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THE SPIRIT OF THE INTERNATIONAL

THE CARNEGIE MAGAZINE

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VOLUME III NUMBER 5
OCTOBER 1929

October clammers up the hills,
And, as her light feet touch the sod,
From every crack and crevice spills
A magic wealth of goldenrod.

—CHARLOTTE BECKER

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HOURS OF ADMISSION—ALWAYS FREE

Daily from 10 A.M. to 10 P.M.
Sunday from 1 to 6 P.M.

FREE ORGAN RECITALS

From October to July. Every Saturday evening at 8:15 o'clock, and every Sunday afternoon at 4:00 o'clock.

—CHARLES HEINROTH, Organist

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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BON JOUR, MR. STIMSON!

While President Hoover and Prime Minister MacDonald were in conference over a Sunday in the President's camp among the Virginia hills, discussing the paramount question of this world, something picturesque and stirring happened on the side lines. The Secretary of State, Henry L. Stimson, was there in case he might be needed. He was not needed during the afternoon, and when the illustrious group got back to Washington, Mr. Stimson had brought home a bad cold. How? Why, he had found a little gurgling mountain stream and built a dam all by himself, and got his feet wet, and if his good mother might have been there, she would have reproved him gently. But it was just the one touch that showed that human nature cannot be suppressed even by the mighty dignities of official life, and that the real boy is eternal in the real man. What fun it would have been to join the Secretary of State in building his little dam!

LET'S BUY THE PICTURES

The people of Pittsburgh have long had the habit of purchasing pictures from the International Exhibitions, with the result that hundreds of houses have been beautifully decorated with these attractive works of art. More than fifty paintings were sold from the galleries last year, of course without any charge for commission. Many persons hold back from making inquiries through the fear of prohibitive valuations, but most of the pictures can be acquired at prices which are surprisingly low—ranging sometimes from one hundred dollars up. An agent is stationed in the galleries who will be glad to give the price of any picture that is for sale, and it is hoped that there will be a generous patronage in connection with the usual keen competition for early choices.

PA-LAT-ZO KEE-JEE

DEAR CARNEGIE:

Will you kindly inform one of your most interested readers how Mussolini's headquarters, Palazzo Chigi, should be pronounced. And what is meant by your appeal to the Bridge of the Minstrels?

—ERNESTINE FELLOWS

Mr. Mussolini's office was at the Palazzo Chigi in Rome, and is pronounced Pa-lat-zo Kee-jee—the two a's being sounded as in pal.

Since dropping seven of his eight cabinet portfolios, Mr. Mussolini has transferred his office from the Palazzo Chigi to the Palazzo Venezia—pronounced Ve-net-zia.

The Bridge of the Minstrels refers to the Russian foreign office.

A REAL HE MAN

Our humble apologies to Mr. Yu Chuen James Yen for printing in brackets after his name, "A

(Continued on Page 158)

PAINTING—TODAY AND YESTERDAY

BY HOMER SAINT-GAUDENS

ANATOLE FRANCE is reported to have said, "You must never look at a picture with your ears, but with your eyes." This is sound advice at any time, but particularly sage, with all its caustic implications, for those who visit the Twenty-eighth Carnegie Institute International Exhibition. What we hear about art these days are the age-old stories. Neither the objects we see, however, nor the way we see them, are the same as in our fathers' day. It is natural, therefore, that artists who have the most acute perceptions reproduce for us visual impressions that are novel to our less sensitive eyes. Very important, then, it is, to keep in mind, in looking at this Exhibition, the old adage, "Other days, other customs." For in painting as in social laws, Ibsen was right when he suggested that what is proper today may be improper tomorrow, and that things inhibited yesterday may be perfectly correct now.

The difference between the paintings which hung in the first Carnegie International in 1896 and those which hang there at present is so extraordinary that the public naturally has not understood the reason for it. Unquestionably the

cause is that in no other period of the world's history have the material and social aspects of life shifted with equal rapidity. Some humorist said not so long ago that we are moving so fast that our milestones are turning into tomb-

stones. Where, for example, the artist used to paint a picture that told a story, now he paints a picture that gives an abstract feeling. Where once the artist indulged in sentimentalism, now he indulges in cynicism. Where once the artist wandered far afield to give his thoughts room for fancy in classical subjects, now he seeks his interest in the life around him, confident that his imagination can widen to its utmost limits even under prosaic circumstances. Where once the artist enjoyed con-

trast in colors, now he seeks refinement of harmonies. Where once the artist painted a portrait that gave a photographic verisimilitude of the outward aspect of the sitter, now he concerns himself with the inner qualities of the subject, be they normal or eccentric. Where once the artist sought to design a space on a wall that we could regard with a contemplative tranquillity through a period of years, now he seeks to give us an emotional kick, a shock



HOMER SAINT-GAUDENS

Sketched by LAURA KNIGHT



LA SCUOLA (The Studio)

By FELICE CARENA

Awarded First Prize of \$1,500 and Albert C. Lehman Prize of \$2,000 and bought for Mr. Lehman through his Purchase Fund



BATHERS, ILE ADAM
 BY WILLIAM J. GLACKENS
 Awarded Second Prize of \$1,000

which, lamentable as the thought may be to him, he is able to deliver only once, for better or for worse, to an alert public fortunately already physically trained to cope with taxicabs and Pullman-car couplings.

All these reasons for painting have their right to existence. Let us counsel ourselves therefore neither to overdiscourage the old school, nor to overextol the young. We all should remember that just as, whether we wish it or not, we do have conventions that interfere with such commonplace things as the cut of our dinner jackets, or the shaving of our whiskers, so we also have the spirit of youth that has adventured from the bustle to the one-piece bathing suit. Life these days in the various so-called social planes of this world has its eccentricities; nor is art a bit behind the other aspects of existence in complicating matters for our bewildered minds.

So, in the midst of this confusion, we are all seeking our Hooverized yardstick by which we may measure the worth of painters. A handy one these days is that which determines

whether an artist is or is not in tune with some recognizable social strata of his day and generation, whether or not he says well what he sets out to say for a group of recognized intelligence which he seeks to please. Certain persons tranquilly enjoy the well-remembered symbols. Consequently, when an academic painter gratifies this desire, he is right. Other persons, realizing that a painting does not have to be twenty-five years old to be good, wish the excitement of discussing the very latest artistic fashion. As a result they are intrigued by the output of an advanced painter, who again

in his turn is right.

In these days of Edison and Marconi, none of us should gainsay the advanced painter if he does not choose to labor in a given groove. He wishes to pioneer. He is seeking to adventure in new emotional lands. The advanced painter tells you with real truth that today is not the first time that the experimentalist has appeared in paint. Giotto experimented when he broke away from the picturesque symbolism of the Middle Ages. Masaccio experi-



STILL LIFE WITH VIOLIN
 BY GEORGES DUFRENOY
 Awarded Third Prize of \$500



SEA HOLLY
By PAUL NASH
Awarded Allegheny County
Garden Club Prize of \$300



FESTIVAL IN MALLORCA BY JOAN JUNYER
Awarded Honorable Mention

AUTOBIOGRAPHY
By JOSEPH POLLET
Awarded Honorable Mention





THE PEAR TREE

By EDWARD BRUCE

Awarded First Honorable Mention of \$300

mented with his interest in anatomy. Uccello was again an experimenter when he took up the task of playing with the lines of perspective. Manet was another when he shocked the Paris salon with his naturalistic representation of scenes from everyday life; representations which now seem to us to need no justification, but which to his contemporaries appeared ridiculous and ignoble because they did not follow the traditions of such a master as David. All great artists were experimentalists. Only the copyists, the traditionalists, and the academicians blaze no trail. The wrong appears on both hands when the painter steps wholly outside his social frame to create a design to which no accredited group of a sane public can honestly react.

As a matter of fact, in the world of art the extremes on both sides have taken a leaf out of the business man's book, and have "merged." Whether a visitor looks at a painting by the new idea, or the old standby, in the International, he must begin to realize, willy-nilly, that the predominant group who are controlling the situation are coming to be those who are not so much trying to indulge in the egotistic idio-

syncracies of self-expression as to reflect the life about them.

