



PHOTOGRAPH BY MATHILDA WEIL

MARGARET DELAND

In the dining room of her summer home, "Greywood," Kennebunkport, Maine

✓ **Representative Women**

Being a Little Gallery of Pen Portraits

by

LOIS OLDHAM HENRICI

INTRODUCTION BY ADA M. KASSIMER

Give us labor and the training which fits for labor.
We demand this not for ourselves alone, but for the
race.---*Olive Schreiner.*

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TO
MY MOTHER

Who, with generations of other mothers, has spent her life in sacrifices of which the world will never know, whose ambitions have been willingly buried beneath her duty to her children, and without whose deep love and keen appreciation this book could not have been written.

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FOREWORD.

When preparing to write "Representative Women," I determined in selecting the women for the articles and for the accompanying list, not to be influenced in any way by personal feeling or opinion, but to choose them according to the high standard of their work, regardless of nationality or kind of work, and according to the consensus of opinion of recognized critics.

It would seem a simple undertaking to select seventeen women from out the whole world who by their own efforts have risen to the very heights in their professions and one hundred more, whose achievements have placed them beyond the list of just "successful women," but on going over files and searching through lists arranged by well known authorities, I found myself overwhelmed at the great army of women whose successes have given them more than ordinary prominence in their own and other countries. I would have liked to have included all the lists of noble women who are endeavoring and striving so earnestly to make their work and their lives count in the world.

The writing of the sketches has been fascinating work indeed, and in each case it has been difficult to decide which is the more interesting—the woman herself, or the work she does, as one who has achieved great things could not fail to have an interesting personality. In every instance it has been noticeable

the absorbing interest each woman gave to her work, approaching it almost reverently and with such faith in the worth of it that she felt confident of success and gave up unhesitatingly all personal ambition to accomplish it. What we name genius is more often the result of concentrated application, rather than a divine gift from Heaven, as we are wont to think, and no great work has ever been accomplished without one first having a great faith in that work and in oneself. Such infinite patience as Madame Curie has demonstrated, such love for humanity as Jane Addams has shown, and Doctor Montessori's great desire for the betterment of the child's mind and training, prove not merely genius, but concentrated attention and an ability for persistent labor that has at last brought that for which they worked.

While reading the lives of these women and studying the individual work of each, a feeling of great pride came over me, and I am grateful to be privileged to live in an age when so many women have taken advantage of their wonderful opportunities and have repaid the world so richly for those opportunities.

L. O. H.

INTRODUCTION.

Awakened Womanhood.

Today there is almost no field of labor in which women not only are working with efficiency and enthusiasm, but are reaching a height of perfection which is making them successful, to say nothing of the moral uplift and unselfish service the world is receiving.

Erstwhile success was gain chiefly for the individual; now success is beginning to mean a betterment for all.

Womanhood now as always recognizes motherhood as its highest duty, its greatest obligation, and the present awakened womanhood sees its mission of motherhood, not only in the narrowed home immediately about it, but in the large human family, the world of activity, it sees how the affairs of men, women and children need the true mother instinct which in every phase of nature is one of unselfish devotion, of unlimited service, of freedom from combat for financial, social and personal supremacy. The inherent attributes of motherhood must combine with those of fatherhood to square the balance of justice for childhood.

The world needs woman, her ideas, her way of reasoning, her insight, her sense of justice, her tender hands and her loving heart. The children of the world need her; for a long time they have been governed by the masculine mind which has made laws for

them, established educational plans for them, opened juvenile courts for them, founded factories, mills, mines in which little hands have hardened, little bodies have been dwarfed, young minds and hearts grown prematurely old—and this, not because the masculine mind and the masculine heart would intentionally be drastic, but because men are not women, and fatherhood cannot be motherhood.

The children of the world need motherhood now. The masculine mind has, all unknowingly, because of its inability to be feminine and its indifference and futile resentment to feminine attributes, failed to bring into its unceasing maintenance, its wise counsel and its brave protection, the keener insight, the unselfish service, the eternal devotion, the unsolicited sympathy, which woman alone can bring. This omission, for which the masculine mind cannot be blamed, having none of the tender mother instincts, cries aloud for a redeemer.

Manhood through industry has prepared for woman a safer world in which to begin her work than perhaps she herself could have prepared with her lesser bodily strength.

Woman steps upon the path of progress to find it no rut-hewn road, no rocky, briary byway of uncollected knowledge and inexperience; she steps firmly upon a Broadway paved, polished, flanked with skyscrapers of

hoarded wealth, stored with power and materials, myriad; she finds a man-made world.

Emerson said, "Rotation is the law of nature." The masculine cycle must begin to revolve; it has perhaps exhausted its creative knowledge—taught its last lesson that it can teach without help and inspiration from an independent source.

In the last decade woman has awakened; she has found herself physically, morally, intellectually; she has been strengthened to break her shackles. The bond woman is free; true womanhood has been unlocked in her heart; the vision of a human family made pure, happy, progressive, harmonious, has broken through her night and leads her on to her God-given mission, to answer the cry of the children!

The law of rotation! The feminine mind now approaches, rallies and is fitted to be co-worker with the masculine mind in the world's progress. The cry of the children! The union and equality of manhood and womanhood, fatherhood and motherhood, will come perforce!

May it not be that this union, this equality, this fusion of the masculine mind and the feminine mind with singleness of purpose will bring about what is meant by the new heaven and the new earth, a God-made world!

The noonday is not yet, but the true

dawn approaches. Both great men and great women today have uppermost in their vision a world made purer, happier through the conservation of child life.

These women, good, great and noble, who are selected here as representatives of awakened womanhood, are each bringing talent, toil, earnestness, and love to aid in the universal motherhood. Doctor Maria Montessori, the truly noble Roman, perhaps the noblest of them all, has opened the new door which will let in the sunshine of happy, healthy childhood; Jane Addams, great mother heart, has picked God's children from the gutters and followed the demand of the Christ, to heal the sick, feed the hungry; Ellen Key, Swedish teacher, pulls down the bars that hamper women's freedom; Abastenia Eberle, the American sculptor, has in her "Innocence" turned virgin marble into breathing reality and placed it where the owners of big purses and powerful influence can view and consider; Rose O'Neill, our own clever artist, writer, lover of child life, makes many a mother's heart warm with her chubby, laughing, energetic baby "kewpies"; Marie Curie, discoverer of radium, has touched a magic power the marvelous importance of which is as yet undreamed; Elsie de Wolfe encourages simplicity versus luxury in the home and her book just published, "The House in Good

Taste," will help to bring the value of beauty in the home to the hearts of many mothers; Margaret Deland and Edith Wharton, contrasting novelists, are working earnestly for the uplift through their stories; Cecile Chaminate, Fannie Bloomfield Zeisler, Maud Powell, Lillian Nordica, Sarah Bernhardt, Maude Adams, Julia Marlowe, workers in the realms of music and art, press closely their earnestness and life lessons to the hearts of multitudes. While their work is not so specific in the fact, nor can its uplift be singled into individual cases, yet the world is made pure and happy by the tones of the piano, the violin and the velvet of the singing and speaking voice. Womanhood, hard work, and talent turned into the channels of art bring joy to the burdened, rest to the weary.

These women, and those like them who shall follow, whom the world crowns with laurel and whom God blesses, these are the representatives of awakened womanhood, the spirit of the larger motherhood.

—*Ada M. Kassimer.*

“There is no door at which the hand of woman has knocked for admission into a new field of toil but there have been found on the other side the hands of strong and generous men eager to turn it for her almost before she knocks.” --- *Woman and Labor*
Olive Schreiner



MADAME CURIE

MADAME CURIE.

"The Hypatia of the Sorbonne."

A number of years ago in a chemical laboratory in Warsaw a tiny girl trotted about after her father as he worked among his instruments, asking questions and trying to fathom with her baby mind the mystery and necessity for so many curious things. Surely, she thought, there must be something very wonderful and very fascinating to so occupy her father and keep him always busy, while the father in the midst of his experiments and deep abstraction paused long enough to make a companion of his little daughter and try in a measure to fill the dead mother's place as he explained many things and gave her small tasks to perform for him.

Later, at an age when other girls were intent on their dolls, this same little girl put away her toys and found her amusements in retorts, crucibles and test tubes. Of her own accord she constituted herself her father's "washer" and in a large apron which threatened to envelop her completely, reveled to her heart's content, washing and cleaning flasks, beakers, mortars and pipettes.

Marie Salome Sklodowska was the little girl in the long apron, and she came into the world on November 7, 1868. Her mother was a Swede and her father a Polish

Jew, who occupied the chair of chemistry in the university of Warsaw, and like many other professors, was not over burdened with money, but nevertheless spent a large part of his income on scientific experiments. So Marie handled reverently such articles as were intrusted to her care, asked questions and helped with experiments, all unconscious that day by day she was laying the foundation for a work which was to make her the world-famous Madame Curie, the only woman who has ever performed a scientific discovery of any importance and who has placed woman for the first time side by side with man in the world of science.

She grew into womanhood like thousands of others in Warsaw "under the heel of the Russian boot," and under the eyes of a government jealous of all scientific investigation. Like other Polish students who grew up in this atmosphere she developed a "fierce and revolutionary" patriotism. She was admitted into the secrets of many Polish student revolutionary societies formed among her father's pupils, and it is hinted by some of her father's friends of that time that she wrote for one or two of the patriotic sheets. She says that in the university in which her father taught that in all the corridors there were finger posts

pointing to Siberia.

She completed the usual course in the Warsaw Gymnasium when about sixteen years old and later worked in the physics laboratory of the Industrial Museum. When she was about eighteen years old she won a travel prize given by the Zurich Polish Scientific Association, which brought her an income of \$20 a month.

The ambition to become a great scientist had been steadily growing within her and she was ready and anxious to make any sacrifice to that ambition. Her own country did not favor higher education for women, and believing that Paris of all the world offered the greatest opportunities for which she longed, she took her place there in the already large colony of Russian women students. One authority tells us that she fled from Paris in disguise because the government at St. Petersburg had begun to pry into the secrets of some of the student societies and she would have had to appear as witness against some of her father's pupils.

She lived in extreme poverty, having only the barest necessities, and devoting her whole heart and mind and soul to her work. She had only the practical knowledge gained in her father's laboratory, but she remembered well all the lessons he had

taught her, and with but one purpose in mind, that of perfecting herself by study, she took the free course in physics, chemistry and mathematics at the Sorbonne, which she accomplished in a brilliant manner.

Here she met and married Pierre Curie, a professor of chemistry and physics, who had already acquitted himself of good work, and as by this time Madame Curie occupied the position of Professor of physics at the high school of Sevres, they rented a small place in one of the suburbs of Paris and came in on bicycles each morning to their work. Later they rented apartments on the Boulevard Kellerman, and here Madame Curie built herself a little laboratory, where night after night she worked carrying on her experiments.

In 1896 when Henri Becquerel discovered the radio-active properties of uranium it was found that some of the minerals, such as pitchblende, were more active than the uranium itself, and this suggested the thought that such minerals might contain small quantities of some substance or substances possessing radio-active properties in a very high degree.

Accordingly Professor and Madame Curie subjected a large amount of pitchblende to a long and laborious process of experiment,

with the result that in 1898 they announced the existence of two highly radio-active substances—radium and polonium, the latter which Madame Curie named for her native country, Poland. In 1903 they were given the Davy medal of the Royal Society in recognition of their discovery, and in the same year the Nobel prize for physics was divided between them and Henri Bacquerel. Professor Curie was offered the Legion of Honor, but refused it because it was not also offered to his wife. In 1905 he was elected to the Academy of Sciences, and a year later, just when the world was expecting further results from this rare mind, he was run over by a dray in the streets of Paris and killed instantly.

Madame Curie, who was left with their two little girls to care for, took her husband's death as calmly and stoically as she had withstood the hardships of her student days and with the same composure with which she had accepted the honors that had come to her.

She was elected to take Professor Curie's vacant chair at the Sorbonne, and quietly and without any ostentation she went on giving her lectures, lectures which the heads of all nations have flocked to hear, as well as the world's greatest scientists, and at the same time achieved in her

laboratory a scientific work which is declared to be even greater than that which she discovered with her husband.

In 1908 Madame Curie received the Nobel prize in chemistry, and in 1911 it was announced that, with the aid of M. Debierne, she had succeeded in isolating the tenth part of a milligram of polonium, a substance which is five thousand times more rare than radium. This almost inconceivably small portion is said to be the largest amount yet obtained, and it was secured through the combining of five tons of pitchblende with hydrochloric acid. It is far more radio-active than radium and much more productive of alpha rays, but wastes away very rapidly. The quantity of polonium which Madame Curie isolated wasted one-half in one hundred and forty days, while it is calculated that radium will not lose any appreciable atom of volume of strength in a thousand years. It is of such power that the small amount which was kept in a vase of quartz, which, as a rule, is unaffected by chemicals, was cracked and split in many directions by the polonium.

With all the honors which have been heaped upon her, Madame Curie has remained the most modest and unassuming person imaginable. She is the same silent, undemonstrative woman she was when the

world first heard of her. She dresses with extreme plainness, her complexion is ashen and her hair lusterless, as of one brought up in stove-heated rooms. In the midst of her busy life she has found time to be a companion to her two little girls, sewing for them and directing their studies, and has hopes that the older one will develop a love for science and become her pupil.

