

**GARDENS
HOUSES
& PEOPLE**
A News Magazine
Published by The **ROLAND PARK COMPANY**



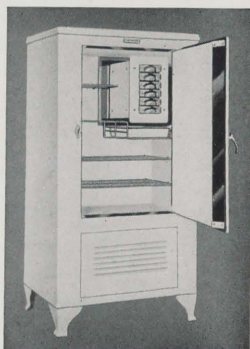
"CYNTHIA"
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Gardens, Houses and People

A News-Magazine

VOLUME 7

BALTIMORE, MD., FEBRUARY, 1932

NUMBER 2

DISTRICT ARTIST HONORED



TORSO BY GRACE H. TURNBULL

Among the important honors won this season by an American artist was the Anna Hyatt Huntington Prize of the National Association of Women Painters and Sculptors, which was awarded Miss Grace H. Turnbull, 223 Chancery Road, Guilford.

This prize carries with it a cash fund of \$250 and Miss Turnbull also was the runner-up for the deForest Memorial Prize of \$100 for the best work of art in the show, having been given an Honorable Mention in that *concours*.

The work which brought her this distinction was the Torso in grey stone that made a deep impression when it was first shown at

the Baltimore Independent Exhibition last year and later at Miss Turnbull's one-man exhibition at the Baltimore Museum of Art.

The exhibition of the National Association of Women Painters and Sculptors, its forty-first annual event, was held last month in the Fine Arts Building in Fifty-seventh Street, New York; it was the largest the Association ever gave, having numbered over more than 400 pieces—sculptures, prints, water colors and oil paintings by American artists, with a guest group of 61 paintings from the Women's International Art Club of London.

The jury of awards comprised Wayman Adams, Chester Beach, Jonas Lie, Paul Manship, Maurice Sterne and William J. Wittemore. The Association offers nine prizes and three medals, the Anna Hyatt Huntington Prize for Sculpture being the most valuable.

The critic of the New York Times said that the work by Miss Turnbull which won it recalled Maillol's great *Liberté Enchaînée* "in its heroic mold, its contraposto and the sense of tremendous latent energy."

Miss Turnbull occupies an unusual position among American women of the day who are active in the arts, being prominent as a painter and writer as well as a sculptor. The one-man shows she has held during the last few years included one at the Old Farm House, Homeland, the spring of 1929.

EXHIBITION HOUSES

Two new dwellings in Homeland will furnish settings for novel exhibitions during the near future.

These events will start with a display of work by students

of the fine arts department of the Maryland Institute at 5211 Springlake Way; a few days later, the Purnell Art Company will open an exhibit in 106 Belvedere Avenue.

Both houses are of the Charleston type that has made such a favorable impression since it was introduced in The District and are considered admirably adapted to the showing of works of art in a domestic environment.

Arrangements for the Maryland Institute exhibit, which will be the first of its kind ever held, are under the general direction of Hans Schuler, director of the school. The present plan calls for its opening on February 25; the rooms will be devoted to the work of different classes, including those engaged in studying interior decoration, painting, and the crafts.

The Purnell exhibit will consist of paintings by recognized artists, mezzotints and etchings by famous moderns. Each of the rooms will likewise receive individual attention.

The public is invited to attend these events, which will continue for a month. While they are preliminary to and entirely distinct from the exhibits of the Homeland Spring Art Season (see page 5), they will, it is said, coordinate admirably with it.

HOMELAND HOUSE WINS MENTION

ANOTHER house in The District has been selected for special mention by the committee of Baltimoreans which, since 1925, has been annually announcing through *The Evening Sun* the results of its investigation to discover the most pleasing building erected in Baltimore during each year.

Its latest report, published January 1, 1932, stated that the medal had been awarded the Scottish Rite Temple of Freemasonry adjacent to the Charles Street boundary of Guilford, designed by Clyde N. Friz and Nelson Friz in consultation with John Russell Pope.

The only individual new residence mentioned in the report was that of Mr. and Mrs. Philip I. Heusler, Charles Street Avenue and St. Alban's Way, which was designed by William Gordon Beecher. A picture of this beautiful brick house and Mr. Beecher's own description of it appeared in the November, 1931, issue of *GARDENS, HOUSES AND PEOPLE*. The committee declared that it was in the best Maryland tradition.

Nominations for the award were, as usual, made by the Baltimore Chapter, American Institute of Architects. "Despite the general belief that building construction during the last year had been almost nil," it was stated, "the committee found no fewer than eighteen candidates for the award and the decision was much more difficult than on previous occasions."

Other Homeland houses that have received special mention in this competition in the past were those of Mr. and Mrs. Guy T. O. Hollyday, 119 Taplow Road (1928), designed by Palmer and Lamdin and Mr. and Mrs. Harold Holmes Wrenn, 202 East Belvedere Avenue (1930), designed by Wrenn, Lewis, Westenhaver and Jencks.

MID-WINTER GARDEN CLUB EVENT

THAT the work of the Cliff Dwellers' Garden Club is increasing in scope and that the enthusiasm of its members is undiminished was apparent at the organization's second mid-winter show of terrariums, Christmas wreaths and arrangements of dried flowers and berries, held January 8, at the residence of Mrs. Wilbur F. Smith, 3305 St. Paul Street.