The public, then, begins to wonder as to its actual relation to art. As a matter of fact, the public must first estimate its actual relation to all the aspects of contemporary life.

Our land today is in the most gorgeously unsettled condition that the world has ever known. Men and women enjoy more independence, more leisure, more wealth than they have ever possessed before, accompanied by less knowledge of what is to happen next, and consequently less devotion towards making an interested personal effort in that which pleads for tomorrow, either in their homes or their society.

But exactly as the public is bound to adjust itself to new social conditions, so in that adjustment the love of the beautiful will play the same rôle that it has always played in the life of man. The Greeks raised temples built of columns, with flat stones laid on top.



THE LOGE

By MAX BECKMANN

Awarded Honorable Mention



"THE CORNER"—WALL, BROAD, AND NASSAU
By FÉLICIE WALDO HOWELL



TWO LEANING TREES
By ANDRÉ DUNOYER DE SEGONZAC

We speak of the glory that was Greece. The Romans built tremendous arenas upon the strength of the arch. We hear of the grandeur that was Rome. The American thrusts story on story of metal boxes up through the smoke of his industry. No poet has yet immortalized that sweep of steel in verse. No old master has drawn from it with his brush its spiritual essence. But they will.

The skyscraper has beauty, our beauty; not a borrowed beauty, copied, or stolen secondhand, but our own essential essence. Mr. Whistler to the contrary, the American should not and does not agree that "The story of the beautiful is already complete." Rather the American knows that life is a process of change and that the only

static thing is death. Just as in architecture, once it was the column, then it was the arch, now it is the cube, and through all is beauty; so in painting, both what has been and what is, are worthy of deep respect. Sufficient unto the day is the evil thereof, and also the good.

Therefore, while the historian writes down the past, and the scientist works out the future, let us help our painters each in their various and sundry occasions, and never hamper them by that stultifying suggestion that should their fancy tempt them little or far from tradition, they should be blamed for not knowing where they are going. Marco Polo and Newton did not know where they were going. If we would hesitate for



PORTRAIT OF AN ACTOR
By PETER WILLIAMS

such a reason, neither our explorers nor our scientists would have found the Americas, or gravitation, or the uncountable treasures that have made the world what it is today.

So let each man cling to his own likes. But let each man turn a tolerant eye toward these painters who are not sure of their way. They need our encouragement. So many of their little ships of fortune will be wrecked on the rocks of fate. Yet here or there a Columbus or a Magellan will return with his argosy of true artistic gold.

Let us be cautious then how we deprecate contemporary art, traditional or experimental. We chatter loosely about the breath-taking masterpieces in the great art museums of Europe. We forget how simple it is for any one of us



SEPTEMBER
By HENRICH LUND

to step away from their chief galleries and wander through miles and miles of soul-asphyxiating dullness. In the years gone by there were exactly as many bad pictures painted in proportion to the good paintings as there are today. Masterpieces were just as rare then as they are now.

Let us be honest. If, here in our little Pittsburgh history of thirty-three years, our exhibition has hung a Whistler "Sarasate," or a George Bellows portrait of his daughter

and her grandmothers, called "Eleanor, Jean, and Anna," or a Winslow Homer marine called "The Wreck," or just one or two other canvases which glow like the atom of radium in the mass of pitchblende, then we have reviewed as much of importance in present-day art as has any other like organization represent-



TORSO OF HILDA
By EUGENE SPEICHER



WINTER SUNSHINE
By WLADYSLAW JAROCKI



THE FIRST DAY OF SPRING
By OLDRICH BLAZICEK



STILL LIFE
By OTTE SKOLD

THE WINDMILL
By ARNOUT COLNOT





JURY OF AWARD

Seated, left to right: ANDRÉ DUNOYER DE SEGONZAC, of Paris; CHARLES HOPKINSON, of Boston; VIVIAN FORBES, of London.

Standing, left to right: WLADYSLAW JAROCKI, of Cracow, Poland; HOMER SAINT-GAUDENS; MAURICE STERNE and LEON KROLL, of New York.

ing a like community in a like space of time.

Of course, much that is hung on the International walls will be thrown into the discard, just as many novels will be thrown into the waste-paper basket. Only after a hundred years have rolled by will some open-minded public glean the virtue from these Exhibitions.

In the meantime, just as we enjoy reading Sinclair Lewis' "Dodsworth," instead of Thackeray's "Vanity Fair," or seeing the play, "Journey's End" instead of "Uncle Tom's Cabin," or eating broccolli instead of spinach, or playing golf of an afternoon instead of croquet, or bridge of an evening instead of poker; so modern painting, transitory as most of it may be, can add to this interest that contributes its

share to the imaginative recreation of those of us alive today.

Most paintings, then, are a temporary but fine amusement if we will accept them just as such. Only in regarding them—to quote my New England friend—do not let us start "studying to be a moron," but smile as we remember Mark Twain's old remark—"It's a difference of opinion that makes a horse race," and also realize that always there may be lurking somewhere in some portion of this jangled mass of discussion-provoking paint which we are reviewing, a real worth and a real importance.

Let us be proud of our quantitative prosperity, of our power, our health, our factory smoke, our harvesting machinery, the rise and fall of "General Electric"



GIRL WITH SHIPS
By KARL STERRER

or "United Fruit," our loud-speakers, our eighteen holes of well-alibied golf, and our rolling down a concrete land slightly tainted with carbon monoxide.

But let us realize after all, in company even with Chicago and Boston, that whether it is machinery and stock-yards, or shoe factories and baked beans, material things are not the end of life, but the beginning; that we Americans have yet to learn the difference between distraction and recreation.

Whether we like the brilliant eccentricities of this painter, or whether we wish to drift into the sensuous peace of that painter, art furnishes us with so much of recreation. This recreation, then, is our great contrast, our great need in this matter-of-fact, material age. But in deriving recreation from art, let us never forget that art has no material boundaries. Let us avoid the error of trying to define art by saying that only one thing or the other thing can be accomplished. For that, if you please, is all in our mind's eye.

DOSSENA AND THE VIOLET RAY

THE clever art forger, Dossena, has met his match.

James R. Rorimer, of the Metropolitan staff, has recently discovered a method by which all spurious sculptural pieces can be put to a test that is infallible in establishing the age of the marble under question.

The microscope, the chemist, and the X-ray have been brought to the aid of the attributing collector with good success for some time. The use, however, of the newest ally in the cause of authenticity—the ultra-violet ray—promises to be the most telling enemy of the faker yet to be brought forth.

With exposure and the passing of time the surface of marble is changed, and because of penetration from the surface, a chemical action—discernible only under the violet ray—proceeds a short distance into the body of the marble. The experiment has been tried on marble art pieces of different art periods, as well as on reproductions, and the age of the pieces has been determined in each case with conclusive accuracy.

So Signor Dossena and his brothers-in-deception must beware the detecting power of the violet ray! It may be trusted to scatter the ranks of the art rogues, who otherwise seem to flourish dangerously.

FROM DOCTOR JOHNSON'S DICTIONARY

CATERPILLAR—The name of a plant, and also a worm, which, when it gets wings, is sustained by leaves and flowers.

FISHING POLE—A long pole with a fish on one end and a fool at the other.

PATRIOTISM—The last refuge of a scoundrel.

The three things necessary for a satisfactory life are: a relish to try what is hard, an outlet for new adventures, and a passion to discover what you are meant to be.

—ROBERT RUSSELL WICKS

The joy of life lies as much in its blunders and defeats as in its achievements.

—THOMAS BURKE

THE UNITED TYPOTHETAE OF AMERICA

BY FRED J. HARTMAN

Director of the Department of Education of the United Typothetae of America

[The following article concerning the activities of the United Typothetae of America will be of particular interest to the friends of the Carnegie Institute of Technology because of the fact that the former organization has given up its own school for printing at Indianapolis, and in 1927 arranged to give over to Carnegie Tech the sum of \$225,000 in endowment for the promotion of the art of printing and printing management. Fred J. Hartman, well-known at Tech through his services as secretary to the Dean of Industries from 1912 to 1919 and as assistant to President Baker from 1923 to 1926, is the liaison whereby the Tech printing school, started in 1913, became the educational center of the Typothetae.]