In her lectures she confines herself closely to statements, and offers nothing which has not been proved, however much she might have occasion for drawing an inference. She makes no display and says what she has to say with a straightforwardness which is void of any desire for effect.

Like many scientists, she is very abstracted, and when at work is oblivious to all that goes on about her. Her friends delight to tell the story that one day a servant burst into the room when she was deep in the midst of an experiment crying, "Madame, Madame, I have swallowed a pin!" Without looking up Madame Curie answered soothingly, "There, there! don't cry. Here is another you may have," and went on uninterruptedly with her work. When the story has been told in her presence, she makes no effort to contradict it, but smiles leniently, and in all probability

does not remember whether it happened or not.

Some months ago the whole world suffered a shock when the scandal involving Madame Curie and Professor Langevin, also of the Sorbonne, was aired in the newspapers, and while there was much excited discussion, and at least three duels were fought by editors, Paris would not forget the importance of her scientific discoveries and refused to look at the affair in the light of a great scandal.

However, only within the last few days the announcement has come that goaded by her own conscience, and in her heart deeply regretting the error she committed, she has fled to Warsaw, her girlhood home, to take refuge in a laboratory which is connected with the Warsaw Society of Science, where she will devote herself to her work, far removed from the world and all that serves to remind her of this unhappy chapter in her life. The world in general may judge harshly the woman, Madame Curie, but it must at the same time bow down before the discoveries of Madame Curie, the scientist.



PHOTOGRAPH BY SARONY

ELSIE DE WOLFE

ELSIE DE WOLFE.

"Our Lady of the Decorations."

In this day of "careers," when so many women are doing such wonderful things in a busy world, if one, through her own efforts and persistence, works her way up to rank with the very highest in her profession, society and friends are not chary with their praise; but when she succeeds so well in two great undertakings that she stands at the top in both, the whole world is quick to acknowledge her genius. And that is what Elsie de Wolfe, actress and star for thirteen years and now our busiest and most famous interior decorator, has done.

Miss de Wolfe was born in 1865 in New York. Her father, Stephen de Wolfe, and her mother, who was before her marriage Georgina Copeland, were people of education and means, and it is said that she inherits her artistic ability from her father. When very young she developed a strong love for the beautiful and displayed just as intense a dislike for ugly things, and as an illustration there is told a little story which shows how decided her childish feelings were on the subject.

When she was quite small, so small, in fact, that her opinion on any subject would scarcely have been considered, the family drawing room was to be papered, and she was as excited as if she had been a grown

up young lady and was expecting to receive callers there. During lessons she could not keep her mind off the wonderful new paper which was to be, and immediately when school was out she rushed home to discuss and talk about the interesting occurrence. Finally, on the day when the room was to be finished she flew home as if on wings, rushed pell mell to the drawing room, gave one look at the paper, which evidently the family had considered beautiful, and sitting down on the floor gave vent to her disappointment in wails and howls which drew the family in great alarm. Miss de Wolfe, who remembers the incident perfectly, says that no doubt her father and mother attributed the outburst to just plain naughtiness, but she knows it was "just hatred of ugliness."

While she was still a very young girl her father died and soon after she and another equally ambitious girl, Elizabeth Marbury, went to France—Miss de Wolfe to study for the stage and Miss Marbury to study the history of the drama. This wonderful friendship between Miss de Wolfe and Miss Marbury has lasted through twenty-five years, and today in their home in New York City there exists the same comradeship and understanding which took them through their student days. They

made a veritable lark of their self-imposed tasks, lived in a pension on six francs a day, were perfectly independent, attended strictly to their own affairs and were sublimely happy. On one occasion they made a trip on bicycles, not even allowing themselves the luxuries of trains or hotels, and spent the enormous sum of eight dollars, but on their return Miss de Wolfe wrote up the adventure so graphically that an American magazine paid her two hundred dollars, which covered the expense of the eight-dollar trip as well as the trip to France.

They returned to America and in 1891 Elsie de Wolfe made her debut on the stage at Proctor's Twenty-third Street theatre in New York as Fabienne Lecoulteur in "Thermidor," with Forbes-Robertson. She was a Frohman star from the beginning, and for the following thirteen years devoted herself to acting, achieving fresh success with each new part she created, and in 1901 played in "The Way of the World" and toured the United States under her own management. While on the stage, she designed her own clothes and costumes and thought out her stage settings. She became known as the best dressed woman in New York and greatly influenced other women to dress better and more simply. She introduced that most sensible of garments, the

walking skirt, and the first one made in Paris was designed especially for her. It created a sensation and was copied immediately by American dressmakers and was popular from the very beginning.

While she was on the stage, in the midst of her busy life she still found time for study and reading, and though she was wholly unconscious of it, she was preparing herself for this work of interior decorating. She was deeply interested in Eighteenth Century art and in her own home was constantly changing and rearranging her furniture, eliminating useless and unnecessary things, serenely unconscious that she was developing an idea which was to make her famous and amass a comfortable fortune.

When she finally left the stage and announced her intention of devoting herself to this new work the public shook its head and predicted that she would not be able to remain away from the theatre and assured themselves confidently that after a brief rest she would return to them; that the new work was just a pleasant fancy and would soon pass away.

But Miss de Wolfe understood her work and herself and is more than satisfied with her choice.

Her first large contract was the interior decorating and furnishing of the new

Colony Club of New York. She spent two years collecting and designing the fabrics and furniture, and before the work was completed other orders began pouring in faster than she was able to take care of them, and when it was completed her fame and fortune were assured. In eight years she has built up a business that ranks her not only with successful business women, but with the very successful business men of New York.

Miss de Wolfe and Miss Marbury own two beautiful homes, one in New York City and their summer home, the Villa Trianon, "a regular sleeping beauty of a house and garden," in Versailles, which was offered to them through the kindly efforts of Victorien Sardou, and which they have restored to wonderful beauty. Their New York home is equally interesting, being once the home of Diedrich Knickerbocker and in the same neighborhood in which Washington Irving had his home. This old fashioned house is charming beyond description. Here Miss de Wolfe has allowed herself perfect freedom in carrying out her ideas and this house, perhaps better than any other, illustrates her rare taste and extraordinary ability. It is simple, not crowded, but furnished with good plain furniture and artistic with many wonderful things which

she and Miss Marbury have collected on their travels. She has a wonderful library in which is a series of works on the courts of France in both French and English and she has gathered almost every memoir, history and volume of letters published on the subject. While on the stage nearly all of her plays had some connection with French and English history and she made the collection in her endeavor to obtain a clearer understanding of the mental and moral tone of the times.

In decorating, her idea is simplicity rather than grandeur. She has introduced chintzes instead of plush, comfort instead of stiffness, painted furniture and light draperies. Fresh air and sunshine are Miss de Wolfe's hobbies and she rejects without hesitation, no matter how lovely, any article which threatens to darken or make unsanitary. When she takes over the decorating of a millionaire's house it is with the idea that she is going to make a "home" rather than a millionaire's palace. She has the rare ability to be able to carry all the details of a large house in her mind from the most important piece of furniture to the least, and knows at once whether a thing will be suited to her needs.

During the last year she has written a series of articles on home furnishing for

several of the leading magazines, which makes it possible for those who cannot have her services directly at least to use her ideas and so make their homes more livable and artistic.

Miss de Wolfe has demonstrated clearly that it is possible for a woman to do more than one kind of work in this world and yet do it all well. Miss Marbury, who perhaps knows her better than anyone else, sums up her genius in a few brief sentences. "The qualities that make her successful are in-born good taste first, and then a remarkable moral courage. She never gives way under great moral tests, although little things annoy her greatly. The greater the obstacle, the more keenly she forces herself to overcome it. This is the fundamental reason of her success."

CECILE CHAMINADE.

Greatest Woman Composer.

Strange as it may seem, the world today has but five women composers who have achieved extraordinary fame in their chosen work. America claims two, England one, Germany one and France has the honor of having for her country-woman, the one woman of great genius, the world famous and recognized greatest woman composer, in the person of Madame Louise Stéphanie Cécile Chaminade.

Madame Chaminade is in reality Madame Carbonnel. Her husband, M. Carbonnel, who was a publisher of Marseilles, died seven or eight years ago, soon after their marriage and, after his death, Madame Carbonnel took back her maiden name of Chaminade but retained the title of Madame.

Madame Chaminade, as she is known to the world, was born in Paris in 1861. Her father, who was a government official in the navy department and well to do, was an excellent violin player and her mother was a gifted singer and pianist. Although there were no professional musicians in the family, Cécile Chaminade was brought up in a purely musical atmosphere, as many musicians of note were friends of her parents. The "piano was her favorite companion" and almost from babyhood she devoted herself to its study.



CECILE CHAMINADE

It is said that she wrote her first compositions when but five years old and they were afterwards published in a French magazine. When she was eight years old, she had the great delight of playing before Bizet, the composer of "Carmen," who was a neighbor and close friend of the family and who advised her parents, because of her unusual ability, to give her a complete musical education. Until she was fifteen years old, her mother was her only teacher, after which she studied fugue and counter point under Savard who taught Massenet and Saint-Saens, and she also studied with Le Couppey, Marsick and Benjamin Godard and made such rapid progress that she was soon in the front rank of composers.

Madame Chaminade says she has always composed, in reality, from the time she could play at all, harmonies were ringing in her ears and all her efforts met with encouragement from every side.

She gave her first concert, which was the beginning of her career, when she was eighteen years old. While still a very young girl she wrote "The Amazons," a dramatic symphony for solo voices, chorus and orchestra, and it was produced in Marseilles in 1888. Almost at the same time her other compositions began to attract attention and were heard in Paris at many concerts.

Although her piano and orchestral compositions show rare genius, her greatest fame has been gained from her songs. She has written over sixty and all are of great beauty. For the piano, perhaps her best known compositions are études, sonatas, waltzes and five airs de ballet, among them the well known scarf dance. As a pianist, she has been heard in many of the large cities of Europe and has appeared in America several times, confining her programs in this country to her own compositions.

She has received many honors. In 1888 she received the purple ribbon from the French Academy, in 1902 she was made an officer of public instruction and after a concert at the Conservatory of Athens she was presented with a laurel wreath from the students. She was decorated by the Sultan with the order of Chefakat, one of the highest honors it is in his power to bestow and given only to people of rare genius, and within this last summer she received the Legion of Honor of France, a recognition which she shares with but one or two other women in the whole world.

When she was a little girl her father built a beautiful country house in the village of Le Visinet, a suburb of Paris, where the family spent their summers, but in late

years, now that her brother and two sisters are married and have homes of their own, Madame Chaminade, with her mother, her work and her pets, makes it her home the year round.

Madame Chaminade is described as a small brown-haired woman of fascinating manners, who is French to her finger tips and loyal to French music and French composers. She is not of robust health and accepts almost no invitations. She prefers to work in the twilight and her work room is a tiny back room on the second floor, whose windows look out on a marvelous flower and vegetable garden of her own planning.

Ambroise Thomas, the composer of "Mignon," is said to have remarked of her: "This is not a woman who composes, but a composer who happens to be a woman."

LILLIAN NORDICA.

"Plenty have natural voices equal to mine but I have worked."

Madame Nordica, or Lillian Norton, which sounds much more American and as though she really belongs to us, was born in Farmington, Maine, in 1859. Her home, which is still standing, is an old fashioned story and a half house built on the same farm which was cleared by her great grandfather and where he built his log house and raised his family.

Lillian Norton comes of a line of early pioneers of this country and inherits from them her "combativeness, strength, energy and perseverance," which is everywhere so noticeable in her work and her achievements.

She was the youngest of six girls and no special attention was given to her musical training, until after the death of an older sister, whose voice had given much promise and for whose musical education the family had moved to Boston.

After this sister's death, Lillian, whose voice was next in promise and who was about fifteen years old, entered the New England Conservatory, under the instruction of John O'Neill, who insisted on her devoting three years to technical exercises.

Her first solos were sung in churches and, after her graduation from the Con-



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LILLIAN NORDICA
(AS BRUNHILDE)

servatory, she sang in concerts in a number of large cities. She next studied in New York with Madame Maretzek and, in one summer, learned the scores of twelve operas.

Through Madame Maretzek she became acquainted with Patrick Gilmore, the band master, who engaged her for a Western tour, during which she received her own and her mother's expenses and a salary of one hundred dollars a week, quite a contrast to the prima donna's later fifteen hundred dollars for one night's singing. Miss Norton's mother was her devoted companion and traveled with her almost constantly, until her death, in London, in 1892.

The young soprano met with such success in this country that when Gilmore took his band to England he engaged her as his soloist and she appeared there in seventy-eight concerts, singing twice a day. From there the band went to Paris where she had the honor of being the first to sing in the new Trocadéro.

From Paris she went to Milan, where she studied with Sangiovanni and asked him to prepare her for the operatic stage. It is said that after this decision, owing to the opposition of her relatives, who had been very anxious for her to become an oratorio and concert singer, she changed her name to Nordica.

Almost from the beginning of her musical education she had been ambitious for an operatic career and, after some months of preparation with Sangiovanni, she obtained and filled successfully, engagements in Brescia, St. Petersburg and in Paris at the Grand Opera, "at that time the goal of all artists."

About this time she married Frederick A. Gower, of Rhode Island, and retired from the stage. Several years after their marriage, Mr. Gower, who was an enthusiastic balloonist, lost his life in an attempt to cross the English Channel, and Madame Nordica returned to the stage. She made her debut in Covent Garden, in London, in 1887, "with instant success," and sang there for the next six seasons.

