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THE PATIO ON THE MAIN FLOOR OF THE PAN-AMERICAN BUILDING, WASHINGTON, WHICH WILL PROBABLY BE USED FOR THE SESSIONS OF THE DISARMAMENT CONFERENCE

proper steps to support the local government by the proclamation of martial law and the summoning of troops. Calicut is the chief city and is the center of the insurrection.

Most notable of all military movements is the advance of the Greeks in Asia Minor from the line of the Bagdad Railway (running north and south) along the branch railway leading to Angora, the capital of the Turkish Nationalists. The Greeks have reached the Sakaria River, the one large stream crossing this west-to-east route. The river is about fifty miles east of Angora. The Greek campaign has entered its most critical stage. The Greeks are fighting with energy, not inspired by any idea of conquering the country in which they now are, but of delivering the three million Greeks in western Asia Minor from Turkish tyranny.

JAPAN AND THE ARMS CONFERENCE

WITH regard to the Arms Conference at Washington, some men in Japan have been breaking through the usual Japanese reserve as to talk. For instance, Marquis Okuma lays down these three principles for the guidance of the Japanese delegates at Washington:

- (1) The right of the Japanese people to exist.
- (2) Protection of the Asiatic peoples generally in furtherance of the principle of universal equality.
- (3) Opposition, for the sake of the honor of the Japanese Empire, to any interference with the agreements reached at Versailles concerning Shantung and Yap.

The first point is conceded by every one. Doubtless the statement is in-

tended very largely for home consumption.

As to the second point, it is true that the Japanese have long contended for social equality with Europeans and Americans. But suppose it were granted on the Okuma basis? Are they ready to accept all the implications of such a plea?

The third point is the only one that "means business." Marquis Okuma is probably nettled as he foresees that the Washington Conference may develop from a discussion of the limitation of arms into a survey by Europe and America of Japan's imperial back yard. There they may discern not only Korea, Manchuria, Mongolia, Shantung, and Yap, but also Chita and part of Siberia. Hence the ex-Prime Minister adds that "recognition of Japan's special position in Siberia should be accorded." His insistence that Shantung or Yap be excluded from discussion would be, he knows, opposed by this country, which was not a signatory to the treaty under which those mandates were given, and has protested against them. Moreover, obstinate refusal to discuss these questions when the Conference convenes is already recognized in Japan as merely leaving her in a position of isolation and suspicion. From a practical standpoint, therefore, the only hope of excluding these subjects is for Japan to settle them before the Conference opens. We are glad to note signs in this direction.

The ultimate value of the Arms Conference to Japan will be, we believe, not political or diplomatic at all, but economic. A rapidly increasing population has been living on a too limited

and barren area, and the economic future of that population depends not only upon getting more room, but also on obtaining supplies of food and raw materials and, finally, on securing the opportunity to dispose of goods in the world's markets.

THE MARSEILLAISE IN FRENCH SCHOOLS

PRIZE-GIVING is an established custom in French schools, and the prizes are given under the sanction and auspices of the state. This year, just before the annual awards were to be given, M. Autrant, Prefect of the Seine, thought it good and patriotic to issue a circular notifying all Mayors and others in his jurisdiction that no prizes should be given unless the children sang the Marseillaise.

Two Mayors refused to conform to the Prefect's injunction, and thereby raised a question of patriotism. Had the Mayors assigned only as a reason that the pupils could not sing the Marseillaise their objection would have struck a responsive chord in many Americans who also find it difficult to climb to the vocal heights in singing our own national anthem, "The Star-Spangled Banner." The Mayors, however, complicated the matter by stating that some of the sentiments of the Marseillaise were opposed to the convictions of the people. This is pretty vague, but the two French Mayors may be somewhat like Falstaff, who would not give a reason on compulsion, if reasons were as plentiful as blackberries. Left to themselves they would probably have encouraged the pupils of their schools to sing the national anthem, especially in time of war, as no other hymn makes such a warlike appeal to the French people. During the mobilization for the recent war as many as ten thousand Frenchmen sometimes gathered on the streets of Paris at night singing the Marseillaise for hours, with, as one correspondent called it at the time, "a solemn hatred of their national enemy in every note." Later, when Marthe Chenal, said to be the most beautiful woman in France, sang the Marseillaise every night at the Opéra Comique in Paris, it was always to a house crowded to its sitting and standing capacity. Wythe Williams, a correspondent during the war, gave this account of the scenes when Chenal sang the Marseillaise:

Through the second verse the audience alternately cheered and stamped their feet and wept. Then came the wonderful "*Amour sacré de la patrie*"—sacred love of home and country—verse. The crashing of the orchestra ceased, dying away almost to a whisper. Chenal drew the folds of the tri-color cloak about her. Then she bent her head, and, drawing the flag

to her lips, kissed it reverently. The first words came like a sob from her soul. From then until the end of the verse, when her voice again rang out over the renewed efforts of the orchestra, one seemed to live through all the glorious history of France. At the very end, when Chenal drew a short jeweled sword from the folds of her gown and stood, silent and superb, with the folds of the flag draped around her, while the curtain rang slowly down, she seemed to typify both Empire and Republic throughout all time. All the best of the past seemed concentrated there as that glorious woman, with head raised high, looked into the future.