IN September the United Typothetae of America, international association of master printers, held its forty-third annual convention. A voluntary organization, constituted as a rather loose federation of

local employing printers' associations, must have something unusual in its make-up to weather for more than two score years the varying industrial conditions such as we have known in this country and in Canada. A glance at the recent convention program is perhaps sufficient to prove why this organization holds its place as one of the leading trade associations of the world.

The program was built around two major topics, "Education" and "Management." Some people, unacquainted with present-day Typothetae activities, came to hear discussions on the five-day week and other subjects that may be more or less controversial. Instead they heard such men as Merle Thorpe, editor of the Nation's Business, speak on "The Discovery of Management"; the Honorable George H. Carter, on "Training and Research in the Government Printing Office"; J. R. Riddell, principal of the London School of Printing, London, England, on "Technical Education for Printers"; A. C. Jewett, director of the College of In-

dustries, Carnegie Institute of Technology, on "The Engineering Approach to Printing"; Dr. R. L. Cooley, president of the American Vocational Association, on "Adult Education—the Social and Industrial Need of our Times"; and Professor W. F. Spafford, Department of Economics, Rensselaer Polytechnic Institute, on "Management—the Big Question Mark in Business." They saw some fifteen hundred typical American business men gather in groups and conferences for a serious discussion of printing education, financial problems, production problems, and marketing problems.

In other words, for over forty years the United Typothetae of America has been studying the problems of printers and their customers. It has learned the value of collective and cooperative effort in meeting these problems. Its services are organized to parallel and cover problems in finance, accounting, production, marketing, merchandising, and the training and selection of personnel. These services are based on a knowledge of facts ascertained through skillful research and voluntary cooperation.

In the field of technical education, this trade association has done and is doing a distinctive service for education as well as for the industry. It has tackled the problem of apprenticeship and found a satisfactory solution in the printing schools of America. For twenty years it conducted a national school of printing in Indianapolis which served as a model in curriculum building and in equipment for both public

and private schools, of which there are not less than 2,500 in North America teaching printing. It has coped with the problem of adult education by preparing and distributing lesson material on printing processes, accounting, advertising, cost finding, estimating, and salesmanship, and by organizing classes in local Typothetae areas and by offering correspondence instruction. Its educational literature may be found on the shelves of most of the public libraries. This literature is used as source lesson material in schools where printing is now taught as a manual training subject, a prevocational subject, a vocational subject, a teacher-training subject, an engineering subject, and a fine arts subject. It is largely due to the activity of the United Typothetae of America that printing is a subject of instruction running the entire gamut of education from the elementary school to the university.

In characteristic fashion, the United Typothetae of America is meeting the new trend in business for better management. In June, 1927, it discontinued its trade school at Indianapolis and established the educational foundation of \$225,000 at the Carnegie Institute of Technology. Since the inception of the printing department at Carnegie in 1913, Typothetae has been in close touch with what has proved to be an interesting venture in technical education. When Carnegie startled the educational world by offering a Bachelor of Science degree in printing in 1919, Typothetae applauded the new step but hardly knew why at the time. Today the industry has awakened to the need for college men, trained in the fundamentals of printing, to take care of its management problems. The course at Carnegie in printing management has come for such a day as this.

One of the interesting side lights of the cooperative effort between Carnegie and Typothetae is the service offered to teachers of printing. A 16-page magazine, "Printing Education," is being published and issued five times a year

to some three thousand teachers and others interested in this type of training. A more intimate contact with teachers is gained through the annual conference on printing education, such as was held at Carnegie last June. The educational systems of twenty-one states and the District of Columbia were represented among the one hundred and twenty-five delegates registered. Educators of high standing frankly stated that they had never taken part in an educational conference that covered so comprehensively the problems of education and industry.

Typothetae's next field to conquer is that of scientific research for the printing industry. President Thomas S. Baker, of the Carnegie Institute of Technology, discussed this subject a year ago at the Typothetae convention in Quebec. The following resolutions, adopted at the forty-third annual convention, show how the wind is blowing:

WHEREAS, The Carnegie Institute of Technology and the American Society of Mechanical Engineers have given assurance of their deep interest in the technical and mechanical problems of the printing industry and their desire to cooperate in the endeavor to arrive at a solution of these problems; and

WHEREAS, There will be held under the auspices of the Carnegie Institute of Technology at Pittsburgh, November 7 and 8, a special conference to consider matters of interest in connection with printing; therefore, be it RESOLVED, That the membership of the United Typothetae of America welcomes this cooperation by the Carnegie Institute of Technology, the American Society of Mechanical Engineers, and the Government Printing Office and gives assurance of its sympathetic interest in any project that may grow out of the November conference in Pittsburgh. Be it further

RESOLVED, That the Board of Directors is requested to consider the advisability of adding to its program of activities a Bureau or Department to function along the lines here suggested.

A printing research foundation at the Carnegie Institute of Technology is now in the minds of some of the Typothetae leaders. The United Typothetae of America will take an active part in the printing research conference at Carnegie Tech on November 7 and 8.

THE PRONGHORN ANTELOPE



THE Carnegie Museum continues to develop its series of groups planned to portray the life of the larger mammals of North America. The last installation was the habitat group showing the White Mountain Sheep. This case was constructed through the liberality of Dr. Thomas S. Arbuthnot, who collected the sheep on his Alaskan hunt.

The most recent addition to the hall of mammals, and shown for the first time this month, is the Pronghorn Antelope. This antelope, called the Pronghorn or Prongbuck, is the sole representative of the order of antelopes designated under the name Antilocapridae and is exclusively a North American animal. This singular American species received its name from the fact that there is a peculiar projection from the anterior surface of the horns of the male. These defensive horns are shed in the late fall or early winter, as in the case of the antlers of the deer. In earlier days it ranged in western North America from Mexico far north into the prairies of west-central Canada, and at one time in the middle of the

nineteenth century it was so abundant in California that antelope meat, despite its excellence, reached the lowest price of any offered on the market. With the settlement of the West, the range of the pronghorn became greatly restricted, and its numbers, although now on the increase, were for a time almost on the point of extinction.

The prongbuck is the swiftest of the American game, comparable in this respect with the larger African antelope. In captivity it usually lives but a brief time; probably due to the difficulty of supplying it with the proper food.

The specimens seen in this group were collected in Lake County, Oregon, by O. J. Murrie and O. H. Fuehrer. Mr. Fuehrer also painted the realistic background. The mounting was done by R. H. Santens, chief taxidermist, with the help of his assistants. The group shows a typical landscape in the native country of this animal amid a sagebrush desert. A few characteristic plants—the rabbit brush, the antelope brush, and some patches of brightly colored lichens—complete the setting.

APPROPRIATIONS

THE Board of Trustees of the Carnegie Institute at a meeting on July 22, 1929, authorized the following appropriations for the current fiscal year, beginning July 1, 1929:

Fine Arts Department \$110,000; Museum Department \$138,750; Building Operation and Maintenance \$148,250; Carnegie Library School \$18,150; Administration \$53,000; Contingent Fund \$17,750; Carnegie Institute of Technology \$1,544,200; making a total revenue for expenditures during the next twelve months of \$2,030,100. These funds are mainly derived from the endowments provided by Andrew Carnegie.

A CONVERSATION IN FRANCE

"I have made my will," said the rich man, "and after leaving my wife and children money enough to spoil them, I've given all the rest to charity. In fact, I don't know what else to do with it. What can a man do with surplus millions, anyhow?"

"It's a fair question. Far be it from me to say anything that would divert you from such a good intention. Your benevolent mind has been thinking of the poverty of many unfortunate people. But suppose you could abolish poverty?"

"Isn't that a dream?"

"I don't think so. On the contrary, I think it is a reality in the near distance. Will not the education of the head, plus the education of the hand, which so attracted Andrew Carnegie—won't that give the people a ladder to rise on, and abolish the need for charity at the same time that we abolish poverty?"