Up to this time Madame Nordica had appeared principally in Italian and French operas, but in 1892 she was engaged by Madame Cosima Wagner to sing Elsa, in Lohengrin, at the coming Bayreuth Festival, an honor never before accorded an American. The rehearsals occupied three months, during which time she lived with Madame Wagner whom, Madame Nordica says, taught her German and helped her in every way.

This was a rare opportunity and her success was marvelous.

After this great triumph she sang Elsa in New York, but was compelled to sing it in Italian as the rest of the company did not speak German, and it is through her efforts that the Wagner operas are now sung in German.

In 1896 Madame Nordica married Herr Zoltan Dome, a well known tenor from Germany, but their married life was not happy and they were divorced in 1904.

For years it has been Madame Nordica's ambition to found an American Bayreuth on her magnificent property on the Hudson, where American girls may have the advantage of broader study and at the same time remain in their own country.

Madame Nordica's repertoire includes forty operas and all the standard oratorios. Critics call her "one of the most illustrious singers of the day, one of the glories of lyric art," and declare that "her success in New York, Bayreuth and Munich have accorded her a place among the first of living artists."

In 1909 she became the wife of George W. Young, and their attractive and artistic home is in Deal, New Jersey.

Among those who have reached the heights, there is perhaps no one who lays greater stress on the necessity for work than does Madame Nordica. In almost every

published interview with the noted singer, she waives aside the mere suggestion that genius or great talent is required for success. She admits frankly that in her own case there were days and hours of discouragement, so great, that nothing but her grim determination to reach the goal, kept her from faltering. One of her biographers asserts that the main reason for her success was that she was always "prepared when called upon."

Madame Nordica says, "if you work five minutes, you succeed five minutes' worth; if you work five hours, you succeed five hours' worth. Plenty have natural voices equal to mine but I have worked." And again, "you must work well in the morning, and then work some more in the afternoon—and it is well to practice between times, too!"

Without doubt the message sent out by her beautiful voice to all those who are struggling to achieve, is the single word "work."



PHOTOGRAPH BY HALL

MAUD POWELL

MAUD POWELL.

America's Greatest Violinist.

Audiences who have heard the world's great artists, books which deal with the most celebrated musicians of our time and critics of high standing pronounce, with one accord, Maud Powell to be America's greatest violinist, and declare her to rank with the distinguished violinists of the world.

Maud Powell was born in Peru, Illinois, and spent her early childhood and received her common school education in Aurora, Illinois. Her musical education began with the study of the piano when she was seven years old under the careful instruction of Miss Agnes Ingersoll, who gave much attention to musical taste and expression, and a year later she took up the violin but "disliked it exceedingly" for, never having heard the real violin tone from a master, she had no concept or ideal for which to strive. "After six months," she says, "of dutiful but irksome scraping," Camilla Urso came to Aurora and, after hearing her in concert, all was changed for the child and a great ambition was awakened in her breast. Professor Lewis, in Chicago, to whom she went for her weekly lessons, was a natural violinist, a man of temperament and great intensity, and he made a profound impression on the child.

Her parents were a dominant factor in her career. Her mother, who was of German birth and a musician herself, helped her daughter with her practice and stimulated her ambition, while her father, who was a man of strong character, an indefatigable worker and an advanced thinker along educational lines, gave his daughter every encouragement.

At ten years of age, Maud Powell was the first violinist in a small orchestra of twenty pieces which was organized and conducted by Professor Stein, of Aurora, who gave a series of Sunday afternoon concerts in one of the churches. A year later she was the chief attraction of a concert company which traveled through the middle and western states, and though she received notes, flowers and verses, much after the manner of grown up stars, it did not mar the childishness or naturalness of the little girl or turn her head.

When she was twelve years old, her mother took her to Leipzig, where she studied with Schradieck and received her diploma in one year, playing also at one of the Gewandhaus concerts. As proof of the excellent instruction she had received here in her own country, it is interesting to know that her European teacher found no fault with the methods previously taught, but

directed her progress from the point where she had left off in America. She next went to Paris, where she was the first to be chosen out of a class of eighty applicants for admission to the Conservatoire and, when only fifteen years old, toured England and the provinces.

While in London she had the honor of playing for the royal family and was the recipient of many favors. She was sought after by the nobility and was associated in concerts with Lloyd, Sir Julius Benedict, Patti and others of equal greatness. Many of London's most well known socially, among them Sir John Hay's daughter, interested themselves in the young American girl's success. Lady Hay arranged a meeting with the famous Joachim who, after hearing her play, predicted a great future for her and urged her to go to Berlin for a year's study with him. This she did, and has the distinction of being one of his ten women pupils and one of the four American women who have studied under him.

Miss Powell returned to America, at the age of sixteen, having accomplished what would have been an immense labor for a mature mind and body, entirely unspoiled by her attentions and flatteries abroad, and made her debut at the New York Philharmonic. Though she had not reached the

heights of her ability owing to her youth, she was declared to be marvelously gifted and in her playing disclosed the "instincts and gifts of a born artist."

She has appeared in all of the most prominent concerts of the country, and has been a soloist in the Thomas, Seidl, Gericke, Nikisch, Damrosch and other noted orchestras and has gained a reputation second to none in the United States and is recognized as the greatest violinist of her sex in the world.

In 1893 she went to Europe with the New York Arion Society on their famous concert tour, which proved a succession of triumphs for the American violinist. All along the way her successes were cabled back to eager newspapers at home, while foreign papers were unstinted in their praise. In Vienna, that city which is considered the "most coldly critical" in the musical world, she had perhaps her greatest triumph. There she took her audience by storm and when she had finished her solo, the whole house arose as one man, surged forward to the stage, applauding and shouting until she played again and again.

In 1899 and 1903 she toured the British Isles and the European Continent, and again in 1905 including Russia, and later made a tour of South Africa. Since then she has

spent the musical seasons in this country.

Miss Powell's manager is her husband, H. Godfrey Turner, formally of London, whom she married in 1904.

She has an immense repertoire, and aside from contributing to numerous journals on musical topics, she has made arrangements and transcriptions for the violin which, in musicianship and taste, are declared to be impeccable. She was also the first to establish, in America, a string quartet led by a woman.

Miss Powell has always been progressive and generous in the matter of producing new works that she has considered of value. The Tschaikowsky concerto has become a part of every violinist's repertoire since she first produced it, in 1888, and no one but she had the temerity to play the Sibelius concerto a few years ago. Sibelius is now considered one of the modern masters.

Miss Powell is a thorough American and has greatly helped the cause of American composers by including their compositions in her programs.

She has a gracious personality, and there is nothing of pose or affectation about her. She loves her work and has put her whole heart and life and soul into it. She does not pretend that it is all genius, but

admits that there is hard work in it. When asked about some of the requisites for a successful musical "career" she answered that one must have the strength of an Amazon and must work harder and longer hours than any laboring man ever dreamed of working. That only would bring success.



FANNIE BLOOMFIELD ZEISLER

FANNIE BLOOMFIELD ZEISLER.

"The Chopin of America."

When asked who is the world's greatest woman pianist, critics answer without hesitation, "Fannie Bloomfield Zeisler."

Although Mrs. Zeisler is an American, by adoption only, practically all of her life has been spent in this country. She was born in Bielitz, Austrian Silesia, the daughter of Solomon and Bertha Bloomfield and came with her parents to Chicago, when but two years old, where she has since made her home.

She began the study of piano, when very young, with Carl Wolfsohns, and made such progress that she was soon heralded as a musical prodigy. Later she went to Vienna and studied one year in the Conservatory and then had four years with that eccentric and most wonderful of teachers, Theodor Leschetizky.

She made her debut in Vienna, in 1882, and "carried the musical public by storm." Although she had scarcely reached womanhood she at once took her place with the acknowledged artists of the world.

After further study she returned to the United States and made her debut in Chicago, in 1884, at a concert of the Beethoven Society. She afterwards was heard at many concerts in the country's largest cities, including concerts of the Boston Symphony

Orchestra.

In 1885 she married Sigmund Zeisler, whose birth place was also in Austrian Silesia. He studied law at Bielitz and at the University of Vienna and then came to this country, also choosing Chicago for his home. Mr. Zeisler's career has been almost as rich in achievements as that of his wife, for he is a lawyer of national prominence and has distinguished himself as an orator. He has written for reviews and law journals and is a member of a number of prominent clubs.

From 1883 to 1893 Mrs. Zeisler played in the leading cities of America, and later made successful tours in Germany, Austria and France, with also another tour of the United States.

One critic, in writing of her, says, "she stands quite alone among women of today in her mastery of the piano-forte," and that "the recognition of her talent in technique and her genius in interpretation, quickly accorded her in her adopted home, has been followed by a similar recognition in the musical centers of Europe."

Mrs. Zeisler is entirely without any of the eccentricities and affectations which are generally supposed to go with an artistic temperament. She has found time, in the midst of her busy life, to make a charming

home, be a helpmate to her husband and a mother to her three children, the eldest who has followed in the footsteps of his father and entered the legal profession.

Pupils from all over the United States and from Europe eagerly seek instruction from her, and the little class which she admits to her music room is fortunate indeed. It is her custom to have each member of the class perform in turn, afterwards the class listening to the teacher's corrections and suggestions. Mrs. Zeisler believes that if the composition to be played is memorized, interpretation is comparatively simple.

Her music room is a large apartment on the first floor, and at the eastern end are two pianos, above which are hung wreaths of laurel that have been presented to her by musical societies the world over.

MARIA MONTESSORI.

"Discipline Through Liberty."

In far gone times the ancient Greeks who followed Socrates in their effort to hear his philosophy at first hand, realized the power of direct communication, the value of the message received by word of mouth and later the disciples who walked with Jesus to learn of him, sharing his hardships and burdens that they might even "touch the hem of his garment," deeply appreciated the worth of intimate communion with their Master. But with the growth of civilization, the making and printing of books gradually did away with the word of mouth teaching, and we have come to depend largely on the writings of the teacher, or of some scholar who has been so fortunate as to get a clearer understanding than the majority.

Now, in this day of advancement and large ideas, we have turned back to the old way and in the last year there have been completed, in Rome, arrangements whereby a training class for American teachers is to be conducted, so that they may learn directly from the most widely talked of educator of the present day, Doctor Maria Montessori, an Italian woman, whose system, new and startling, is revolutionizing the method of teaching younger children.

Maria Montessori was the young and beautiful daughter of adoring, though far



DR. MARIA MONTESSORI

from well-to-do, Italian parents and she grew into womanhood a generation ago at a time when a "career" for a girl was as unknown as it is now common. One can imagine something of the shock and consternation to her Roman relatives and friends when she announced her determination to study medicine and one can also appreciate the hardships and obstacles she overcame, when it is known that she was the first woman to obtain the degree of Doctor of Medicine from the University of Rome.

After graduation she became the assistant Doctor to the Psychiatric clinic in Rome and it was while there that her work took her to the insane asylums to study and to select subjects for the clinic. In her medical training she had specialized in children's diseases and as the idiot and feeble minded were at that time treated in connection with the actually insane, she became deeply interested in defective children and became convinced that mental deficiency could best be overcome by pedagogy rather than by medicine, that there was a way of getting to the nerve centers and that the way was through education.

At Turin, in 1898, she attended, though not as a member, a gathering of Italy's most famous educators and in a most unexpected way an opportunity came for her to express

her views. She remained a silent, attentive listener until the third day, when news came that Elizabeth, Empress of Austria, had been assassinated by a young Italian. This was the third crime committed in a short time by Italy's youth and the country stood aghast at the horror. Then it was that the young doctor found her opportunity and delivered, forcibly and concisely, a speech in which she pointed out that in vain would educators try to bring reform by teaching morals in the schools, unless the teachers realized that in every school room there were individuals capable of committing just such crimes as those of which they had just heard. She declared that in each school there were children so far from normal that ordinary methods could not reach them and plead earnestly for a new training for teachers which would give them ability to see and cope with the individual traits of the children before them.

Moved by the earnestness and sound logic of the young physician the educators debated the question which she had brought before them, while the public, which had heard of her speech, clamored to hear more of her and her reasoning. The great Minister of Education asked her to deliver to the teachers of Rome a course of lectures on the education of feeble-minded children, and this

course soon developed into the State Orthophrenic or Mind Straightening School. To this school were brought all those from the elementary schools who were considered hopelessly deficient. Later there was founded a Medical Pedagogic Institute to which were brought all of the idiot children from the asylums of Rome. Up to this time Doctor Montessori had continued her practice as a physician, performing operations, answering calls night and day and attending to all her former duties with this added work, but now she gave up her practice and threw herself heart and soul into the work she had undertaken. Day and night she worked, training teachers for special observation and being present or teaching the children herself from eight in the morning until seven at night. For two years she gave unsparingly of her body and mind in an effort to lead these apparently hopeless ones into the light and then came what seemed a miracle. The children of the asylums, those who had been counted deficient beyond help, took an examination with the normal children of the public schools and passed it. Not only Rome, but all of Italy, stood back in amazement while the great educators exclaimed, "Montessori has made the idiot into a man." But Doctor Montessori stood by, far from enthusiastic over what had

just been revealed to her. She knew that it was not so much the advancement that her abnormal children had made, as the deplorably slow progress the normal child had made. From the very first, before she fully realized to what extent her experiments were taking her, she felt that there was nothing peculiarly limited to the instruction of the feeble-minded and she believed that her teachings contained principles more rational than those in use for normal children.

