

cents for each member of the family that such a visit is made; yet only by frequent visits can a substantial benefit be gained. The result is seen in these figures: The total attendance at the Museum of Art in Central Park for the year 1894 was 511,881—not more than five times the number of visitors to the third East-Side Art Exhibition, open for only thirty days!

The city government contributes annually to the Museum of Art more than \$90,000, and by a very small additional contribution it could require the Museum of Art to provide an additional exhibition, for at least a part of the year, in the lower, overcrowded portion of the town. The average cost of the free art exhibition has been less than \$1,500, and an expenditure of so small an amount by the city, that would be sure to accomplish so much good, would be certain to meet with the approval of the best citizens.

In London, the city corporation, appreciating the importance of the results obtained at Toynbee Hall, has undertaken to give annual exhibitions at the Guildhall (the City Hall); and at its fourth exhibition, just closing, there were more than 300,000 visitors. New York should awaken to its obligations to all its citizens; and in time, like the great European capitals, it should provide them with cheap light and street-car service and public baths and laundries at minimum cost. It should then supplement its public education by exhibitions of art and science in various parts of the city, with appropriate lectures, and encourage, more generously than it does to-day, the development of circulating-libraries and reading-rooms.

"Think ye that building shall endure  
Which shelters the noble and crushes the poor?"

A. C. BERNHEIM.

#### THE ART-WORK DONE BY HULL-HOUSE, CHICAGO.

The attempt of Hull-House to make the æsthetic and artistic a vital influence in the lives of its neighbors, and a matter of permanent interest to them, inevitably took the form of a many-sided experiment. The direction of the effort naturally fell into the hands of Miss Starr, one of the founders of Hull-House, who not only feeds her own mind and finds her highest enjoyment in Art, but who believes that every soul has a right to be thus fed and solaced. The first furnishings of Hull-House were therefore pictures. They were

hung upon all the wall spaces and were largely selected from photographs which the two original residents had the previous year together purchased in Europe.

From the first year Miss Starr has had large and enthusiastic classes in the "History of Art"; a number of the students have attended them consecutively for four years. There is abundant testimony that the lectures and pictures have quite changed the tone of their minds; for they have become, of course, perfectly familiar with the photographs of the best things, and have cared for them, not "as a means of culture," but as an expression of the highest human thought and perception. One of these has bought from her scanty earnings a number of classic works of art which will make her house really charming when she is married next fall, and more than that will be to her the same vital connection with the minds "who have transfigured human life," as a fine library is to the student who has time for constant reading. Within a short walk from Hull-House a little parlor has been completely transformed by the Fra Angelico over the mantel and the Luca della Robbias on the walls, from which walls the picture scarfs and paper flowers have fallen away. A few doors down the street a tiny bedroom has been changed from a place in which a fragile factory girl slept the sleep of the exhausted, into one where she "just loves to lie in bed and look at my pictures; it's so like Art Class."

A small circulating loan collection of pictures has proved a satisfactory part of the attempt to make art a means of education. The collection numbers, at present, not more than seventy pictures, and very little more than one hundred dollars have been expended upon it. The pictures are for the most part photographs selected with great care, from choice things only, whether modern or old, and with a view to variety of appeal to the interest and taste of the borrowers. Some water-color sketches have been given and lent, and the collection contains an Arundel print, and several colored prints of Fra Angelico's angels. The latter are so popular as to be engaged in advance. The loan and return of each picture is recorded, with the date, and the name and address of the borrower, upon a card. It is expected that the picture will be either exchanged or renewed at the end of two weeks. The borrowers frequently become attached to them, and prefer to keep the old one longer rather than to have a new one.

On the occasion of the death of a baby neighbor the resident in

charge of the pictures placed over the little one two colored Fra Angelico angels, in simple white and gold frames, with no certainty that they would be especially noticed or cared for. The tone of the room was entirely changed by them. Everybody spoke of them. The children said that the angels had come to take their sister, and that they were praying for the baby and singing to her. Some days after the mother asked timidly if she might buy the pictures and keep them in memory of the little one. A wax wreath encircling a coffin-plate hung in the room as a memorial of a child who had died before.

A member of the Hull-House Women's Club holds receptions of an informal kind to show her pictures to the children in her street. Another good mother, who is a graduate of the early Chicago high-schools, but who is battling with life against the odds too often found in a tenement-house, of a drinking husband and ever increasing poverty, takes the pictures from the collection as she takes the books and lectures and social opportunities of Hull-House, not only as that which will sustain her own life, but as that which will enable her to realize for her children some of the things she dreamed out for them. The oldest one of her eight children saw the light in a pretty suburban house which she and the father, a promising State senator, had built. This mother borrowed Mrs. Jameson's "Sacred and Legendary Art," and read the story of St. Genevieve to her children while they had Puvis de Chavannes's St. Genevieve pictures, and she took the Fra Angelico "Paradise" a second time because she thought it gave the children a pleasant idea of Heaven.