"Will education do that?"

"Why not? Wherever you find the poor—in masses, I mean—you find a lack of this equipment for intelligent work. Now, if by leaving some of your

surplus millions to the Carnegie Institute, where the great crowds absorb culture in music, letters, science, and art, giving them the capacity for happier lives, and if, by leaving some of your wealth to the Carnegie Institute of Technology, you make it possible actually to equip many thousands of young men and young women to guide and to perform the intricate tasks of our industrial civilization—isn't that a better use of money?"

He laughed. "Almost thou persuadest me. Come to see me when we get home. I want to make a codicil."

In making a will, money left to the Carnegie Institute should be covered by the following phrase:

I do hereby give and bequeath to the CARNEGIE INSTITUTE in the City of Pittsburgh, Pennsylvania.

.....Dollars

And bequests to the Carnegie Institute of Technology should be phrased like this:

I do hereby give and bequeath to the CARNEGIE INSTITUTE OF TECHNOLOGY OF PITTSBURGH, PENNSYLVANIA

.....Dollars

The Carnegie Institute stands in immediate need of a further addition of \$3,000,000 to its endowment funds—that is, \$1,000,000 for Fine Arts, \$1,000,000 for Museum, and \$1,000,000 for the unhampered continuance of the International Exhibition of Paintings.

The Carnegie Institute of Technology stands equally in need of large additions to its endowment funds, and is slowly—but very steadily—building up the \$4,000,000 which it must raise in order to secure \$8,000,000 from the Carnegie Corporation of New York. Let's make our wills accordingly.



THE GARDEN OF GOLD

"PENELOPE," cried the Gardener, "I am seeing a black speck when I look at the sky this morning. Do you think it's dyspepsia?"

"It may be," answered Penelope, with a soda-mint expression of concern; but looking upward, she added, "It may have been our breakfast, for I too see a black spot."

"But no!" shouted Jason, "it's not dyspepsia—it's Lindbergh!"

"No—it's not Lindbergh," she said. "It doesn't have his shape."

"It's a man flying without a machine," cried Jason. "It must be Mercury. Look—we can see the wings upon his feet, and the wings upon his cap."

It was indeed a man, flying toward them with the gracefulness of a huge bird. Soon he alighted, and Jason embraced him with the warmth of a brother. But it was not Mercury.

"Perseus," cried Jason, "you never before had wings upon your feet. And the cap! Where did you get them? But pardon me—this is my wife Penelope."

Penelope grasped his hand "Yes, Perseus," said she, "tell us where you found those wings."

And of course that meant a story.

"Jupiter was my father," began Perseus, "and my mother was a mortal, so beautiful that

Jupiter came upon her in the form of a shower of gold and made her his wife."

"Anybody could get a wife that way," said Jason.

"When I grew up everybody was talking about Medusa and stood in deadly fear of her. Medusa had once been a beautiful woman whose golden hair was her chief glory, but when she became vain and boasted of her own charms she provoked Minerva to envy, and Minerva changed her wonderful hair into hissing serpents."

"How could she ever get a permanent wave?" demanded Penelope.

"Please be still, Penelope," said Jason.

"Her nature changed like her hair," continued Perseus. "She became a cruel monster of such a frightful aspect that no living thing could behold her without being turned into stone.

All around the cavern where she dwelt you might see the stony figures of men and animals which had chanced to catch a glimpse of her and been petrified with the sight.

"The terrible old thing!" cried Penelope.

"The gods of Olympus asked me to go and slay her," Perseus went



on, "and did all they could to equip me for the task, garbed even as I am now. Pluto lent me his helmet, by which I could become invisible at will; Mercury, his winged shoes; I had my own sword; and Minerva, who was responsible for the monstrous head of Medusa, gave me her shining shield. The entrance to Medusa's cave was guarded by three hideous sisters who had only one eye and one tooth between them. When either of them wanted to see something they used this one eye, and when they wanted to eat they took turn about with the tooth."

"What did that tooth strike on?" inquired Penelope, but Perseus continued his narrative without explaining this dental abnormality.

"Taking the eye away from these weird sisters," he said, "I passed on into the cavern, and there, remembering that I must not look directly upon the horrific Medusa, I regarded her image in the reflection of the shield. The sight was indeed enough to turn men to stone. Medusa was pacing the cave, moaning and shrieking in her despair because her head was alive with writhing snakes which would glide upon her shoulders and her breast, and when the shuddering creature would fall exhausted upon the ground, the serpents would twine themselves about her legs and ankles, and she would shriek again. Soon she rose to her feet, and then, still guiding myself by the shield, I sprang forward and with my sword cut off her head and gave it to Minerva, who fixed it, as you now can see, in the middle of her shield."

"Don't you think they needed a good system of prohibition in that country?" asked Penelope. But neither of the men paid any attention to her remark.

"We are delighted to have you with us," said Jason, who then extended the hospitalities of the Garden of Gold to his old friend. "There in the water you will see my ancient boat, the Argo, and here, always near us, is Colchis, the ram with the Golden Fleece. But the best thing I can show you is the shower of

gold, like that which Jupiter displayed toward your mother. Gold grows here all the time, planted from day to day by our generous friends. See—here they come for today's planting. Stand by, Perseus, and watch our friends in their significant visits to our Garden."

So Perseus, in his helmet of invisibility, obeyed his host and stood by, playing the observer without being observed. The first modern to come in was Charles D. Armstrong, who, Jason explained, was a frequent visitor to the Garden. Already a supporter, with Mr. Clapp, of the Museum's Venezuelan expedition, Mr. Armstrong now brought a new gift of \$2,518.50, which the Gardener received with great thankfulness.



CHARLES D. ARMSTRONG



EDWARD E. McDONALD

Then came another, a man who talked much to Jason of going to school by the light of the stars. The conversation soon brought forth the fact that this newcomer was Edward E. McDonald, president of the Night Student Council. As the representative of the night students, he was bearing many gifts—all to go to Tech's 1946 fund. At the first of each semester each student deposits a set amount to cover any laboratory breakage that might occur. A proportion is refunded at the end of the year, and these refunds in most cases are given by the students to the cause of Tech. Mr. McDonald had in his custody \$2,333.44 which had been collected in this way. Of this

amount \$1,128 is to go toward the proposed Student Activities Building, and \$1,205.44 is to be applied on the cost of the shelter pavilion now under construction at the "Cut." Happily, money contributed toward buildings can be multiplied according to the 1946 settlement of the Carnegie Corporation of New York, with the result that some day this sum will be worth \$7,000.32. Nor was this all: there was \$100 in the name of the Council itself for the Activities Building, \$1 given anonymously for the same project, and \$25 from Mr. McDonald himself. And all this will increase in the regular two-for-one manner.

Another kindly face appeared—a new-found friend, Jason told Perseus in an aside—William F. Lloyd, who modestly presented the Gardener with \$5,000, saying it was just a "little help." He was about to go out as quietly as he came, but Jason held him with the tale of 1936 when the Carnegie Corporation will double his contribution, so that the Institute will really have \$10,000 as a result of one man's goodness.

And the end of the giving was not yet. Fred J. Hartman, no stranger to this Garden, presented himself, announcing that he had brought with him the annual gift of the United Typothetae of America of \$22,500. This international organization of master printers, whose work you can read about in detail on page 140 of this number, uses Tech's printing school as its educational center; and in support of that project has promised the School \$225,000 for endowment in ten installments. In 1946 this will be equivalent to \$675,000—almost three quarters of a million!

And Perseus, in his own mythological way, marveled at the supreme giving power of these modern mortals.

Ever since the day that man was condemned to earn bread by the sweat of his brow, he has been devising means whereby to get the most bread for the least sweat.