This feeling was so deep within her that she began a genuine and thorough study of remedial pedagogy feeling assured that, if the normal child could set free its personality, there would be marvelous results. For the next seven years she labored trying to solve the discrepancy between the rapid advance of the idiot child and the slow progress of the normal. She registered at the University of Rome as a student of Philosophy and, though she was not at all sure that she would be able to test the truth of her idea, she was spurred on by a great faith and gave up every other occupation and, as she herself says, "It was almost as if I prepared myself for an unknown mission."

She visited the primary schools and was appalled at the stunted conditions which she found there for both mind and body. Chil-

dren sitting in cramped seats at stationary desks, constantly supervised by a teacher and watched over until there was no possibility for individual development or personality.

While making these discoveries for herself, she was also searching feverishly and mastering everything which had been written on the subject and was surprised at the little which could be found. But two great books she did find, the works of Itard, whose methods had their origin at the time of the French Revolution and who had been followed later by Edward Séquin who was first a teacher and then a physician. She translated and copied out, by hand, the works of these two men from beginning to end, so that she might weigh every word and "read in truth the spirit of the author." Doctor Montessori gives much credit to these men, she does not hold that her ideas are entirely original, but feels rather that her ten years of work is a summing up of the forty years of work done by Itard and Séquin and that the experiments represent the successive work of three physicians in this path.

In 1907 there came an opportunity for which she had long dreamed, the chance to experiment with the methods of deficient children in a class of normal children. She

was asked by Edoardo Talamo, the Director General of the Roman association, for good building to organize infant schools in model tenements. All the little ones of a large tenement building, between the ages of three and seven, were to be gathered in one large room, under the guidance of a teacher who was to have her apartments in the building. Each tenement was to have a school which was to be known as Casa die Bambini or "The Children's House." In these schools, four or five of which have been established in Rome, have been performed the marvelous records which have so aroused educators the world over. Her system has been successfully tried in the British Embassy at Rome, in Paris, in Miss Anne E. George's schools in Washington, and in Tarrytown, New York, in our own country, and in fact throughout the world.

The key to the Montessori method is "Discipline through liberty," liberty of the child's mental and physical actions. As long as the child does not interfere with the work or liberty of others, he is allowed to do as he chooses. When he enters the school room in the morning, he may select his own apparatus to work with, he may work with it as long as he wishes or he may lay it aside to go to something else, move his light table and chair about as he pleases or go out into

the court yard.

To one with the usual conception of a school room, namely, orderly rows of children seated in stationary seats at stationary desks constantly under the supervision of a teacher and only moving about at her bidding, a peep into a Montessori school would be a revelation. One's first thought on looking in would be that he had opened the wrong door, and that this busy, happy, informal gathering, with perhaps a low sound of humming from some unconscious baby over his work, with here and there a child lying on a soft rug with his feet in the air, after having accomplished some baby masterpiece, was not a school but a nursery on good behavior.

Doctor Montessori's teachers are not called teachers but directresses, as they are to direct the work rather than actually teach.

Independence is one of the main points for which the Montessori method strives, for, as Doctor Montessori says, "the paralytic who cannot take off his boots because of a pathological fact and the prince who does not dare take them off because of a social fact, are in reality reduced to the same condition." So where there is an effort to use the method in the home it is a sort of a "hands off" for the too eager parent who is

ever ready to help and willing to explain, instead of letting the child work out his own salvation and solve his baby problems for himself.

Doctor Montessori has made much of her material herself and explains fully how it can be quite simply made for home use.

Her method stimulates the senses, develops concentration, teaches self-discipline and, above all, teaches the child **how** to think. After a mother has read carefully these books, **"The Montessori Method,"* and *"Pedagogical Anthropology,"* by Montessori herself, *"A Montessori Mother,"* by Dorothy Canfield Fisher, and *"A Guide to the Montessori Method,"* by Ellen Yale Stevens, she instinctively draws a sigh of regret that her childhood missed such training, but with the sigh there comes almost simultaneously the joyous thought that this training is possible for her own children.

Doctor Montessori has withdrawn more and more from public life and is now experimenting with children whose ages range from six to nine. She has resigned her chair of anthropology in the University of Rome and has sacrificed everything in private life

**"The Montessori Method,"* *"A Guide to the Montessori Method,"* and *"Pedagogical Anthropology"* are published by Frederick A. Stokes Co., and *"A Montessori Mother"* by Henry Holt & Co.

to devote herself absolutely to the development of her educational ideas. Her work is valuable not only because it is the profound effort of a great educator but because she is a physician and a scientist who understands the physical and mental, as well as the moral make-up, of the child.

Doctor Maria Montessori has opened the doors of freedom to the little child—she has emancipated childhood.

HETTY GREEN.

"To spend money uselessly is a crime."

The name Hetty Green and the phrase, "the richest woman in the world" are synonymous. Perhaps if their fortunes were counted up dollar for dollar the appellation might belong to Mrs. Russell Sage, but there is no doubt whatever that Mrs. Green is the foremost woman financier in the world.

The picture which the general public has of her is of an extremely shabby woman, old in years, uncultured, and caring little for the comforts of this world, going about in New York heaping up piles upon piles of gold with almost a Midas touch, while the more attractive picture and the true one is of a kindly faced, smooth-haired woman, strong in her convictions, used to luxury from birth, and constantly adding to her fortune because she understands the process of making money as most women know the managing of a small home.

Hetty Howland Robinson was born on November twenty-first, 1835, and was the only daughter of Edward Mott Robinson, a distinguished man, who during the days of 1865 occupied much the same position that John D. Rockefeller holds to-day. He was the most conspicuous oil man of his time, sending out large ships for whales and producing sperm oil which was burned in



HETTY GREEN

lamps by those fortunate ones who could afford more than tallow candles. His father and grandfather were also wealthy men of their time so there was no lack of luxuries in the family.

Mrs. Robinson died while her daughter was still a very young girl. Miss Robinson was sent by her father to a private school in Boston conducted by a Miss Lowell, a relative of James Russell Lowell. She is well educated, speaks several languages and has traveled extensively.

In the days just before the Civil War she went often from her home in New Bedford, N. Y., to New York City, where she was chaperoned by Moses B. Grinnell, a relative of her mother's. She was a noted figure in society, was a celebrated dancer and horse-back rider and had all the athletic tendencies of the modern Twentieth century girl. She traveled in Europe and after the death of her grandfather lived for six years in London, where her father operated in stocks and bonds.

One might suppose that Hetty Robinson's wealth would have proved a disadvantage to her in becoming a practical business woman, and it might have been so had it not been for the fact that both her father and her grandfather had poor eyesight. She read the papers to them, es-

pecially the financial news and stock reports, and she sometimes acted as a confidential clerk to her father, writing letters for him and attending to some of his business. He was a man of large investments and he told her what were good ones and why. She learned the fluctuations of the market, and at fifteen she says she knew more about bulls and bears than many a man who is operating in Wall street today.

She was married while still in her twenties to Edward Henry Green, of Bellows Falls, Vt., who was much older than she and, who at the time of their marriage, had a large fortune of his own. He had left home when very young and was one of the first Americans to find a fortune in the Philippines. He engaged in the manila hemp trade, which was profitable, and after making his fortune returned to this country, where he met and fell in love with Hetty Robinson. There was an ante-nuptial agreement in which each was absolved from responsibility for any indebtedness of the other and their properties were kept separate. They lived in London a number of years, where were born to them a daughter, Sylvia, and a son, Edward Howland Green. The son has never married; Sylvia Green became Mrs. Matthew Astor Wilks.

Later they returned to America and Mr.

Green lost his fortune in Wall street speculations, and it was then that his wife turned her attention to finance and steadily enlarged the fortune her father had left her. She had inherited one million dollars and had the income from four millions which by a provision of the will had been put in trust.

Shortly after her father's death Hetty Green instituted a law suit involving lawyers whom she thought were trying to defraud the heirs of money held in trust. She has been fighting the suit from that day to this.

Soon after the loss of his fortune, Mr. Green's health broke down and he was forced to spend most of his life in Bellows Falls, coming to New York but seldom. When it was possible to leave the city, his wife spent much of her time at his bedside, taking her secretary and a corps of clerks with her and establishing a office in the house. He died in 1902.

Hetty Green's rise in the financial world was very rapid though she did not attract any notice for several years. Almost before the public was aware of it she had become a banker, a railway director, a real estate investor and a capitalist.

She believes and emphasizes the fact that every girl should have a business training.

She believes she should be taught the ordinary lines of business, whether she is to inherit money or not, as one cannot tell what may be her future marriage or change of fortune. She should know what a bank account is, what interest means and how it accumulates, and the character of bonds. Business, she believes, should be talked over at home, the father explaining and teaching the value of money.

She says she never makes an investment without first seeking out every source of information and only acts when she knows the facts. She knows the history of stocks, dividends, paying possibilities and what they have sold for in the past. She says there is no great secret in fortune making; success is based on buying when cheap and selling when high. When good things are low she buys them and puts them away and when, owing to some new development they are needed, she knows men are willing to pay well for them. Then she is ready to sell. Also, if one can buy a good thing lower than it has ever sold for before, he may be sure of getting it cheap.

She refutes the statement that a million cannot be made honestly. "I have made a million several times, and I have never intentionally wronged one poor person and I have helped thousands. My parents were

Quakers and I was brought up with a fine sense of right and wrong. I was taught to believe that he who condones a felony is half felon and that he who allows others to rob, or is a receiver of stolen goods, is himself a robber."

She has worked because she enjoys being in the midst of things and likes to have a part in the great movements of the world and especially in her own country. She is intensely loyal to this land which has given her such wonderful opportunities and does not believe in investing in foreign enterprises. She cannot be induced to talk of her gifts and, when asked not long ago concerning a girls' and boys' school in New York to which she is known to have given three or four hundred thousand dollars, she had nothing to say and would not even tell its location.

In 1911 she turned over to the care of her son a large portion of her fortune, which is estimated at one hundred million dollars, for, with increasing age, it was becoming a greater task than she cared to handle.

She is noted for many homely sayings, though in each there is a forceful idea which brings out her splendid reasoning. She says, "Industry, determination and principle are essential to the young man who wants to be successful in business. I would

not advise him to lie awake nights thinking how he can cheat someone. He cannot get along without honesty."

She speaks plainly and to the point and does not hesitate to give a rebuke where she thinks it is merited. Once to an overdressed young woman who had made a slighting remark about some feminine apparel, she replied, "Wealthy people can afford to dress poorly. The poor and vulgar must wear fine clothes, if only for the purpose of disguise."

She believes that the business woman is a permanency, that the world cannot get along without, and that, where there is the necessity for a woman to go out into the world to make her living, she can do it just as well and with just as much credit to herself, as the woman who has been chosen to fulfill her portion of life's work by remaining at home.

MARGARET DELAND AND EDITH WHARTON.

"The best things of our nature fashion themselves in silence."—Margaret Deland.

"Life's just a perpetual piecing together of broken bits."—Edith Wharton.

There is as much difference in the types of characters Margaret Deland and Edith Wharton have portrayed as there is difference in the settings they have chosen for their stories. Mrs. Wharton has selected New York and its environs, with well known cities and places in foreign countries, while Mrs. Deland has found settings for life's greatest hopes and tragedies in nestling, out-of-the-way villages, such as are found in Maryland and in southern Pennsylvania, and where moral questions are sifted and settled by the community with Puritanical strictness.

The works of both fill an important place in modern fiction and each writer, though her work is so widely different from the other, holds just as distinctly her place in the literary world today.

Margaret Deland was born on February 23, 1857, in Pittsburgh, Pa. Her family stood high in the community in which they lived and her early earnest religious discipline is clearly discernible in nearly all of her novels and short stories. Her childhood training made a serious thinker of her, and

she was allowed to roam, to her heart's content, the hills and valleys near the little town of Manchester where she was raised. She was rather a silent child and found many pleasures in her own quaint visions and imaginings and, in reference to those peaceful days she says, "they were days in which there was much wholesome letting alone," and further, "the wise neglect of friends may do more to give permanence and stability to a child's character than any amount of influence in any one direction."

Her home, which was a large old-fashioned house built half a century before the little Margaret Campbell was born, contained a good library in which she was left to wander, her mother directing her reading by placing within reach a large number of books suitable to her age.

Later she attended Pelham Priory, near New York, and afterwards studied at Cooper Institute and became an instructor of Design. In 1880 she married Lorin Fuller Deland of Boston, in which city she has since made her home, with the exception of the summer months, which are spent at the beautiful Deland cottage at Kennebunkport, Me.

Mrs. Deland's first writing for publication came about in rather an unusual manner. One morning while at market with a

friend and while waiting for her purchases, she idly wrote a verse or two on some brown paper which was lying on the counter. The friend read the verses and, delighted with their beauty, tore them off and insisted on sending the little poem, "The Succory," to Harper's Magazine, where it was immediately accepted. From time to time her verses appeared in various magazines and later they were collected and published in book form under the title of "The Old Garden." They met with instant success, but Mrs. Deland really came into widespread prominence with the publication of her first long novel, "John Ward, Preacher," which appeared at almost the same time as Mrs. Humphrey Ward's "Robert Elsmere."

"Old Chester Tales" and "Dr. Lavender's People" are two of her well known volumes of short stories, while "The Awakening of Helene Ritche" and "The Iron Woman," the latter which was published several years ago, placed her in the very front rank of modern writers. "The Awakening of Helene Ritche" was dramatized by Miss Charlotte Thompson and played with great success by Miss Margaret Anglin about four seasons ago.

