

and gave three rousing cheers to the memory of Cleveland's dead mayor.

Witt was followed by Hon. W. H. Berry, ex-State Treasurer and candidate for Governor on the Keystone ticket in 1910, and H. H. Wilson, of Beaver, Democratic candidate for Congress in the district comprising the counties of Beaver, Lawrence and Washington.



A conference of Singletaxers of Western Pennsylvania was held in the assembly rooms of Jenkins Arcade on January 23. Chas. R. Eckert of Beaver, presiding. Robert L. Devine of Erie made a stirring address on the progress of the Singletax in the United States. L. S. Dickey of Chicago spoke of the movement in Canada. Other addresses were made by C. B. Power of Fayette City and Hon. W. H. Berry.



John Z. White addressed the Hungry Club of Pittsburgh at noon, Monday, February 5th, his subject being Free Trade.



James R. Brown of New York will debate with Mr. Merrick, Editor of Justice, a Pittsburgh Socialist Weekly paper, at the Lyceum Theater on Sunday afternoon, February 19. Subject: Resolved, That Socialism is the only economic policy that will give to the laborer the full product of his toil.

D. S. LUTHER.

INCIDENTAL SUGGESTIONS

ART.

New York, Jan. 16.

I was interested in Mr. Dillard's article on "Art and the People."* It has not been my experience to find that people working for economic change have convictions about aesthetics or vice versa. If the economist and the artist were really clear-sighted, they could see that they, each in their way, could be working for the greatest art, the greatest economy of all, "the art of living." As it is now, they are like workmen who, having made a wonderful tool, have forgotten what they meant to do with it.

The exclusive view of the artist, as well as that of the economist, has separated them into classes of thinkers, each with a different purpose for life. I think, though I am an artist myself, that the artists as a class are responsible for this aloofness of feeling. They have made somewhat of a mystery of their profession. Like the priests among the old Egyptians, and elsewhere, they have kept their religion to themselves, and given out a mythology to the people.

But ideals are changing. We have realized that religion is common to all, we can realize that the feeling for aesthetics is not the possession of the exclusive few. We shall soon know that every normal man or woman is an artist, that he or she must be subnormal who is not. For to be an artist simply means that one must have the power to express one's

feelings, in a manner, of course, to make them understood. The medium of expression or the kind of feeling expressed, is not limited. Art should not be exclusively associated with any special medium or kind of feeling. Beauty may be expressed in paint or word, anger in gesture or word. Tolstoy tells in his book on "What is Art?" of the boy who, coming from the forest, tells of how he was afraid of a wolf. He makes his listeners realize the fear he himself has felt. Tolstoy calls this boy an artist, and he was one because he made his fear understood. The feeling of fear so really possessed him that for that moment it subordinated all other feelings, and he expressed it simply and directly. What one really feels one can express simply and directly.

There can never be a true revival of art, until art is grounded in the feelings of us all. Then it will not be necessary to keep it in cold storage in our museums. I do not say do away with them; they are the most democratic phase of it that we have. But I do say that when art becomes associated with life in every way and in all forms, it will not be necessary to make such academic effort to preserve it. In the good times to come our museums will be valuable for historical reference, and I believe that is all. But until those good days come I think with Mr. Dillard we could hold on to more beauty than we now do, even under our present state of muddled economics. We might keep the fires alive and even warm up by them occasionally while we are reorganizing on a sound economic basis. It is cold and hard work sometimes.

Perhaps if we as individuals appreciated aesthetic pleasures more keenly, we would become more sensitive to the appropriate vulgarity of our present mode of living. We might then push on all the harder the relatively more fundamental work on the economic side. If we could realize what life might be when harmony exists in its structure as well as in its surface ornament, we would make haste even if slowly.

AMY MALI HICKS.



THE ALDRICH SCHEME.

Indianapolis, Ind.

What purports to be an interview of Mr. Aldrich by Mr. Babson appears in the Saturday Evening Post of December 23, 1911. Except in a few particulars, it is substantially a repetition of what Mr. Aldrich had said in speeches in Indianapolis and a score or more of other places and in periodicals. There are a few statements, however, which I have not before observed, that make a rift in the cloud of confusion and let in a glimmer of light worth considering.



Mr. Aldrich realizes that there will be a widespread fear that his proposed National Reserve Association will be controlled by selfish interests inimical to the welfare of the government and the people. It is very important that any such fear should be allayed, so, after outlining the proposed organization, he is made to say: "I defy any man, however wealthy he may be, or any association of men, ever to get control of this organization, with its three

*See The Public of January 12, page 28.