—WILLIAM BENNETT MUNRO

SPELLINGS AGAIN

WHEN the CARNEGIE MAGAZINE suggested the use of "and/or" as a new word, in place of the barbaric thing "and/or" which has been generally adopted by some lawyers and by the Interstate Commerce Commission, it sent itself to Frank H. Vizetelly, editor of Funk and Wagnalls Dictionary, and these letters ensued:

From the Dictionary Editor:

Once upon a time, I understood you to be as opposed to "and/or" as I was. Then I felt that you had made up your mind, even as I had, that a man should know when he means "and" and when he means "or," and if he were a lawyer, he ought to know enough about the language that he has to use, to use either one or the other of the two words. Little did I dream that when the satanic powers that lead us astray were abroad in Pittsburgh, they would induce you to smile upon "and/or" as a solid word. Even as I dictate this to you, a shudder passes through me.

No, I cannot accept this abortion. Either a man knows when he means "and" or he knows when he means "or." If he does not, he is a "bum" lawyer who prepares a document or an agreement for the purpose of providing some loophole; and isn't Pandora's box full of nothing but lawyers' tricks?

From the Magazine Editor:

Your reproof has put me in a humble frame of mind, and I am willing to give up my suggested word "and/or." I agree with your argument that if the lawyers are too lazy to frame their sentences so as to express their thoughts with the words that now exist, we who live in the literary world should not invent new words merely for their indolent minds.

WHO ARE THE STATESMEN?

Take your historians, for example. Did you never reflect how invariably they have the last word upon your affairs? The statesman plays his public part amidst his opponents in the field of party strife, works his partial will, and disappears; and then judgment is passed upon him and your opinion of him is made up for you, not by another man of action in the midst of such affairs as he dealt with, but by a quiet student sitting apart in a room where business has never been transacted. He forms your notions of your country's past and gives those notions reality to your present men of action. Their policy looks back to the events as he has recited them, and you have in his conclusions a statesmanship which dominates all policies to come.

—WOODROW WILSON
Founder's Day, Carnegie Institute, 1903

"THE PLAY'S THE THING"

BY E. MARTIN BROWNE

Assistant Professor of Drama in the Carnegie Tech Little Theater



BRECKON

function in the theatrical world. The first is the bill of short plays which, after a tryout in June, is being presented to the subscribers this month. These four plays are all the work of Professor Wallace's class in playwriting during the past year.

Playwriting has never been regarded

as the major task of the Department, which is primarily concerned with the interpretative side of dramatic art. But a course in this subject has always been run and, besides a number to whom it is a secondary interest, has always attracted a few students to major as dramatists. It may seem strange that anyone having this interest should choose a school which does not give playmaking the bulk of its time. This bill of plays provides good warrant for the choice.

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All four, naturally, have a certain callowness—they are the work of young writers. But they all have something else, too—a sense of the theater. Everyone has at some time suffered before the home-made play of the untheatrical person, and knows how much of its speech and action seems utterly unimportant on stage. That is often not be-



FINAL SCENE FROM "PAOLO AND FRANCESCA" AT MANHATTAN THEATER CAMP

cause the author has nothing to say, but because he does not know how to make his points arrest the attention of an audience. In this bill there is almost none of such matter. These writers may be unpolished but, one feels, they all know their theater.

The bill makes a good evening's entertainment also because of the diversity of its themes. There is a rugged melodrama in a Vermont cabin which, one feels, was meant to be a psychological study and became melodramatic in spite of itself—a fault on the right side, because the first duty of the theater is, after all, to be theatrical. Follows a little comedy of wit, tenuous in plot but sparkling in dialogue of that rare aristocratic flavor perfected by Oscar Wilde. The third play has a brilliant idea—the writer of detective stories hoist with his own petard; the treatment is not equal to the inspiration, but is reasonably competent. Last comes a piece of genre comedy on Pittsburgh life which is so telling that it were cruel to present it to any Pittsburgh audience too near "The First of May"—moving day—its title and subject! This collection of widely different material shows a capacity in the young Tech playwrights to dramatize their world which is a fully adequate justification of their effort.

A written play is the most tangible kind of result obtainable in the theater. It endures where performances of it perish. By their writings, then, we may sufficiently judge the playwrights. But what of the others—the greater number of students who go out from Tech to act or to do the production work of a theater? How can we know whether their training justifies itself? Best, surely, by their fruits. The writer has spent the past summer at the Manhattan Theater Camp, Peterborough, N. H. Here is the best summer school for the theater in America, which has a real philosophy of the theater behind it. Students who go there have their eyes opened to the true significance of the drama, its place in history, its artistic possibilities in all branches: it is

what its director, Walter Hartwig, has baptized it, "a background school for the theater."

Here, in short, is Broadway at its best. And the school to which it turns for assistance is Carnegie Tech. The photograph which accompanies this article shows the final scene from "Paolo and Francesca" on the outdoor stage at the Camp. The background shown is part of a multiple setting—the various locations required in the play being grouped round a central tower thirty feet high. This was designed and built by Alexander Wyckoff, formerly scenic director at Tech; much of the painting and lighting was done by a former Tech student. The costumes, which were also remarkable, were by Evelyn Cohen, a graduate and former costumière of Tech. The writer had the pleasure of playing Paolo. And all this because the director, who is a man of the professional theater to his bones, believes in the training that the Drama Department gives: "Tech students," he says, "know their job." That bespeaks a fine tradition, of which the Department is trustee. This year's program suggests that it is maintaining the diversity of approach, together with the serious outlook upon its work, which will enable it to fulfill the trust.

THE NOBLESSE OBLIGE OF WEALTH

The gospel of wealth but echoes Christ's words. It calls upon the millionaire to sell all that he hath and give it in the highest and best form to the poor by administering his estate himself for the good of his fellows, before he is called upon to lie down and rest upon the bosom of Mother Earth. So doing, he will approach his end no longer the hoarder of useless millions; poor, very poor indeed, but rich, very rich, twenty times a millionaire still, in the affection, gratitude, and administration of his fellow man, and—sweeter far—soothed and sustained by the still, small voice within, which, whispering, tells him that, because he has lived, perhaps one small part of the great world has been bettered just a little. This much is sure: against such riches as these no bar will be found at the gates of paradise.

—ANDREW CARNEGIE

It is not the applause on entrance but on exit which is important.

—CHARLES GATES DAWES

FORWARD, THE NIGHT BRIGADE!

BY ROBERT B. LEIGHOU

Associate Director of Night Courses of the Carnegie Institute of Technology



and several modern languages with his books propped up before him while he sat on his shoemaker's bench.

There are many things about the educational programs of the students in our night schools that remind one of Carey. Although in the day schools four years are ordinarily required to earn the baccalaureate degree, it is a common saying among night students that it is the first ten years that seem the hardest. Because of exceptional circumstances bearing upon their attendance or because of the exceptional character of their work, at every graduation there are always a few who seem to deserve special mention. Of this type among those who graduated from the night school in the Carnegie Institute of Technology last June were Hiller, Malevich, Bermea, Baldy, Orr, Saul, Seidel, and Sippel.

Jesse A. Hiller was awarded the degree of Bachelor of Science in Industrial Education at the end of fourteen years of study. Due to the death of his father he found it necessary to leave high school at the end of his second year. Although his mother and three brothers were dependent upon him for support, and the earning of money was always imperative, he never lost sight of his ambition to become an educated

man. While devoting himself to his daily employment, he began to study at night. First he spent two years in the college preparatory course in the night school at Carnegie. During the next three years while engaged in clerical work in the offices of the National Tube Company in the daytime, he completed three years of the pattern-making course at night. With the aid of the instruction received in this course, he became an apprentice pattern-maker at the Locomotive Stoker Works, where he was employed in making wax, wood, and metal patterns. Simultaneously with the transfer of his pattern-making activities from night to daytime he enrolled for the course of industrial education in the night school. Having learned something of educational methods, when his four-year apprenticeship was ended he secured a position as an assistant instructor in the North Braddock Industrial School. Meanwhile he continued his night course and by virtue of the progress he made was soon advanced to a full instructorship.

At this time Hiller began to devote his summers as well to the continuance of his education. For six summers consecutively prior to his graduation he was a familiar figure about the campus. During this same period he carried courses concurrently in five summer sessions at the University of Pittsburgh. In addition to all of this, during 1925 and 1926 he was enrolled in the extension department of Pennsylvania State College and attended classes each Saturday morning.