"Dr. Lavender" has been declared by critics to deserve an enduring place in lit-

erature and it is interesting to know that he is in reality a composite of two originals whom Mrs. Deland loved and revered in childhood, Dr. Preston, an old Episcopal minister of Pittsburgh, and Dr. William Campbell, her uncle, who was once president of Rutgers College. The Manchester of her childhood is the Old Chester of her stories, with its quaint box hedges, hospitable houses, green lawns and flower gardens.

Both Mrs. Deland and her husband are favorites in their circle of friends. They have a charming home filled with books, and artistically attractive, in which the personality of the hostess is strongly felt. Some ten years ago Mrs. Deland came into new prominence through her successful remodeling of old and unattractive houses, bringing comfort and beauty out of stuffiness, and replacing bad architecture with simple and artistic lines. She is active in philanthropics and her bulb sales for charity have become a regular function of the Boston Lenten season.

Mrs. Deland is not at all in sympathy with the "new woman" movement and has expressed herself strongly on the subject at several clubs where she has been asked to speak. She does not crave notoriety herself and is jealous of the privacy of her home life and believes that woman is best in

her own sphere, which is the home.

Edith Wharton first came into prominence as a writer with the publishing of a number of short stories in the leading magazines, which afterwards made their appearance collectively, as her first book in 1899, under the title of "The Greater Inclination."

She was born in 1862, the daughter of George Frederic Jones and Lucretia Rhineland Jones and granddaughter of General Ebenezer Stevens of Revolutionary fame. Her parents were distinguished and cultured as well as being people of wealth, and from her early childhood she was surrounded by luxuries and had all the advantages that travel and a carefully planned education could give. She spent much of her early life in Italy and the influence of close association with great paintings and works of art is easily traced in all her books.

In 1885 Edith Jones married Edward Wharton of Boston, a man of means and of large business interests. Both husband and wife were fond of entertaining and entered largely into the social life of Lenox, Massachusetts, where they built a magnificent country home, "The Mount," situated on Laurel Lake, and close neighbors to many well known society folk. Here Mrs. Wharton did much of her early writing, but in 1911 "The Mount" was sold and she has

since lived and had her real "work-shop" in Paris.

Mrs. Wharton, it is said, took up writing as a diversion, but she has made serious work of it, entering into it carefully and sparing no pains to give her readers her very best.

Having the great advantage of knowing French, German and Italian, Mrs. Wharton had the basis for wide reading. She feels indebted to Goethe, above all other literary influence, and feels that his teachings led her to a higher sense of perfection.

Like Mrs. Deland, Mrs. Wharton writes in the morning and allows nothing to disturb her when at her desk. She has the ability of deep concentration and can work hour after hour without raising her eyes from her paper. After luncheon she gives herself up to any social duties which call, forgets work and proves her utter femininity by the fact that she can go to tea and discuss clothes with as much interest and animation as any other woman.

One proof of the work she accomplishes when at her desk was shown by the fact that at one time on a news stand there were noticed five of the leading magazines all with articles and stories by her and all with the same careful finish which characterizes her work. Her first long novel was "The



EDITH WHARTON

Valley of Decision," followed by "The House of Mirth" and "The Fruit of the Tree," the latter which caused wide-spread comment. Most of her stories deal with men and women "who are caught in the meshes of circumstances and struggle with impotence as so many fishes caught in a drag-net."

Critics with one voice give her a high place in modern literature because of her fine perceptive powers of analysis and psychological insight, and one declares that "it would be nothing less than impertinence to say how human are Mrs. Wharton's characters, or how realistic." Her style is distinctive and her English is of "mathematical perfection."

Mrs. Wharton's latest story, "The Custom of the Country," is considered to be her finest work by many who contend that it alone would place her among the great writers of our century.

JANE ADDAMS.

"The Foremost Citizen of Chicago."

Jane Addams and Hull House are two names which are so closely connected with the great philanthropic and economic advancement of the last quarter century, and have been so widely written about and discussed, that they have become as well known in foreign countries as in our own. Hull House is the largest and most extensive social settlement we have and Miss Addams is the vital force which is back of it all. In other words, Jane Addams is Hull House.

Miss Addams was born in Cedarville, Ill., in 1860, the year Lincoln was elected President. She was the youngest of a large family and, as her mother had died when she was a baby and her father did not marry again until she was about eight years old, she became his constant companion, following him about as she says with "doglike affection" and spending her little girlhood days playing in his flour and sawmills, which were only a short distance from their large old-fashioned, comfortable home.

John H. Addams, the father, was a friend of Lincoln's and one of the early abolitionists of his state. He was a man of large business interests and was for eighteen years state senator from his district. He was of Quaker descent and early influenced



JANE ADDAMS

his daughter in her ambition to lighten some of the world's burdens.

Being the daughter of one of the prominent men of the community, Miss Addams had more than the ordinary luxuries of that day and she soon observed the difference between her life and that of the poorer people of the village and resolved to educate herself along lines which would make it possible for her to help the less fortunate ones. She attended the regular country school until ready for higher education and in 1887 entered Rockford seminary, from which school her three older sisters had already graduated. She had been very ambitious to go to Smith College, but her father was in favor of an education nearer home, to be followed with European travel as a later broadening influence.

Before graduation Miss Addams had fully settled in her mind that she would study medicine and "live with the poor," so the year after leaving Rockford she spent in "The Woman's Medical College of Philadelphia," but a spinal trouble, which had hung over her ever since childhood, developed so alarmingly that she was compelled to give up her studies and remain in a hospital for some months, after which she was ordered by her physicians to Europe for rest and change of climate. Her father's

death had occurred the year she graduated from college and with her step-mother she spent two years abroad, studying as much as her health would permit. Her childhood ambition to help the poor had never been forgotten and, while she had no definite idea of just how or when she was going to accomplish her purpose, she never lost sight of the idea and was constantly making observations and studying with that end in view.

She returned to her home with some idea of settlement work but with no mapped out plan as yet and later made several other trips to Europe, one in company with Miss Ellen Gates Starr, a friend and former school companion. While Miss Starr was in Italy, Jane Addams went to London, where she studied industrial conditions, visited Toynbee Hall and obtained many ideas from the warden and his wife, who received her most kindly.

She and Miss Starr returned to America and in 1889 settled in Chicago and with only their own purses to draw upon began to look about for a house in which to establish their settlement. Though their ideas were received with some skepticism, people were courteous and listened to their plans with interest. They decided on the old Charles J. Hull residence at Polk and Hal-

stead streets, a mansion of by-gone days, which in size was admirably suited to their needs, and which the administrator of the estate let them have free of rent. Originally they had no preconceived idea as to just where their social settlement was to be located, but, as Miss Addams says, "we simply decided to settle in that neighborhood and do what we could for the poor people." One of the very first departments established was a kindergarten to which a teacher gave her services free for two years. This was the simple beginning of Hull House, which was to bring hope into the lives of so many thousands and save many more from horrors worse than death.

At one time Miss Addams held a political appointment given her by the mayor, in which she held the position of garbage inspector of the Nineteenth ward. She was up every morning at dawn, following the wagons to see that the work was properly done, bringing landlords into court who did not provide necessary receptacles for garbage and in the end filled her office so proficently that her ward became the show place of the city. She has served on the Chicago School Board and has been instrumental in the passing of the child labor laws in Illinois.

In 1910 she was given the degree of

Master of Arts, the first degree ever bestowed on a woman by Yale University.

Miss Addams has lectured and written widely, her best known books being "Democracy and Social Ethics," "Newer Ideals of Peace," "A New Conscience and an Ancient Evil," and "Twenty Years at Hull House," the last of which gives a clear insight into the life and work of Miss Addams and the conditions under which she has worked.

In 1912 she made her first entrance into actual political warfare and became one of the most prominent figures in the new Progressive party.

Besides being known as "the foremost citizen of Chicago," Miss Addams has been called "the most prominent citizen of the United States." But one of the most sincere tributes and one which came from the heart of one who knew her personally was paid her by an Italian woman, one of her neighbors, who exclaimed reverently, "if there be any one'll hev respect in their buryin's, it's her. Sure it's her that's great—great for a woman."



ROSE O'NEILL

ROSE O'NEILL.

"You can't be kind without being funny."

When one meets a pudgy baby, who for greeting extends a fat velvety arm straight out from the shoulder, with a soft and anything but dangerous looking little fist doubled up at the end of it, and rolls a pair of round wonder eyes, quite impulsively one returns his greeting with, "Howdy do, you Rose O'Neill baby." Or, if by chance one may be ever so favored as to see His Royal Highness when he comes from his bath all dripping and shiny, and blinking apologetically, with a soft curl on the top of his round head, one would not be at all surprised to see a pair of diminutive wings sprout out upon his shoulders and behold him do a marvelous "Kewpie" acrobatic stunt, "Little Asunta" verse and all, over the side of the tub.

Rose Cecil O'Neill, the charming author, painter, and illustrator of lovely mothers and adorable babies, was born in Wilkes-Barre, Pennsylvania. She is the daughter of William Patrick and Alice Asenath O'Neill, and her early education was received in the Sacred Heart Convent. While she was still a very little girl, her parents, wishing "to bury themselves from society," and to seek a new home amid new surroundings, went out to the then little known and almost unheard of, Ozarks of Missouri.

There they took up two or three hundred acres of wild land, choosing for their home a spot in the very heart of the wilderness, forty miles from a railroad, telephone, or telegraph, but rich in beauty and undeveloped resources.

Even today that portion of the Ozark Mountains is little visited, the natives are primitive and live a life entirely of their own, though each year because of the country's wondrous beauty and neglected opportunities, a few more people from the outside world—and then a few more, awaken to its existence and its call.

Here in the midst of the wilderness the O'Neill house was built and here Rose O'Neill and her brothers and sisters grew up in "God's out of doors," surrounded by a riot of beauty and learning more from brooks and trees and wild things than ever books could teach.

From babyhood Rose O'Neill wrote and drew and by the time she was fourteen years old, she had as she says "a story or two and a picture or two published." By the time she was nineteen years old, she had written a novel, "Calesta," a story of a nun and a convent, and had drawn sixty-three pictures with which to illustrate it. Gathering these and a number of other drawings together, she rode horse-back,

forty miles to Springfield, Mo., taking the train there for New York, where she called upon Mr. Alden of Harper's publishing house, who looked over her material and kindly advised her to "wait, my little girl, until you grow up before you try to write, but keep on drawing, you have genius for that." Not in the least discouraged, she offered her pictures for sale and disposed of the lot, for five and ten dollars apiece, and spent the following winter in New York drawing "funny pictures" for Truth and later, without having had any lessons, illustrated for such high class magazines as Collier's Weekly, Frank Leslie's, Harper's Monthly, Weekly and Bazar and was on the staff of Punch from 1897 to 1903. Aside from these illustrations she contributed to several magazines short stories and verses which she illustrated.

The story of Rose O'Neill and her Ozark home is a sort of a "lovely princess" fairy tale and her magic castle come to life and realism. The way to her home lies in the midst of an usually wild country, in the center of an ancient wood, close as the crow flies to great cities, but almost inaccessible even in this modern day, because of rough hills to climb and winding creeks to ford, only to find the same streams farther on come gurgling and winding back across the

road as though in some sort of a game, with still another hill to climb, guarded on either side by giant sycamores whose limbs are covered with ivy and blossoming honeysuckle. Here, fifteen miles from Branson, Mo., in Taney County, is lovely "Bonnie-Brook," where Rose O'Neill lives with her mother, in the same spot cleared by her father when he first pushed his way into the wilderness twenty years ago.

"Bonnie-Brook, Day Post Office" is the quaint heading of Miss O'Neill's letters, and the maps of Missouri give the population of Day Post Office as numbering ten souls.

"Bonnie-Brook" is a many-windowed, many-gabled house and has been added to time and again until it bears little resemblance to the house as it was first built. It has much the appearance of an old English manor house, and is set in a lawn such as might be found in any large city, with roses blooming beside graveled paths, hammocks swinging between great trees and wide verandas inviting one to rest, and within ten feet of the house runs Bonnie Brook, clear as crystal and icy cold on the hottest summer days.

Within are sleeping and living rooms and at the top of the house is Rose O'Neill's studio, a delightful room, filled with books,

treasures, gifts from friends and mementos from the busy outside world, and with "glass doors opening to the tree-tops." Here Miss O'Neill works, having no regular hours, no specified time, but working when inspired, forgetting all else and laboring hours or days unceasingly until the task is finished. From the vast amount of work her hands turn out, surely the greater portion of her hours must be spent there.

The people of the Ozarks, her neighbors, love and honor her and her family, and look on them with awe. Their clothes, housekeeping and manner of living are a constant source of wonder and amazement to the simple people of the hills. One young boy came many miles just to count the books which fill cases all over the house, but had to stop at a thousand as that was as far as he could count.

An interviewer from one of the large papers of a near-by city, on his way to Miss O'Neill's home, stopped in a village composed of a store and two houses to make some inquiries concerning the famous artist. An old man, lounging in the door of the store, spoke up proudly when asked if he knew her. "You bet, I know Miss Rose. She rides down here hoss-back and buys chewing gum by the two-bits worth all to once," and in answer to the question if Miss

Rose was at all "stuck up," he replied emphatically, "Lawzee, no! Miss Rose is like the dove what went out from the ark and found no place to rest its foot, and come back. She goes out to them cities, but she always comes back to these hills."