After such a description one is inclined to agree with the Prefect of the Seine, rather than with the two Mayors. A hymn that has the power to stir a nation's heart to its depths is one of its glorious possessions to be treasured patriotically.

REACTION IN GERMANY

ON the last day of August a great demonstration occurred in Berlin. A hundred thousand citizens marched to the Lustgarten, the space in front of the Imperial Palace, and there listened to orations showing why the good of Germany demanded cessation of imperial rule.

This was a counter-demonstration to that of August 25 in the Berlin Stadium where thousands of soldiers who fought during the war marched before General Ludendorff and other high officials and later heard speeches containing sentiments like this:

There will come a day when we will stand together for the Kaiser and the Fatherland. Hatred will mount guard in Germany. We must train our children to use the rifle and the sword. So long as Germans suffer under a foreign yoke and the French stand guard on the Rhine, we must prepare for a revolution.

Following this announcement came the murder of the man who, when others fell back, had represented his country in negotiating the armistice with the Entente Allies, Mathias Erzberger. He was assassinated in the beautiful Black Forest. His tragic fate sharpened the bitterness on both sides. On the one hand, monarchist and reactionary journals actually palliated the crime; on the other, the Government organs took it as a text for severe measures of repression against the reactionaries; it is already announced, for instance, that no longer may officers of the former imperial army appear on the street in their old uniforms.

While the Government and radical journals characterized the assassination merely as a "monarchist attempt to revive the dying war spirit," which they foredoomed to failure with Germany in her present mood, the situation, never-



Keystone

MATHIAS ERZBERGER, FORMER PREMIER AND MINISTER OF FINANCE IN GERMANY, RECENTLY ASSASSINATED

theless, is dangerous. The reason is because the German people are, as they ever have been, too apathetic and dependent. Under these circumstances there is always peril, as some Germans recognize, of "a mounting wave of monarchistic reaction beating against the base of the Republic."

EVERY-DAY ART

AMONG organizations working to foster artistic interests by applying the arts of design to popular, every-day life, is the Art Alliance of America. Its purpose is philanthropic. It was founded by generous art patrons and by certain distinguished artists, like Herbert Adams, the sculptor, and Francis Jones, the painter, with the intention of assisting the younger artists, especially designers who work for business firms. It has also been promoting co-operation among artists, artisans, advertisers, manufacturers, publishers, and others engaged in artistic activities.

Another such organization is the Art Directors Club, a much newer society. It is composed of men who direct the very large expenditures for art habitually made by the various industrial concerns, publishing houses, and advertising firms.

Still another organization is the New York Society of Craftsmen. This is a purely professional organization composed of artists working individually in their studios and with their own hands at varied handicrafts—weaving, wood-carving, metal-working, hand-block printing, stained glass, etc. As will be gath-

ered, this society encourages the production of works of art by hand rather than by mechanical means. It also develops the true spirit of craftsmanship—namely, the appreciation of work for its beauty rather than solely for its commercial value. In general, it may be said that its members are inspired by the ideals of Ruskin and William Morris.

The American Institute of Graphic Arts is not a new society. Its membership consists of men interested in those forms of artistic expression possible on the printed page.

ILLUSTRATIONS AND PHOTOGRAPHY

OTHER organizations which have exercised stimulation are the Society of Illustrators and the Pictorial Photographers of America. The Society of Illustrators advances the art of book, magazine, and advertising illustration. It is the oldest of the organizations here mentioned. It has a membership of artists in well-recognized standing and is a constitutional member of the National Fine Arts Federation. Under the leadership of Charles Dana Gibson, the cartoonist, the Society did famous work in pictorial publicity for the Government during the war, and without pay.

As its name indicates, the Pictorial Photographers of America are people interested in the artistic possibilities of photographic processes. They encourage those engaged in the art of photography and facilitate the formation of centers where photographs may be on view. They also enlist the aid of museums and public libraries in adding photograph prints to their departments and otherwise stimulate public taste through exhibitions and publications.

Perhaps the most picturesque of all these societies is called the Stowaways, a group of gentlemen who are weary of high-sounding words from people pretending to have an interest in art when they are in reality vulgar by nature and ignorant to boot. As a protest against this sort of thing, the Stowaways meet, drawn together both by vocation and avocation. By predilection or profession they are all interested in books, design, drawings, posters, prints, typography. They call themselves Stowaways because they meet as stowaways to cherish precious things.

It would be unnatural, we think, that such organizations as these should not come together in whatever common work there may be which they could better do by united than by separate action. The societies opened headquarters at 10 East Forty-seventh Street, New York City, but they have now outgrown this center and have secured as a new headquarters a building at 65-67 East Fifty-