Not only does Hiller have the satisfaction of having completed his course in the face of difficulties but he has the added distinction of being the first to be awarded a Bachelor of Science degree by the evening department in the College

of Industries. It should be pointed out that during the fourteen years of night school, six summer sessions, and two years of university extension courses, Hiller has done much more than merely fulfill the requirements for the Bachelor of Science degree. Moreover, he evidently believes that the educators are right when they say that one's education is never completed, because immediately following his graduation he enrolled again in the summer session.

Another graduate who established a remarkable record is Vladimir Malevich. Like many other night students Malevich is a married man with a family depending upon him. There are four children, the oldest of whom, Steven, aged nineteen, was a freshman during the past year in the day engineering college. With all his duties, however, Malevich has lost only two nights of school in fifteen years. An operation was responsible for that absence from classes.

Malevich came to America from Ukraine twenty-one years ago. At that time his father, a civil engineer in Kief, had been dead for many years. The son, having analyzed the situation and having concluded that the economic possibilities in Ukraine were far from bright, decided to leave his native land. When he arrived in New York, he secured employment as a laborer, wheeling bricks, mixing mortar, and carrying lumber for the construction of one of the metropolitan skyscrapers. Almost at once it was apparent to him that if he were to progress beyond this level in industry, he must learn the English language. Although fatigued by toil, for two years nightly he attended the public schools. Later he enrolled in Cooper Union and began the study of architecture. Believing that his chances for advancement would be greater in a large industrial center such as this, Malevich came to Pittsburgh. Although his first job here was not much to boast about, he kept his thoughts on the future. In the fall when the night school opened at Carnegie, he applied

for admission to the College of Engineering and was accepted. In 1925, after having been constantly in attendance three hours an evening on three or four evenings a week for six consecutive years, he met the requirements and was awarded a diploma in Civil Engineering. The next year he enrolled again. Then began a period of four additional years of working during the day and going to school at night. The program was now perhaps more arduous than before. Occasionally it was necessary to attend not only from October to May but even during the supplementary term extending into July. Finally, however, in June of this year he received the degree of Bachelor of Science in Civil Engineering.

S. Perez Bermea is another member of the night class of 1929 who deserves honorable mention. Bermea, who comes from Mexico, attempts in a modest way to account for any success he may have achieved by saying that it was due merely to a sequence of fortuitous circumstances, but admits that his ambition and desire to learn may have had something to do with it. After having had experience in industrial organizations in several cities in the United States, he noticed in an engineering handbook that Tech offered night courses in engineering. He came to Pittsburgh and entered the night school at Carnegie in the fall of 1923. He experienced difficulty in convincing the examiner that he was adequately prepared, because all of his precollege records were destroyed when the buildings of the school he last attended in Mexico were burned in one of the revolutions two months before he finished his course. Regardless of the handicap of studying in an unfamiliar language, he completed his course in the minimum time and last June received a diploma in Civil Engineering.

Maurice P. Baldy, who enrolled in the night school in 1917 and received his diploma in Mechanical Engineering in 1925, was awarded the Bachelor of Science degree in June at the close of

twelve years of continuous study. Howard W. Sippel, who received a diploma in Mechanical Engineering in 1926, has been enrolled continuously since 1920. His record shows that during all of these years he passed each course without repeating and without a re-examination. Henry Seidel, who like Sippel was graduated from the diploma course in Mechanical Engineering in 1926 and was awarded the Bachelor of Science degree in June, has been a student in the night school for ten years. There are many others with enviable records. Quinton J. Orr, for example, who received a certificate in Machine Practice, accumulated fifteen grades of A and three of B in four years. August A. Saul, who completed the requirements for a certificate in Mechanical Drafting in three years, also had no grade that was lower than B.

Although these examples of accomplishment may be classified as "out-standing," they are, nevertheless, representative not only of this year's night graduating class but of all the others that have gone before. Each individual case reveals an absorbing story of achievement, including the essential best-seller elements of drama and sacrifice and even of romance. We of the Carnegie Institute of Technology are proud of our night graduates, and we believe that Pittsburgh should share this pride in the realization that this city has an institution where men like Hiller, Malevich, Bermea, Baldy, Orr, Saul, Seidel, Sippel, and hundreds of others may work out their ambitions.

THOSE VANISHING PARLIAMENTS

All over Europe we hear the same story: that Parliamentarism is simply government by professional politicians, and that the professional politicians are profoundly corrupt. They are content to brag of all the liberties we have lost, and of all the votes that we never want to use, and of all the utterly unpopular laws passed in the interest of the people. They never talk about the abuses that have really rotted away the reputation of representative government.

—G. K. CHESTERTON

WHY ADULTS PURSUE STUDY

Why many grown men and women go to school in the evening when they might be playing bridge, going to the movies, or indulging in some other amusement was investigated in a questionnaire given to 3,000 adult evening students at the new Wisconsin University Extension Center in Milwaukee.

A summary of the nearly 2,000 replies announced recently by Dean Chester D. Snell shows that the greatest single motive drawing people to university extension classes is general culture. Thirty per cent of the replies made this statement.

Promotion in the day's occupation comes second as a motive, with 25 per cent of the replies. To work for college or university degrees was the incentive of 19 per cent, to get a business or engineering certificate the object of 14 per cent, while 12 per cent were anxious to get a start in another occupation than that in which they were working.

Sixteen hundred replies specified advantages that students had obtained from the evening classes. Of these, 1,016 reported cultural and social benefit, 101 told of progress toward degrees, and 414 noted help in vocational matters. Some individual replies were: Helped to decide vocation; to unite theory and practice; can read newspaper more intelligently; better English and power of expression; increased efficiency and capacity for work; gain in self-confidence; inspiration to professional reading; help in speaking languages; helped to realize how little I know; new fascination in daily routine; new perspective in life; more thorough knowledge and still going strong.

THE THEORY OF EVOLUTION

It is a readily demonstrable fact that every living thing is the child of some other living thing. It is utterly impossible for any living thing to appear spontaneously. Since all living things are derived from other living things, it naturally follows that the ancestral line of every living thing in the world at the present time has been continuous and unbroken, going back to the very earliest life upon the earth. No biologist at the present day doubts the continuity of life from parent to child through all the ages that have passed since life's first beginnings, or the common origin of all forms of life.

Every living thing develops from a particle of living matter—a single germ cell—in which no trace of the adult form of that living thing is discernible. Since every animal, no matter what it is, originates as a single cell, we are safe in assuming that all types of animal life must be explained in terms of a primitive single cell.

The course of development of animal forms from those whose body is composed of a single cell to the multitudes of multicellular types which we know today is explained by what is called the theory of evolution.

—AUSTIN H. CLARK

THE CULTURAL MOVEMENT ELSEWHERE

How material prosperity is being used by successful men and women in other cities for the spiritual development of the American people

GEORGE EASTMAN, famous for kindness and kodaks, has made his generous spirit felt beyond his own country, when he lately signed a contract with the Italian Government agreeing to present \$1,000,000 to build and equip a dental dispensary in Rome.

The Pennsylvania Museum has received as an anonymous gift two magnificent works of Romanesque art, a cloister of rose-colored marble from Saint-Genis-des-Fontaines in the Pyrenees and a façade with two minor portals, both of the twelfth century.

A school for boys, in which the religious element in education will be emphasized and the teaching so directed as to influence the student body to become efficient in Christian service, has been founded in Delaware by A. Felix du Pont. The school will cost \$500,000 and an additional duplicate sum is provided as an endowment.

Once again Yale University has had occasion to be thankful to the late John W. Sterling. Benefactor of Yale to the extent of many millions, his estate has now given another \$1,000,000 for the establishment of Sterling professorships in French and in law.