So in the shelter of the hills, surrounded by the people she loves and the people who love her, with the sounds of singing birds coming in at her windows, the world-famous artist does her work. Last year she exhibited in the Salon des Beaux Arts, in Paris, some large canvasses of an entirely different nature from her other work. One, "Life; A Mother's Dream," and four others, which Arsene Alexander, the art critic of the Figaro, gave high praise, declaring that "the mantle of Dore has fallen upon a woman." It is expected that she will have another exhibit this coming winter.

Besides being the author of numerous short stories and verses, illustrating for publishers, drawing pictures for posters, calendars and advertisements, she has written two successful novels, "The Love of Edwy" and "The Lady in the White Veil," and is now finishing a third. She says, "I illustrate my books and I am the only writer who does that or has ever done it."

The origin of the "Kewpies," which have helped to make her famous, and which have

outshone in popularity the Brownies, the Kate Greenaway Children, and the Sun-bonnet Babies, came about in rather an unusual way. Miss O'Neill tells that about four years ago while she was illustrating love stories for the Ladies' Home Journal, for head and tail pieces she made fat naked little cupids, "doing things appropriate to the stories," and on each little head she put a sort of top-knot much like a turnip point. Finally, Mr. Bok, the editor, cut one out and sent it to her, asking her to make up a series of the little figures, and saying he would have some verses written to go with them. Miss O'Neill answered that she would make the verses and the illustrations also, which she did, calling the merry little sprites "Kewpies," which she explains is baby talk for Cupid. The little girl who appears in the verses and accompanies the "Kewpies" on their larks is "Little Asunta." They appeared but three times in the Home Journal when she went to the Woman's Home Companion, with which magazine she has since been. Of the "Kewpies" she says: "I aim to have them benevolent and philanthropic, teaching kindness and funniness, for of course you can't be kind without being funny."

It is said that for several years the income from her drawings and stories has

been pouring in at the rate of twenty thousand dollars a year, and within the last few months she has designed and had made in Germany a "Kewpie" doll, which if one can judge by the royalties of the first few weeks promises to bring her a fortune in itself.

Rose O'Neill has been twice married, her second husband being Harry Leon Wilson, the author, whose early books she illustrated.

Though she has no children of her own, she is in truth the mother of all the happy, rollicking picture babies she has sent out into the world. She spends about half of her time in New York and abroad and the other half in her home among the hills.

Truly Rose O'Neill has fulfilled the prophecy of the oft quoted, "If a man can write a better book, preach a better sermon or make a better mouse trap than his neighbor, though he build his house in the woods, the world will make a beaten path to his door." So because she paints beautiful pictures, is a world-famous illustrator and can make thousands forget their woes and laugh at her verses and imaginations and, though she has chosen to place her home and her work-shop in a wilderness which is almost inaccessible, interviewers come uncomplainingly half way across the continent for a few moments' chat with her and a glimpse

into her lovely home. To one of those who came from one of the country's large newspapers, standing in her door and looking out into the peaceful sunshine, she said, "I love these hills better than any spot on earth. Here I have done my best work. Here in the Ozarks, I want to live and to die and be buried out there beneath the big oak tree where we buried my beloved brother."

ABASTENIA EBERLE.

"A sculptor who has caught the American rhythm."

We have become so accustomed to the classic forms of beauty in sculpture that it is with some surprise we find ourselves held in the close fascination of a new interpretation of art by an American sculptor, Abastenia St. Leger Eberle.

Miss Eberle's subjects are "divided between the sociological and the lyrical" and her best known works, which are of happy, care-free, dancing children, have been aptly named "rag-time in bronze." Many of her subjects are from New York's East side and she has portrayed them as she found them, in the happy abandon of play or lost in the intensity of work. She has reproduced them with such realism that one feels the very motion and rhythm of their dancing feet and almost hears the swish of the short skirt in the bird-like flight of "The Roller Skate Girl."

She explains briefly her reason for choosing subjects from every-day life. "It is the beauty that is in the world today that appeals to me—not what may have existed centuries ago in Greece. Though I love the art of the past, I will not shut my eyes to the present and continue to echo the past. No matter how ugly the present I would rather live in it. We are trying to put new wine into new bottles—Greek vases



PHOTOGRAPH BY CLARENCE WHITE

ABASTENIA EBERLE

are about worn out.”

We are told that Miss Eberle was born in Iowa but spent most of her childhood in Canton, Ohio, and when quite young took up music with the idea of making it her life work, but before long another artistic talent asserted itself and when not practicing she was nearly always to be found in the garden back of the house “pinching up clay masks.” The only statues she had an opportunity to study were in the cemetery just outside the city and she was soon convinced that if she intended becoming a sculptor, she must join a class in modeling. As there was no such class in the city, she set about to organize one. She found an instructor who agreed to take a class of not less than ten, persisted until she had the required number interested and for two years, until she left the city herself, practically held the class together.

Her father, who was an army surgeon, was later stationed in Porto Rico; for three years she modeled there in summer and studied in winter at the Art Students' League in New York, where she won enough money in prizes and scholarships to pay her tuition while there.

At the League she worked with George Gray Barnard and feels that she owes much to him as he advised her against studying

in Europe, where in all probability much academic polish and accomplished technique would have robbed her of her "native creative genius."

Later she met Miss Anne Vaughn Hyatt, another sculptor of prominence, and together they have produced many noteworthy groups, their first being "Men and Bull," which won a medal at the St. Louis Exposition.

While a student at the League, Miss Eberle's mind was constantly filled with the questions and problems of the times, although her work in the school was along the "well marked highways of classical antiquity." Miss Eberle says that while a student, she used to make "little journeys" to the East side, where she saw its children at play and at work, and found a new world, one of poverty, wickedness and deprivation, and she says, "then my awakening came. I broke away from the archaic and realized at last that right here and right now there was too much to be lost to my art for me to pass it by." So, her deep love for children and keen appreciation of life led her to seek and bring to notice subjects which hitherto had been but little portrayed.

In 1907 Miss Eberle's "Roller Skate Girl" was purchased by the Metropolitan Museum and her figure of the veiled Salome

was bought by an art society in Venice. Her "Windy Doorstep" was awarded the Helen Foster Barnett prize at the New York exhibit in 1910, and she has the distinction of being one of the ten women members of the National Sculpture Society.

The years 1907 and 1908 she spent in Naples, Italy, where much to the curiosity and wonder of the large-eyed Italians, she controlled a factory of fifteen men and there cast in bronze twenty of her works.

One of the most poignant and far-reaching of her works is "The White Slave," which was shown recently at the International Art Exhibit in New York. The composition was worked out four years ago, but the actual work was done in four weeks before the opening of the exhibit. "The White Slave" needs no name, for one feels at once the poison and degradation of the male figure who is offering for sale the white innocence of the child by his side and its significance holds one in a way that no amount of writing or discussion could do. It is as though one of the vital questions of the day had been cast into a living, breathing thing and one could feel the very poison of its breath.

Although Miss Eberle has brought to notice through her figures much of the darker side of life, many of her works bespeak the

brighter and happier moments, in which one beholds the purely artistic. She has a complete knowledge of her work and has the ability to bring forth her ideas with a masterfulness which makes her one of the foremost women of the day.



SARAH BERNHARDT

JULIA MARLOWE

MAUDE ADAMS

MAUDE ADAMS.

"The idol of the English speaking people."

"The idol of the English speaking people" is one of the attributes applied to Maude Adams, the American actress. Miss Adams is an idol whom the public remembers and worships without having her constantly before its notice, through advertisements and interviews, and considering that she is a celebrity of such wide range, it is surprising that there is less known about her private life, her tastes and personal opinions, than of almost any other well-known personage.

Miss Adams is known chiefly through her work, which is her earnest desire, the public having watched devotedly her development and achievements, but beyond that it is nearly all surmise.

Although so very little has been written about her, one does not get the idea that she is at all a mysterious person, or that her silence and steadfast refusal to talk about herself or give interviews is an affected aloofness from a public which has been most appreciative of her, but rather the silence of a very busy and much occupied woman.

One might truthfully say that Maude Adams has been an actress all her life, for she made her first appearance on the stage when she was but nine months old, having

the title role in a piece called "The Lost Child."

She was born in Salt Lake City, Utah, in 1872. Her father, James Kiskadden, was of Irish descent and her mother, who was of New England parentage, was an actress and known on the stage by her maiden name, Annie Adams. She was the leading woman in a stock company in Salt Lake City, when her daughter was born.

After Maude Adams was seven years old she played children's parts with J. K. Emmitt and James O'Neill. She made her debut when fifteen years old, leaving school much against the wishes of her professor, who was anxious for her to become a teacher and who promised her a successful career in that work.

By the time she was nineteen years old she had gained an experience and knowledge of the stage that qualified her to become the leading woman at the Empire Theater and then to support John Drew, which next to being a successful star was the highest position then open to an American actress. She filled this position for five years.

When James N. Barrie, the English novelist, visited New York and saw Maude Adams in "Rosemary," he at once "recognized her charm and quality," and later dramatized "The Little Minister" with her

in mind. After that long and never-to-be-forgotten run, she rejoined John Drew for a season and in 1903, after several notable productions, she suffered a physical breakdown and was forced to leave the stage for several years.

In 1905 she returned in "Op o'Me Thumb" and then brought the public the beautiful and adorable "Peter Pan," which she played until 1907, with a few performances of several of her former successes.

In 1909 she opened with "What Every Woman Knows," playing it continuously until she produced "Chanticleer" in January, 1911. During the run of "What Every Woman Knows" she gave a wonderful and spectacular performance of Schiller's "Joan of Arc" in the Stadium of Harvard University and proved her executive ability by taking an active part in the producing of the play. In June of 1910 she gave "As You Like It" in the Greek Theater of the University of California.

Although Miss Adams stopped school at an age when other girls are but beginning to realize the meaning of education, she has never ceased studying and in her spare moments has educated herself beyond the average woman who has had every advantage. She is a good French scholar, knows Latin and much of Mathematics,

History and Economics. She is a good amateur musician and knows the literature of the stage thoroughly.

She has never played in London "for obvious business reasons," as her popularity in the United States and Canada has more than warranted her staying on this side of the water.

It is said that Miss Adams' charities to unfortunate actresses are numerous but unobtrusive. Although she has even taken them into her home until they were well enough to work or until they found engagements, she seldom asks managers to place them and never unless she has seen them act and knows their ability.

Miss Adams has almost no social life, for her work is first above all things and if she herself is the idol of the American people, then her work is her idol and she willingly forsakes all else for it.

JULIA MARLOWE.

A woman whom men and women admire equally.

Julia Marlowe, whose real name is Sarah Frances Frost, was born in the village of Caldbeck, Cumberlandshire, England, in 1870. She comes of purely English ancestry, as both parents and grandparents were born and reared in England.

Sarah was the second in a family of four children and when she was about five years old her parents joined a party of colonists and came to America, went west and settled in the farming country near Kansas City, Kansas, later moving to that city, where Sarah attended the public schools. Two years afterward they moved to Cincinnati, Ohio, where she grew to womanhood.

When she was about eleven years old, Colonel R. E. J. Miles, a theatrical manager, produced a number of light operas, choosing for the chorus children from the public schools and in this juvenile organization Sarah, under her mother's maiden name of Frances Brough, was an enthusiastic member. The chorus was in charge of Miss Ada Dow, an actress of ability and discernment, and Sarah soon came under her special notice.

By the time Sarah was fourteen years old life at home had become very unpleasant, as there was now a step-father who was not at all in sympathy with her ambition, and with her mother's consent she went to make her home with Miss Dow.

Miss Dow, who had confidence in the little girl's ability, laid out a systematic course of training which was carried out rigorously for three years. Sarah was set to learn the classics and the three years were devoted to the mastering of four roles—Juliet, Viola, Parthenia and Julia—in "The Hunchback." Also, there were fencing lessons as well as swimming and rowing lessons which served to keep her in splendid physical condition.

It was resolved that Sarah should make her first appearance in New York and Miss Dow, with her own enthusiasm, interested a number of her friends. A stage name had to be chosen and many were the lists which were made up and reviewed. Finally the name Julia Marlowe was suggested jointly by George Fuller and George Ryer, both writers.

Next Miss Dow undertook the expense of a matinee for her protégé, who appeared as Parthenia in "Ingomar," which was a pronounced success and was followed by attractive offers from theatrical managers, all of which were declined. Miss Dow was determined to demonstrate further Miss Marlowe's ability, so she rented the Star Theater for a week, engaged a good company and the four roles in which the young girl had been so carefully coached were given to a public and critics, who unreservedly declared themselves more than satisfied. More offers

poured in but were also declined and at last Mr. Falk, a photoghapher who had taken many pictures of the young actress, advanced fifteen thousand dollars and a four years' contract was signed.

Miss Marlowe's career was not by any means meteoric, nor did she progress by leaps or bounds, but her popularity grew steadily and the year 1896 found her established in New York as a recognized actress.

In 1894 she married Robert Traber, with whom she had played for several seasons, but after two or three years they were separated and were divorced in 1899.

In 1904 Miss Marlowe and E. H. Sothern became co-stars, appearing in Shakespearian plays. During 1907 they appeared also in Percy Mackaye's "Joan of Arc," Sudermann's "John the Baptist," and Hauptmann's "The Sunken Bell." Several years ago the co-stars became husband and wife and have devoted themselves to Shakespearian repertoire, gaining new fame and wider recognition with each season.