The first building erected for Hull-House contained a little art-exhibit room, carefully planned with a high, dark wainscoting and a north light, that fifty pictures might be exhibited to the best advantage. Since its opening it has had eight loan exhibits: five of oil paintings, one of old prints and engravings, one of water-colors, and another of such photographs as would be most helpful in the public schools. The total number of votes cast for the favorite picture at the last exhibit was 5,988. To quote from Miss Starr:

"An effort has been made in these exhibits to show only pictures which combine, to a considerable degree, an elevated tone with technical excellence, and at no time can a very large assortment of such pictures be obtained. There is an advantage on the side of a small exhibition carefully selected, especially to an untrained public. The confusion and fatigue of mind which a person of no trained powers of selection suffers in passing his eyes wearily over the assortment of good, bad and indifferent which the average picture exhibit presents, leaves

him nothing with which to assimilate the good when he finds it, and his chances of finding it are small. Frequently recurring exhibitions of a few very choice pictures might do more toward educating the public taste of the locality in which they occur than many times the number less severely chosen and less often seen."

This leads to the "Art in Schools" movement, in which Miss Starr was the Chicago pioneer. With the means at her disposal she has been able to put a number of good pictures into each room of the school nearest to Hull-House. A society has since been inaugurated in connection with the Chicago Woman's Club that has for its object the decorating of all the public schools in the city. Much has already been accomplished in tinting the walls and supplying the rooms with casts and pictures. The significance of the pictures are carefully explained to the children, and there is no doubt that the imagination receives a strong impulse toward the heroic and historic.

JANE ADDAMS.

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MR. HAMLIN GARLAND, novelist and lecturer, was born in Wisconsin in 1860. Among his books are "Main Travelled Roads," "Jason Edwards," "A Spoil of Office," "A Member of the Third House," "Prairie Folks," and a volume of poems, "Prairie Songs." Mr. Garland stands for first-hand, direct, original work, as distinguished from work on traditional subjects and by traditional methods. He is President of the Central Art Association, which he hopes will "do for Art what the Chautauqua and University extension courses are doing for higher education."

MR. ABRAM C. BERNHEIM, born February 1, 1866, in New York City, is a graduate of Columbia College, and of the Columbia School of Political Science. He subsequently studied at Berlin and became a lecturer at Columbia College on the History of New York State and City. He devotes much time to charitable work; he is a trustee of the Tenement-House Building Company, owning model tenements in Cherry Street, New York City; is a trustee of the Aguilar Free Library, and Treasurer and one of the founders of the University Settlement Society. He is one of the original members of the City Reform Club, and he is a member of the Executive Committee of the Committee of Seventy.

MISS JANE ADDAMS is the daughter of Hon. John H. Addams, for many years State senator from northern Illinois. Since her graduation at Rockford College, Illinois, in 1881, she has been a trustee of the institution. In 1889, with Miss Ellen G. Starr, she opened Hull-House in Chicago, which through their work has become one of the most useful and most widely known institutions in the world for the uplifting of the neglected masses.

## A "PASTORAL LETTER": IS THE CHURCH YET SO TIMID ?

THE "Pastoral Letter"<sup>1</sup> put forth with the sanction of the Bishops of the Episcopal Church is a very interesting document. It is full of dignity. It is couched in the good old style of ecclesiastic *Epistolæ*. One might almost think it had been translated (with a little difficulty) out of the Latin. "Certain novelties" have appeared within the Church which seem to be almost subversive of the Christian religion. In consequence of these innovations, the "minds of many of the faithful clergy are disturbed and distressed," and some of the pious laity are so confounded that they scarcely know what to think. Under these sad circumstances, it becomes the duty of the Bishops to take a resolute stand. They have determined, not exactly to go forth to meet the foe on the open field; but rather to entrench themselves within the ramparts of certain ancient documents and venerable theological formulæ, hoping, perhaps, that the *Zeitgeist*, finding them so innocently occupied, will pass by and leave them in peace. It seems to them necessary only to cite certain passages from various Creeds and Articles of Religion, together with other parts of the Church services, in order that the mind of every one may be completely reassured.

Now, if the purpose of these gentlemen, who are held in the highest esteem for their talents and amiable qualities, were to extol only the merits of their beautiful liturgy, or to recommend it, as Keble recommended it, for its "soothing" qualities in the midst of our present unrest, they would deserve nothing but praise. The chaste dignity and the magnificent English of the Book of Common Prayer are

<sup>1</sup> "The undersigned set forth this Pastoral Letter in accordance with authority committed to them by their Brethren of the Episcopate assembled in Council in the City of New York on the eighteenth day of October, being the festival of St. Luke the Evangelist, in the year of our Lord one thousand eight hundred and ninety-four. J. Williams, Bishop of Connecticut and Presiding Bishop; Wm. Croswell Doane, Bishop of Albany; F. D. Huntington, Bishop of Central New York; Wm. E. McLaren, Bishop of Chicago; George F. Seymour, Bishop of Springfield; Henry C. Potter, Bishop of New York."