Max Epstein, head of the General American Tank Car Corporation and friend of the University of Chicago through his provision for clinics and medical equipment, has now given that University new cause for rejoicing. His latest gift is \$1,000,000 for an art center which he hopes will form the nucleus of a great development in artistic education in the Midwest. Mr. Epstein's statement of his purposes conforms so precisely to the plans of the Carnegie Institute that it is quoted here in full:

"Through research and study to arrive at a better understanding of the principles of art and its function and place in human life; to teach the history

of art and to interpret its meaning; to bring from all countries men eminent in art to lecture and teach; to give facilities to interested friends to lend their art treasures to the institute for exhibit and study; to extend by bulletin and radio the benefits of its teachings to the people of the Middle West; to be a fountainhead from which shall flow a deeper and wider interest in, and love for, all things beautiful."

Edward Bok, always loyal to Philadelphia, is preserving for that city the quaint beauty of early seventeenth-century Holland by presenting the Pennsylvania Museum with a room from the famous old brewery, "T Scheepje," in Haarlem. To what extent the equipment of the room will conform to the original has not been stated.

Gettysburg College had its ninety-seventh commencement gladdened by the announcement of a gift of \$100,000 by "a family greatly devoted to the college," which will make possible the complete renovation of the principal recitation hall.

The Lucius N. Littauer Foundation continues to dispense goodness in the fulfillment of its creed "to enlarge the realm of human knowledge, to promote the general, moral, mental, and physical improvement of society so that the sum total of human welfare and wisdom may be increased and the cause of better understanding among all mankind promoted." Mr. Littauer's munificence seems unbounded as testified by his latest provision on his seventieth birthday of another \$1,000,000 for "scholarly endeavors in the field of Jewish studies, Jewish communal activities, and research in cancer and pneumonia."

Many of these gifts for the public welfare will be useful by way of suggestion to our own generous people of Pittsburgh.

THE NOBLE CASSOWARY

THE Carnegie Museum has recently received a mounted specimen of a cassowary (*Casuarus casuarus intensus*) as the gift of Lord Rothschild, owner of the Zoological Museum of Tring, England.

When Dr. Karl Jordan, the learned entomologist in charge of the valuable collection of insects at Tring, visited here about a year ago, he observed that the rare cassowary was not represented



CASUARIUS CASUARIUS INTENSUS

in our ornithological collections. On his return to England he most kindly brought this to the attention of Lord Rothschild, whose generosity now makes it possible for the Museum to display this strange fowl, said to belong to a new race in the bird kingdom, for the first time in Pittsburgh. It has been installed in the case prepared to illustrate the classification of birds into major groups.

Some twenty odd forms of cassowary are known to science, and these have been found in northern Queensland, New

Guinea, and adjacent islands. The bird is primitive in type and closely related to the ostrich, although it has three toes instead of two, and inhabits the forest instead of the desert. The general plumage is coarse and hairlike, and the wings are represented by stiff shafts. Where the neck and head are bare of feathers the naked skin is a brilliant blue and red, and occasionally other colors. The head is provided with a curious bony helmet or casque, and the skin of the neck is more or less wattled.

This bird has acquired further fame. A London newspaper asked its readers for a word that would rhyme with Timbuctoo, and in due time this verse came in:

'Twas a noble cassowary,
On the plains of Timbuctoo
Gobbled up a missionary—
Body, bones, and hymn book, too.

A TRUE DISTINCTION

A young Polish girl in a New York school, asked in common with her class to write an essay on the difference between an educated and an intelligent man, summed up the matter: "An educated man gets his thinks from someone else, but an intelligent man works his own thinks."

—HARRY EMERSON FOSDICK

THE WAR DEBTS

Finally, the United States should enter into a treaty with our former associates in the war for the cancellation of all indebtedness for moneys borrowed by our associates from each other or from the United States for the purpose of carrying on the war. The United States should agree to this, both because it would be just and because it would be to our financial and our social interest. Our population and our per capita wealth and income are so large that the cancellation of this indebtedness would hardly be felt by us, while it would relieve the poorer countries of Europe of a great burden.

It should be borne in mind, also, that international indebtedness can be paid ultimately only out of the excess of exports over imports of the debtor countries. The payment of this indebtedness of Europe to the United States is bound to result ultimately in a lessening of imports from us or to an increase of exports in competition with us, or both, with a consequent lowering of the standard of living of the people in the debtor countries. In canceling these advances made by us to our associates in the war, expediency and generosity would go hand in hand.

—VICTOR MORAWETZ

THE CARNEGIE MAGAZINE

LECTURES

[The lectures announced below are free to the people.]

FINE ARTS

- OCTOBER 24—"Painting—Then and Now," by Homer Saint-Gaudens, Director of Fine Arts, Carnegie Institute. 8:15 P.M. in Music Hall.
- OCTOBER 28—"The International," by Royal Cortissoz, Art Editor of Scribner's and the Herald-Tribune. 8:15 P.M. in Music Hall.
- NOVEMBER 4—"The Reality of Painting," by Edwin Avery Park, Professor, Yale School of Fine Arts. 8:15 P.M. in Music Hall.
- NOVEMBER 11—"Aspects of the International," by Frank Jewett Mather, Marquand Professor of Art, Princeton University. 8:15 P.M. in Lecture Hall.
- NOVEMBER 18—"The Personal Element in Works of Art," by Henry Turner Bailey, Director of the Cleveland School of Art. 8:15 P.M. in Lecture Hall.

MUSEUM

- OCTOBER 27—"Formosa—The Island Beautiful," by Clarence Griffin, international lecturer on Japan. 2:15 P.M. in Lecture Hall.
- OCTOBER 31—"New Zealand—A Land of Wonders," by Captain Tim Healy, Anzac authority. 8:15 P.M. in Lecture Hall.
- NOVEMBER 3—"In the Cellars of the World," by Russell T. Neville, "cave man." 2:15 P.M. in Lecture Hall.
- NOVEMBER 10—"Gorilla Paradise," by Mrs. Carl Akeley, wife of the African explorer. 2:15 P.M. in Lecture Hall.
- NOVEMBER 14—"Mountain and Seacoast in Ecuador," by Robert Cushman Murphy, American Museum naturalist. 8:15 P.M. in Lecture Hall.
- NOVEMBER 17—"California the Golden," by Henry Warren Poor, artist-traveler. 2:15 P.M. in Lecture Hall.
- NOVEMBER 24—"The Mound-Builders," by H. C. Shetrone, Director of the Ohio State Museum. 2:15 P.M. in Lecture Hall.

[All Museum lectures illustrated]

TECH

NOVEMBER 7

9:30 A.M. IN LECTURE HALL

- "The Necessity for Research in the Printing Industry," by Hon. George H. Carter, of the Government Printing Office.
- "Technical Development of the German Printing Trade," by Direktor Franz Helmberger, of the Reichsdruckerei of Berlin, the Official Printer of Germany.
- "What British Printers Are Doing to Encourage Research," by Dr. John R. Riddell, of the London School of Printing.
- "Why the Fastest Printing Press is in Japan," by T. Morimura, of Mitsui and Company.

2 P.M. IN LECTURE HALL

- "What Research by the Bureau of Standards has Done for the Printing Industry in the United States—on Paper and on Chromium-plated Printing Plates," by Henry D. Hubbard, of the Bureau of Standards of the Department of Commerce.
- "How the Engineer Would Approach Printing Research," by L. W. Wallace, of the American Engineering Council.
- "Research Problems in the Newspaper Printing Field," by John W. Park, of the Chicago Tribune.
- "Research Problems in the Magazine Printing Field," by Max Rosett, of the Condé Nast Press.
- "Research in General Printing," by George K. Hebb, past president of the United Typographic of America.

NOVEMBER 8

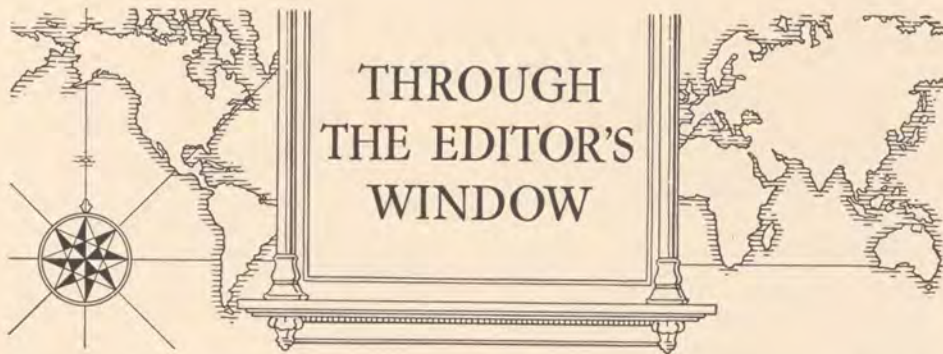
9:30 A.M. IN LECTURE HALL

Symposium on Printing Research Problems by officials of various organizations.