Aside from Miss Marlowe's beauty, she has a sweet and very musical voice and is described as a woman whom men and women admire equally. She is a great reader and has a fine library in her attractive home and it is said that because of her love for books one summer which she spent in Germany was

occupied in learning book-binding from a venerable German craftsman.

Critics declare her "Rosalind" to be the most charming, her "Viola" the most poetic, her "Imogen" the most tender, and her "Juliet," the first Shakespearian role she ever learned, the most wonderful.

Miss Marlowe has worked to gain the reputation she holds upon the stage and she has been quoted as saying: "I never needed the spur. Nobody deluded me with the assurance that I was a genius. Indeed, the contrary impression was steadfastly enforced and I secretly decided that I might make myself a genius, if I worked hard enough."

SARAH BERNHARDT.

"The World's Actress."

With all due respect to her many biographers and to the "Memoirs" of the Divine Sarah, there is a keen disappointment awaiting one who goes in search of a direct and straightforward history of the great French actress.

The biographers and Madame Bernhardt herself skip nimbly over dates and the many essential facts needed by one ascertaining authentic material and the reader is soon lost in a maze of events which fly by one much like the blurring landscape seen from the windows of a swiftly moving train.

During the days of the Commune of 1871, the public records in several districts of Paris were burned and among them was the book in which the birth of Sarah Bernhardt was recorded. Eighteen hundred forty-four or forty-five is the date given and the place, the Latin Quarter in Paris.

Her mother, Mademoiselle Julie Bernhardt, who is said to have been born in Berlin, was a Jewess of rare beauty. She moved with her parents to Amsterdam, but life at home being dull, she persuaded her sister, Rose, to accompany her, and at fifteen went to Paris and, so the story goes, never returned.

Of Sarah's father, it is said that he saw to it that the child was baptized and seemed to feel that there his duties ended, though in her

“Memoirs,” Madame Bernhardt refers to him as having visited her several times at the convent to which she was sent, when a child.

Her first impressions, she says, were of the nurse and the nurse’s home where she was sent when quite small, but that she was so homesick and so unhappy she was at last taken to her mother’s home to live.

When she was twelve years old she was sent to the Augustinian Convent at Grand-champs, Versailles, and here she was a little nun and a terror by turns to those about her.

Reading beneath the crisp statement of bare facts, there is a childish tragedy of loneliness, when she says, “I was both reserved and fractious. My mother had little love for me, she preferred my sisters,” and a wave of pity rushes over one, for the little high-strung, over-wrought bundle of nerves. One writer says, “she wanted for nothing in her childhood except the intelligent guidance and control of which she stood most in need.”

Her childhood history seems to have been a succession of exhibitions of temper, after which she was always repentant and exhausted to the extent that she was left very weak, and on several occasions was thrown into illnesses, which almost cost her her life. These violent fits of giving way to her emotions appear to have lasted always, and there seems to have been no attempt on her part to control herself.

Years after maturity was reached she allowed herself such childish fancies as wishing to die to distress someone she disliked, and on one occasion, in order to enrage a manager, she decided to actually die at the close of one of the scenes, "to faint, to vomit blood," but as the curtain descended and applause broke over the theater, she forgot all about dying and before she realized what was happening, found herself in the act of smilingly acknowledging the curtain call.

After leaving the convent she had a great desire to become a nun, but her family held a council and decided to make an actress of her, and she entered the Conservatoire much against her will. She was very timid and the stage held no attractions for her. Given her choice, she would have preferred to study painting, but her path was already marked out for her.

At the examination for entrance into the Conservatoire she recited the fable of "The Two Pigeons." Later, at the first competitive examination, she took the second prize for tragedy and in the last year she took the second prize for comedy.

Her first engagement was for the Comedie Francaise and she made her debut on September 1st, 1862, and as she says, "got through the play, but was very insignificant in my part." She did not remain there long, how-

ever, as she soon lost her temper and flew into one of her rages, slapped one of the more important actresses, threw over her engagement and went to Spain. She spent some months there in travel and was planning to live there, when she received word that her mother was very ill, so returned to Paris.

Her next engagement was at the Odeon Theatre. From then on Madame Bernhardt's future was assured and her wonderful achievements fill several volumes.

She has been credited with perhaps more eccentricities than all the other geniuses put together, which the world has known. No doubt some of them are true, but many of them must be pure exaggeration, for a woman who has accomplished such wonders could not possibly give up so much of her time to petty indulgences.

About 1882 Madame Bernhardt married M. Damala, a member of her company who had formally been in the Greek diplomatic service, but after a few months the public was not at all surprised to learn that they had separated.

Madame Bernhardt has made a number of farewell tours to the United States, the seventh and last, so far, being during the past year, when she appeared in vaudeville at popular prices.

She has been called "the gutter child of

genius," and the same writer says of her, "she deserves all she has won and her career has been her justification. The eager little Jewess with the *diablerie* in her eyes, ungifted in feature and rather awkward in frame, working her way up through never-ending assiduous efforts, cultivating to its utmost every talent, and developing the woman through all."

ELLEN KEY.

"Memento vivere"—Remember to Live.

Not far from Stockholm, Sweden, down in the Southern part at Alvastra beside beautiful Lake Wetteren lives Ellen Key, a woman who is one of the chief representatives of some of the most vital movements of the day.

Recognized as the leading Scandinavian woman writer, this great teacher, lecturer, famous reformer and author, sends out her messages from the calm and quiet of her country home, messages which are immediately translated and widely read by almost every other thinking country.

A glance into her warm-hearted, womanly face and a glimpse into her charming home and one can better understand Ellen Key and her work. She was born in 1849, the daughter of Emil Key of Scotch origin, and of the Countess Sophia Posse, who was a Scandinavian. She received her education in her parent's home under the guidance of her father, who was a distinguished Swedish parliamentarian, and her mother, who came of an old and honorable family and early taught the little Ellen that "the main questions for you are the questions of your own soul."

She loved the out of doors and was taught to run, row and ride with her boy companions, sharing in all their games, and



PHOTOGRAPH BY
SELMA JACOBSSON, STOCKHOLM

ELLEN KEY

for her mental companions she had Shakespeare, Goethe, Rosseau and the greatest modern thinkers and writers.

The accompanying picture* of Ellen Key was taken when she was quite young and, as she says, "from the time of my life when I had not the slightest idea that anybody should hear about me in the world outside my own country." One may gaze long into the gentle girlish face and read there a calm security of youthful convictions which is explained by Miss Key, who says she was then "just beginning to write seriously, to lecture, to *live!*"

When she was twenty-three years old she accompanied her father, as his secretary, on his journeys to European courts and became acquainted with people of all classes. In 1880 her father suffered great financial loss and she began teaching, occupying the chair of History of Civilization in the University of Stockholm for twenty years. Four years after entering the school she began to lecture at the Workingmen's Institute and in 1870 she had begun to write articles for various journals. After she left the school she went abroad and made several lecturing tours. "The Century of the Child" is her most widely read book, while "Love

*This picture was reproduced from a photograph which Ellen Key selected for "Representative Women."

and Marriage," "The Morality of Woman" and "Love and Ethics" are perhaps as well known in this and other countries as in her own.

In the last few years she has been able to realize the dream of her busy work-life, a real home in the country, amid scenes which for many reasons are dear to her. To one who had the great privilege of visiting her in this home surrounded by her books and pictures and treasures which go to make up the intimate life of Ellen Key, she told, all in the best of English, of her life, her travels, her ambitions and the great happiness which had come to her in the realization of this home, through the success of her books.

When asked why it was that though she had never married she had such a keen knowledge of children, she told in a few brief sentences, how it had come about. "I have been much with children, though it was never given to me to have children of my own. As a girl, of course I dreamed of having a home, husband, and children, but I have never had love, nor children, nor family"—there was a pause pathetic beyond measure, then she ended stoically, "it was not so. In the schools, in my work, I have met many children. How my heart ached for some of them. Parents so little under-

stand their children. It is the parents who must be educated rather than the children."

She believes that every girl should have at least one year of home training, domestic science and training of children, just as boys in other countries are required to do military service, also that better regulating of education or better conditions for marrying in the United States will not be obtained until women are permitted to vote, and so one gets at the real heart interest of this woman.

Ellen Key is a woman who is anxious for the freedom of women, and there is nothing more sacred to her than freedom, freedom of thought, the right of personal opinion and development.

Her dream home, which has come true, was planned by herself and is typical of her. When one enters the great wide hall, one is confronted by a motto which stands out clearly on the plain white wall, "Memento vivere"—Remember to Live. On another wall is a large map of Lake Wetteren, above which is a sentence from the Finnish poet Rumberg, which gave her the name "Strand" for her home. "Dar livets haf oss gett en strand"—Where the sea of life has given us a shore. What more perfect interpretation of home than the safe haven in the sea of life where frail human barks

may take refuge from the heaviest storms that blow?

To the left as one enters are two large rooms that take up the entire width of the building, the dining-room and library, which are connected by an arch. Above is Ellen Key's own room and there are also guest rooms which are fitted with every luxury and convenience for their occupants. In each room is painted a mystic symbol.

This "Strand," this shore against which the storms may beat in vain, is to go on being a shelter and abiding spot long after Ellen Key is done with it forever. She has planned an unusual and fitting future for it and is indebted to a little Swedish laundress, who has since come to America, for the idea. "Poor people do not envy the rich, they envy them their opportunities for study and culture," philosophized the little laundress, and so Ellen Key straightway started in Stockholm "social evenings." Women of culture and refinement come to talk to working women, telling them of beautiful things in art and literature and helping those who desire it to get a start in the wonder world of learning.

She has planned to leave her home to working women, so that each year from April until October they may come to it for a month's rest as guests of Ellen Key,

the remaining months the house is to be idle as a vacation to the housekeeper. Everything is to be left as Ellen Key is using it now, furniture, books and pictures, and the women are to come four at a time so there will be nothing of the barracks order about it, but a place of rest and recreation with the true atmosphere of a home.

Ellen Key is alarmed at the growing restlessness of women to push themselves into men's work and she is doubtful as to the sincerity of the modern woman to do "work." She is afraid it is only a nervous craving urged on by outside influence, her own soul not being sufficient to bear her company. She seems to be afraid that if she stays at home two days in succession she is being buried alive and must rush outside her home for fresh excitement.

In "Love and Ethics" she says, "It is an indisputable fact that if the majority of women no longer had the calm and repose to abide at the source of life, but wanted to navigate all the seas with men, the sex contrasts would resolve themselves not into harmony, but into monotony. Until women come to recognize this it must still be insisted that the gain to society is nothing if millions of women do the work that men could do better and evade or fulfil but poorly the greater tasks of life and happi-

ness, the creation of men and the creation of souls.”

In Germany Ellen Key has been the most talked about and written about of any woman in years. Her photographs appear in shops, on post cards and in magazines almost like magic and sell as if she were a royal personage, and her books are translated into German almost as soon as they are printed. She is a voice “at once very radical and very pure.” Many, while they do not doubt the sincerity of her teachings, feel that they are dangerous, but those who understand her philosophy find that they are wholly in accord with natural laws. She is a firm believer in the happiness of the human race, but also that happiness will come only by doing right and that it will cease when it infringes on another’s happiness or rights. She knows that only the greatest good comes from the greatest struggles, and her one desire is that all men, women and children shall have the opportunity for individual struggle and growth.

So, at sixty-four, she who has seen much, has traveled far, who has read widely and thought deeply, still makes her plea for better, higher thinking, purer, cleaner living and believes fully that the world is dawning upon a brighter future than it has yet seen. Truly, Ellen Key has “remembered to live.”

List of Notable Women

- ALMA-TADEMA, Miss Laurence T.**, painter; born in England; home, "The Fair Haven," Wittersham, Kent, England.
- ANDREWS, Mary Raymond Shipman**, author; "The Perfect Tribute," a Lincoln appreciation is even now a classic; home, 404 Oak St., Syracuse, N. Y.
- ATHERTON, Gertrude Franklin**, author; born, San Francisco, Calif.; address, care of The Macmillan Co., New York.
- BARRYMORE, Ethel** (Mrs. Russell Griswold Colt), actress; born, Philadelphia, Pa.; address, 46 E. 34th St., New York.
- BEACH, Mrs. H. H. A.**, composer; born, Henniker, N. H.; address, 28 Commonwealth Ave., Boston, Mass.
- BEAUX, Celia**, painter; born, Philadelphia, Pa.; home (May to December), Gloucester, Mass.
- BURNETT, Frances Hodgson**, (Mrs. Stephen Townsend), author; born, Manchester, Eng.; home, Plane-dome, L. I., N. Y.
- BURNHAM, Clara Louise**, author; born, Newton, Mass.; address, The Elms Hotel, E. 53rd St. and Cornell Ave., Chicago, Ill.
- CALVE, Emma**, prima donna; born in France; home, Chateau Cabrieres, Cevannes, France.
- CAMERON, Margaret** (Lewis), author; born, Ottawa, Ill.; a gifted pianist and accompanist, besides being a writer of many stories and plays; address, 567 W. 113th St., New York City, N. Y.
- CANNON, Annie Jump**, astronomer; born, Dover, Del.; home, 291 Huron Ave., Cambridge, Mass.
- CARRENO, Teresa**, pianist; born, Caracas, Venezuela; home, 28 Kurfurstendam, Berlin, W., Germany.
- CARSON, Norma Bright**, author, editor, poet; born, Philadelphia; address, 5449 Spruce St., Philadelphia, Pa.
- CHITTENDEN, Kate**, organist; home, 212 W. 59th St., New York.
- COLTON, Elizabeth Sweetster**, Orientalist; born, Amherst, Mass.; has studied 54 languages carefully, 20 critically, speaks 6 languages fluently; lectures on Oriental subjects; address, 23 Park St., Easthampton, Mass.
- *COULEVAIN, Perre de**, novelist; discovered to be Mlle. Favre; died since this list was compiled, in Switzerland.
- CUTTING, Mary Stewart**, author; born, New York; short stories and serial novels; address, East Orange, N. J.

