and again to the starter's post. As a matter of fact, the earth *never returns to the same place in space*—it forms a spiral which carries it along with the sun into new regions of space all the time. It is continually getting into new conditions and into new relations with the elements that fill space. We are, therefore, like passengers on a swift revolving car passing through varying scenery. All sorts of wonderful things are happening in the outer spaces. Some of these strange things we can see as we fly by, others we can *feel*, as we pass through the region of their influence. Still other objects, like flying stones, fling themselves at us as we rush on our way. Our museums contain many specimens of these missiles. They are called “*meteorites*” or “*shooting stars*,” and they vary in size from a small stone to enormous boulders. In the course of centuries we have had large contributions from the meteor squad in the form of fine dust. The ocean bed is covered with meteor dust.

Among the *influences* that affect us in our flight are the various atmospheric effects that we get when passing through the tail of the comet, or when the mysterious aurora flashes up in the northern sky.

All along our vast spiral course we inhabitants of the earth have a glorious and astounding spectacle all about us in the sky. Amazing things are going on there—some of them far distant, others close by, and others that actually hit us as we go. Personally conducted by Mr. Garrett Serviss, we shall have some of the wonders of the Great Outside pointed out to us in the November *Mentor*.

W. D. Moffat

• Editor



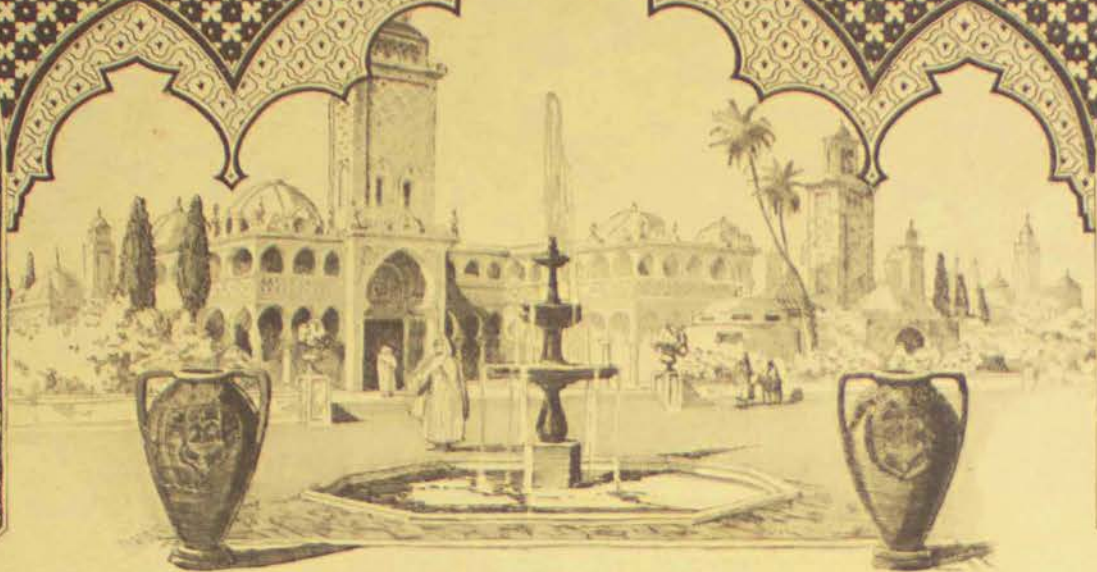
Three Things About Anastigmat Lenses

- First* Anastigmat lenses cut sharply, clear to the film edge, and thus produce sparkling prints and splendid enlargements.
- Second* Anastigmat speed increases the number of picture opportunities that can be successfully met—slow snap-shots in the shade and fast action pictures for example.
- Third* Kodak Anastigmat *f.6.3*, a feature of the Special Kodaks, has every Anastigmat quality—for the purpose it is to serve it's the equal of any lens, anywhere, at any price.

*Kodak Anastigmat equipment
pays—in better pictures*

**The KODAK
ANASTIGMATS**
f.7.7 f.6.3 and f.4.5

Eastman Kodak Company
Rochester, N. Y.
The Kodak City



A Winter Playground in a Mohammedan Paradise



ACCESSIBLE as Europe, are Algeria, Tunisia and Morocco—where you rest from the ceaseless grind of Western civilization—one day's sail from France.

Under African skies the grass is green, flowers blaze in the meadows and the soft, perfumed air is peopled with feathered minstrels. Summer stays the year-around. Further south are the cool heights of the Atlas Mountains and beyond, the sunny Sahara.

You can now make leisurely, care-free tours through lands of dead civilizations and wonderful ruins to colorful oriental cities and vividly green oases. In luxurious automobiles, over straight, smooth motor roads, with modern hotels at all cities and points of interest—a winter playground in a Mohammedan paradise.

Tour Rates Cover All Expenses

All hotel, guide and transportation expenses on sea and land—even gratuities—are included. Voyages to Europe and back on the express liners *Paris, France* or *Lafayette*, a week in Paris, days in Marseilles and Bordeaux, crossing the Mediterranean, motor tours through the domains of the Prophet, return to France and home. Time table to suit your convenience—back in six weeks or three months according to tour selected.

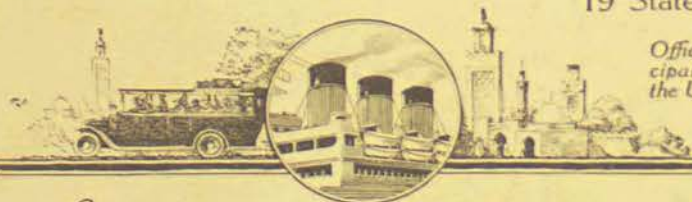
Write for interesting descriptive literature on North Africa and rates for different tours conducted under French Line Management.

French Line

Compagnie Générale
Transatlantique

19 State Street, New York

Offices and Agencies in Principal Cities of Europe and the United States.



North African Motor Tours Morocco · Algeria · Tunisia