2 P.M. IN LECTURE HALL

- "Accuracy in Printing Press Construction," by Joseph R. Blaine, of the Miehle Printing Press.
- "Practical Results from Humidity Control in a Modern Printing Plant," by Horace McFarland, of the McFarland Press.
- "Printing Machinery and Research from the Operating Standpoint," by Major George L. Berry, president of the International Printing Pressmen's and Assistants' Union.
- "Effect on Research and Production of Present Materials Handling Methods," by George E. Hagemann, associate editor of the American Machinist.

[The above lectures are a part of the International Printing Conference held this year at Tech.]



WHY THE SIXTEENTH AMENDMENT?

WHILE speaking of inroads on the Constitution, one of the most pernicious changes in that document occurs in the Sixteenth Amendment, which takes away from the State legislatures the original power of electing United States Senators and places that function in the hands of the crowd. The fathers of the Republic fashioned our Government upon the model of the British structure, embracing King, Lords, and Commons, which was broadly resembled by our President, Senate, and House. Under the old system men of approved character and of special preparation were usually chosen as Senators, although occasionally money was improperly spent to influence the election, as in a noted Colorado case where expulsion followed a disclosure of the facts.

But under this constitutional change candidates for the Senate emerge from the crowd just as they do for the House, and the man who shouts "Send me" loud enough and who spends a vast fortune in the race will usually win. No poor man, no matter how great his intellect nor how brilliant his capacity, has the ghost of a chance against an opponent fortified with funds. Socrates once said, "It is only the wise who are fit to govern men," and an analysis of the members of the Senate who have been elected under the Sixteenth Amendment will show a discouraging lack of wisdom ending in a

dead level of mediocrity. The Republic was formed upon the theory of a representation of the people by its best manhood, and not by its weakest mentality. If it would survive, it must call into its service the great men who have proved their capacity in civil life. Some few indeed there are—like Senator Reed of Pennsylvania—who would be acceptable under either plan, but the safeguard of selection is gone, and the demagogue finds the door of the Senate as wide open to his entrance as is the door of the House.

Some day there will be a cry for the restoration of the liberty originally granted by the Constitution, together with the return of the system of checks and balances which was established by choosing the Senators by vote of the legislatures. That day cannot come too soon.

THE UNITED STATES OF EUROPE

PREMIER BRIAND's proposal for a United States of Europe shows how a good idea, once brought into life, can never die. When the plumed knight, Henry of Navarre, was crowned King of France, tired of never ending wars which kept Europe drenched with blood, he proposed a consolidation of states which would give Europe one representative government. Dynastic ambitions and "the divine right of kings" prevented the achievement of his great purpose. But when Benjamin Franklin beheld his famous "rising

sun" in the adoption of the Constitution of the United States, his mind quickly reverted to Henry's proposal, and he wrote thus on the subject to a friend in Europe:

I send you enclos'd the propos'd new Federal Constitution for these States. I was engag'd 4 Months of the last Summer in the Convention that form'd it. It is now sent by Congress to the several States for their Confirmation. If it succeeds, I do not see why you might not in Europe carry the Project of good Henry the 4th into Execution, by forming a Federal Union and One Grand Republick of all its different States & Kingdoms; by means of a like Convention; for we had many Interests to reconcile.

As the common people come more and more to the rulership of the world, this inspired idea of a United Europe will grow in the imagination until it finds its fulfillment in Tennyson's great dream—"The Parliament of Man, the Confederation of the World."

VANISHING BOUNDARIES

THE death of Gustav Stresemann, German minister of foreign affairs, has removed from the world's councils a statesman whose genius was of extraordinary value to the cause of peace. On his last appearance at the Hague Conference, in August, 1929, catching the vision of a United Europe, he spoke of the time when the states composing Germany were all divided by customs barriers; and when his audience laughed, he added: "I hope the time will come when in all the countries of Europe the time when customs frontiers existed between them will be recalled with the same amusement."

JEREMIAH AMONG THE CRITICS

TODAY, while the intellectual world is studying the tendencies of modern painting and endeavoring to interpret its relation to the life of a scientific age, there are some voices heard which have plainly lost patience with it as a thing detached from the ancient fundamentals which alone can make modern art real art. Among these critics we find one of

them, M. Camille Mauclair, writing with lugubrious pessimism in the *Paris Figaro*, and his destructive observations are quoted here merely as a current utterance of a serious mind, but without any editorial sponsoring:

Why not agree that our epoch is, first and foremost, devoted to science and industry, whence come the daily miracles that renew our existence? Science and industry—these are the veritable powers of creation. They put the best of human genius to work. They develop the most tenacious energy. Painting's last florescence, from 1860 to 1900, was rich and superb. Why deny that since then, wearied with having given so much, it has been confused and off its balance?

Let us bring the clinical manner to the study of modern painting. Let us study it as if it were an interesting patient, a dying person (which it really is); for thus we shall be able to restore order, and while awaiting the return to better conditions, refrain from bequeathing to the future our apologies for pigmies.

It should be borne in mind that this is a Frenchman's criticism of French painting, and when the world's present-day production of modern art, including the works of living French painters, is studied in the Carnegie Institute's International Exhibition this year, it would be a hopelessly dull and unimaginative mind that could discover these threatened indications of decay. On the contrary, the Exhibition carries with it the recognition of a new world of brilliancy and splendor, occupied by the children of the Old Masters.

TRAINED BRAINS

EDUCATION is no longer grudgingly granted only to those who insist upon having it, but is now being promoted and extended within the means of all those who apply for it, because of the public need for educated brains to run the business of this country. Not long ago the Editor sat down to dinner with the Carnegie Tech class in electrical engineering, and was told by the class president that every boy there had been offered and had accepted a job even before he had received his diploma. Big business—the great electric corporations, railroads, motors, department

stores, air service, and others—are snapping up the annual product of our technical schools and adapting these specialized brains to specialized pursuits. Herbert Spencer's dictum, "Clear thinking cannot be got from ill-fed brains," is a controlling suggestion with our captains of industry in their new policy of patronage towards the educated progress of the country.

LETTERS

(Continued from Page 130)

woman." The article from which his eloquent appeal was taken contained a quotation from a woman's address, and through weakness of intellect and ignorance of Chinese nomenclature the part used in the Magazine was attributed to feminine authorship. Jimmy Yen is a Yale boy who has garnered honors from Hongkong University and from Princeton, and then applied all his immense store of energized learning to mass education in China, where he has uplifted thousands of his illiterate countrymen into the happiness of culture. He is masculine to the core of his heart and admired by men and women because of his work for peace and understanding.

WHAT TIME IS IT?

The question that was humorously raised in the Magazine one month as to whether the apostrophe in the word "o'clock" might be dispensed with has brought forth a lot of amiable opinions on one side or the other, but leaving the decision in the air. One of these days some one will forget to use the apostrophe, and then we shall wonder why it was ever used. For example, it is now twelve o'clock, and all is well.

From many agreeable letters we print this one:

DEAR CARNEGIE:

Your comments in the May number on the relative value of "o'clock" and "oclock" were of interest. All the comment I can make is to quote the clever and witty Frenchman, Voltaire: "The Americans gain a quarter of an hour each day by clipping their words."

—GEORGE W. LYON

TELEPATHY

DEAR CARNEGIE:

Can you tell me why people speak of "mental telepathy" when Webster's definition is as follows: "The affection of one mind by the thoughts or emotions of another without communication through ordinary channels of sensation"?

—SARAH N. WHITE

Telepathy is the whole thing. "Tele," from a distance, and "pathy," to feel.

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