EAMES, Emma, prima donna; born of American parentage, Shanghai, China; home, 7 Place des Etate Unis, Paris, France.

ESCHENBACH, Maria Ebnes (Baroness), novelist; born, Countess Dudsky, Maravia, 83 years ago; the greatest woman writing fiction in Germany; the "Dean of Literary Vienna"; home, Spiegelgasse, Vienna, Austria and Zdislavits in Maravia.

FARRAR, Geraldine, prima donna; born, Melrose, Mass.; address, Metropolitan Opera House, New York.

FISHER, Dorothea Canfield, author; born, Lawrence, Kas.; home, Arlington, Vt.

FISHER, Mrs. Clark, business woman; knows the anvil and vise business in detail; has the Panama Canal contract and is the only woman member of the National Association of Manufacturers; is a recognized "captain of industry" with a fortune amounting well up into six figures; summer address, "Villa Carlotta," Lake Como, Italy.

FISKE, Minnie Maddern, actress; born, New Orleans, La.; home, 12 W. 40th St., New York.

GADSKI, Johanna, prima donna; born in Prussia; address, Metropolitan Opera House, New York.

GALE, Zona, author; born, Portage, Wis.; home, Portage, Wis.

GARRISON, Theodosia Pickering, author, poet; born, Newark, N. J.; home, 71 W. 88th St., New York.

GLASGOW, Ellen Anderson, novelist; born, Richmond, Va.; home, 1 W. Main St., Richmond, Va.

GILMAN, Charlotte Perkins, philosopher, author, lecturer; editor of "The Fore-runner"; born, Hartford, Conn.; especially identified with the labor question and the advance of women; address, 223 Riverside Drive, New York.

GREEN, Elizabeth Shippen, (Mrs. Huger Elliott), artist, illustrator; born, Philadelphia; home, 24 Concord Ave., Cambridge, Mass.

GREGORY, Lady Augusta, critic, author, essayist; Irish; address, Coole Park, Gort Co., Galway, Ireland.

HALL, Marie, violinist; born, Newcastle-on-Tyne; address care of E. L. Robinson, 7 Wigmore St., West, London, Eng.

HAMILTON, Alice, bacteriologist; born, New York; address, Hull House, Chicago, Ill.

HOMER, Louise Beatty, prima donna; born, Pittsburgh, Pa.; home, 13 E. 64th St., New York.

HOPEKIRK, Helen, pianist, composer; born, Edinburgh, Scotland; home, 169 Walnut St., Brookline, Mass.

HOPKINS, Ellen Dunlap, philanthropist; born, New

- York; founder the N. Y. School of Applied Design for Women, 1892; home, 127 E. 29th St., New York.
- HUBBARD, Alice**, author, editorial writer, business manager of the Roycrofters; born, Wales, N. Y.; home East Aurora, N. Y.
- HYATT, Anna Vaughn**, sculptor; born, Cambridge, Mass.; home, Annesquam, Mass.
- JACKSON, Leonora**, violinist; born, Boston, Mass.; home, London.
- JOHNSTON, Mary**, author; born, Buchanan, Va.; address, Richmond, Va.
- JORDAN, Elizabeth**, writer, editor; born, Milwaukee, Wis.; some years editor of Harper's Bazaar, now associated with Harper's Publishing Co.; home, 36 Gramercy Park, New York, N. Y.
- KASEBIER, Gertrude**, photographer; born, Des Moines, Iowa; has exhibited all over Europe, in South America and U. S.; has received numerous awards; studio, 315 Fifth Ave., New York City, N. Y.
- KELLER, Helen Adams**, author; born, Tuscumbia, Ala.; deaf and blind since 19 months old; graduate of Radcliffe College; address, Wretham, Mass.
- KING, Virginia Ann**, real estate and farming; born, Greenville, Tex.; owner of the King Estate, comprising 18,000 acres; address, Greenville, Texas.
- KINNEY, Margaret West**, illustrator, decorator; born, Peoria, Ill.; book illustrator in collaboration with her husband; address, 15 W. 67th St., New York.
- LAMB, Ella Condie**, artist; born, New York; studio, 360 W. 22nd St., New York.
- LESLIE, Mrs. Frank**, editor, publisher, writer; born, New Orleans, La.; formerly president, editor and manager of "Leslies"; now writing books and contributing to European magazines exclusively; home, Sherman Square Hotel, Broadway and 70th St., New York City, N. Y.
- LONGMAN, Mary Evelyn**, sculptor; born, Winchester, Ohio; address, 11 E 14th St., New York, N. Y.
- LOTZ, Matilda**, animal painter; born, Franklin, Tenn.; "The Rosa Bonheur of America"; address, 9 Rue Campagne, Premiere, Paris, France.
- MACKUBIN, Florence**, artist; born, Florence; address (summer), "Oriole Cottage," St. Andrew's, N. B., Canada; (winter), "The Brexton," Baltimore, Md.
- MARBURY, Elizabeth**, authors' representative; born, New York; home, Versailles, France; offices, 39 Rue Caumartin, Paris; 20 Green St., Leicester Square,

London; 105 W. 40th St., New York. (Mentioned in sketch about Miss Elsie De Wolfe.)

MARSDEN, Dora, editor of "The Freewoman"; a Lancashire woman. Address, London.

MAURY, Antonia Coetana de Paiva Pereira, astronomer; born, Cold-Spring-on-Hudson, N. Y.; address, Hastings-on-Hudson, N. Y.

MELBA, Nellie, prima donna; born, Helen Porter Mitchell, Melbourne, Australia; home 30 Great Cumberland Pa., London, W., England.

MEREDITH, Virginia Claypool, farm management, agricultural lecturer; born, Fayette Co., Indiana; address, Cambridge City, Ind.

MEYNELL, Alice, poet; spent early life in Italy; wife of Wilfrid Meynell; home, 2 "A" Granville Place W., London, England.

MILLER, Olive Thorne, author, lecturer on birds; born, Auburn, N. Y.; home, 5928 Hays Ave., Los Angeles, Calif.

PAGET, Violet ("Vernon Lee"), essayist; sometimes called "the ablest living woman thinker"; English, address, St. Palmerino, Mariano, Florence, Italy.

PANKHURST, Mrs. Emmeline, militant suffragette; English; home, London, England.

PAVLOVA, Anna, dancer; born, St. Petersburg, Russia; home, St. Petersburg, Russia.

PEABODY, Josephine Preston, author, poet; born, New York; home, Cambridge, Mass.

PERKINS, Janet Russell, botanist, writer; born, Lafayette, Ind.; address, Royal Botanical Museum, Konigin Louise Str., 6-8, Dahleu, bei Berlin, Germany.

RANOUS, Dora Knowlton, editor, translator; born, Ashfield, Mass.; translated over 100 volumes from various languages to the English; address, The National Alumni, 34 Union Sq., New York City, N. Y.

REPPLIER, Agnes, author, essayist; born, Philadelphia, Pa.; address, 2035 Chestnut St., Philadelphia, Pa.

RICKER, Marilla M., lawyer, humanitarian; born, New Durham, N. H.; has for many years been known as the "prisoner's friend"; home, Dover, N. H.

ROBERTSON, Alice, zoologist, born, Philadelphia, Pa.; home, Wellesley, Mass.

ROBINS, Elizabeth, author; born, Louisville, Ky.; interested in moral questions and the woman movement; address, Backset Farm of Henfield, Sussex, England.

ROBINS, Margaret Dreier (Mrs. Raymond Robins), social economist; born,

Brooklyn, N. Y.; home, 1437 W. Ohio St., Chicago, Ill.

ROBINSON, Winifred Josephine, botanist; born, Barry County, Mich.; address, Vassar College, Poughkeepsie, N. Y.

ROROR, Sarah Tyson, teacher of domestic science, editor, author; born, Richboro, Pa.; author of the famous Roror Cook Book; home, Mt. Gretna, Pa.

SABIN, Florence Rena, anatomist, writer; born, Central City, Colo.; address, 1431 Park Ave., Baltimore, Md.

SCHREINER, Olive (Mrs. S. C. Cronwright Schreiner), novelist; born, Basutoland; home, De Aar, Cape Colony, South Africa.

SCHUMAN-HEINK, Ernestine, prima donna; born, near Prague, Austria; became a naturalized citizen of U. S. A., 1908; address, care of The Metropolitan Opera House, New York.

SEDGWICK, Anne Douglas (Mrs. Basil de Selcourt), author; born, Englewood, N. J.; her recent very successful novel, "Tanta," has been dramatized; home, Far End, Kingham, Oxon, England.

SEMBRICH, Marcella, prima donna, born in Poland; home, Dresden.

SEMPLE, Ellen Churchill, anthropogeographer (anthropogeography is the influence of geographical conditions upon the develop-

ment of society); there are only three or four investigators in America; born, Louisville, Ky.; address, 509 W. Ormsby Ave., Louisville, Ky.

SHARP, Mrs. John C., owner and manager, Hillside Farm; born, Hillside Farm, Jackson County, Mich.; widely known speaker on social and civic topics; address, Jackson, Mich.

SHAW, Anna Howard, suffragist, lecturer; born, Newcastle-on-Tyne, Eng.; the only woman who ever preached in Gustav Vasa Cathedral, State Church of Sweden; home, Moylan, Pa.; address, 1706, 505 Fifth Ave., New York City, N. Y.

SHEPHERD, Helen Miller Gould, philanthropist; born, New York; home, "Lyndhurst," Irvington-on-Hudson, N. Y., and 579 Fifth Ave., New York.

SHINN, Florence Scovel, illustrator; born, Camden, N. J.; address, 112 Waverly Place, New York City, N. Y.

SMITH, Jessie Wilcox, artist; born, Philadelphia, Pa.; home, "Cogslea," Allen Lane, Philadelphia, Pa.

SMYTHE, Ethel, conductor; home, Coign Hood Heath, Woking, England.

STEPHENS, Alice Barber, illustrator, artist; born, near Salem, N. J.; home, Moylan, Pa.

TARBELL, Ida Minerva, editor and writer; born, Erie County, Pa.; address, 132

- E. 19th St., New York City, N. Y.
- TERRY, Ellen**, actress; born, Covington, Eng.; associated for 25 years with Henry Irving; address, 215 Kingsroad Chelsea, London, Eng.
- TETRAZZINI, Louisa**, prima donn; born, Florence, Italy; address, Metropolitan Opera House, New York.
- THOMAS, Edith Matilda**, poet, author; born, Chatham, Ohio; home, 2048 7th Ave., New York City, N. Y.
- TITCOMB, Virginia Chandler**, artist and writer; born, Otterville, Ill.; address, 101 Lafayette Ave., Brooklyn, N. Y.
- TYNAN, Katharine** (Mrs. K. T. Hinkson), poet; novelist; address, Shankill Co., Dublin, Ireland.
- WAGNER, Cosima**, conductor; born, Germany; wife of Richard Wagner and daughter of Franz Listz; home, Bayreuth, Germany.
- WARD, Mrs. Humphrey**, novelist; born, Hobart, Tasmania; home, 25 Grosvenor Place, S. W. Stocks House, Tring, England.
- WARREN, Maude Radford**, author; born, Wolfe Island, Canada; address, The Elm Hotel, 53d St. and Cornell Ave., Chicago, Ill.
- WHITE, Helene Maynard**, painter; born, Philadelphia; home, Overbrook, Pa.; studio, 1530 Walnut St., Philadelphia, Pa.
- WHITING, Lillian**, author, editor; born, Niagara Falls, N. Y.; address, "The Brunswick," Boston, Mass., and Villa Trollope, Florence, Italy.
- WHITING, Sarah Frances**, physicist, astronomer; born, Wyoming, N. Y.; address, Whittin Observatory House, Wellesley, Mass.
- WHITNEY, Mary Watson**, astronomer; born, Waltham, Mass.; Vassar College Observatory, Poughkeepsie, N. Y.
- WIGGIN, Kate Douglas**, author; born, Philadelphia, Pa.; summer home, "Quillcote," Hollis, Maine; home, 143 W. 58th St., New York.
- WILCOX, Ella Wheeler**, poet, author, editorial writer; born, Johnstown Centre, Wis.; home, "The Bungalow," Short Beach, Conn.
- WILKINSON, Florence** (Mrs. W. M. Evans), playwright, author, poet; born, Tarrytown, N. Y.; address, 10 Ovington Gardens, London, Eng.
- YANDELL, Enid**, sculptor; born, Louisville, Ky.; home, (summer) Edgartown, Mass., (winter) 119 E. 19th St., New York.
- YOUNG, Ella Flagg**, superintendent public schools of Chicago; born, Buffalo, N. Y.; president National Association Teachers; home, 2129 Prairie Ave.; office, Tribune Building, Chicago, Ill.





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