Terrariums, as it were, are miniature fragments of woodland that bring indoors the beauty and wonder of living plants and make it possible to study their growth under fascinating and intimate conditions. Those entered in the show were marked with considerable variety both of design and medium; the other classes had equal diversity and indicated the possibilities for creating brilliant living room decorations through the use of dried natural material, either in its original color or dyed.

Comparing this year's results with last, it was felt that annual shows of this kind are of as much practical value in their own field as the regulation flower shows, since they, too, tend inevitably to raise technical standards and suggest new directions for experimentation and accomplishment.

The Prize Winners

Prize winners in the terrarium class were: Mrs. Bascom K. Kennady, first; Mrs. Samuel Hann, second; Mrs. Smith and her sister, Mrs. Dillehunt, third.

Christmas wreaths: Mrs. Frank D. Watkins, first; Mrs. Charles Sears, second, and Mrs. Morris A. Soper, third.

Arrangements of dried flowers and berries: Mrs. Roszel Thomsen, first; Mrs. Lee Rawls, second, and Mrs. F. J. Irish, third.

Mrs. Thomas A. Cassilly, Jr., judged the wreaths and arrangements; the editor of GARDENS, HOUSES AND PEOPLE was judge of the terrariums.

Mrs. Kennady's terrarium, her first attempt, was made entirely of native woods' growth she gathered herself—small sword ferns, mosses, partridge berries and the like. It was charmingly arranged and met the requirements of balance and scale.

Mrs. Hann successfully solved the problem of a circular composition; Mrs. Smith's and Mrs. Dillehunt's terrariums had effective touches of originality to distinguish them, and, since the points of the one about balanced those of the other, the judge suggested a draw. The Club, however, decided, upon vote, to divide the third prize and award two yellow ribbons.

Special mention is due the miniature terrariums and the centerpiece group which completed Mrs. Smith's entries and the *hors concours* piece in which an exotic violet in full bloom was growing among maiden-hair ferns; the last of these was entered by Miss Lucy Cattiton, of the Isaac H. Moss Nurseries.

Mrs. Thomsen's living room arrangement consisted of bittersweet in a low bowl whose flat glaze repeated in almost exact tonal degree the orange of the berries and the brown of their stems; Mrs. Rawls' second prize winner was a smart effect of blue and white perennial statice in a slim black vase; Mrs. Irish won third prize with a low blue bowl filled with the same flower in a white and vivid azure combination.

Despite the fact that many of the wreaths had been in use since Christmas, they were all in excellent condition. Mrs. Watkins' first prize winner was of shellacked ivy leaves and cranberries, ornamented with a red silk bow; that of Mrs. Sears was also of shellacked ivy, its decoration being white plaster berries and red ribbon; Mrs. Soper's third prize winner was of *sempervirens* box and white statice.

(Other Garden Club news will be found on page 12.)

FRESH REVELATIONS OF THE ART AND LIFE OF CLASSICAL GREECE

BY DAVID M. ROBINSON

Professor of Archaeology and Epigraphy in the Johns Hopkins University, and Director of the Expedition

(Continued from January issue)



DR. DAVID M. ROBINSON
Dr. Robinson lives at
300 Club Road.

IN ATHENS the great painter, Parrhasius, bought an Olynthian captive from Philip and tortured him to serve as a model for Prometheus in agony, until the poor wretch died. The city never rose from its ruins again and for that reason the material remains prove to be all of the classical period, except for scanty survivals of the Neolithic and Byzantine ages.

The very stones not only cry out against the drunken Philip but echo the denunciations of Demosthenes, who recognized that the crisis "called almost with an audible voice," but who, in spite of the passionate rhetoric of the Philipics and the three Olynthiac orations, failed to rouse the Athenians to meet the Macedonian danger and to save Olynthus. The revenues of Athens were being expended in the form of doles to idlers at home, rather than in the form of pay to defenders of their country abroad.

Demosthenes likens the situation to a physician's treatment which neither cures nor kills the patient. "Men have reared private houses more stately than our public buildings, while the lower the fortunes of the city have sunk, the higher have their fortunes soared." How modern it all sounds!

In addition to adding much that both corroborates and amplifies our knowledge of the classical period, the excavations also are important because they permit us to date as definitely Hellenic many types of art which were previously considered as Hellenistic (that is, after the time of Alexander the Great). But the prime interest of the excavations is in the Residential Section which enables us for the first time to see in what kind of houses the people of the classical period lived, and to see how such a residential district might be planned.

The Hippodamian City-Plan

We located at least four streets in this district, running parallel and about 86½ metres apart, which were intersected at right angles at regular intervals of about 35 metres by numerous cross streets; this scientific method of city-planning was developed by Hippodamus of Miletus toward the end of the fifth century B.C. At each angle of the intersections, large stones were erected to prevent passing wagons from turning too close and damaging the fragile mud-brick house walls.

The second street from the west is seven metres wide, two metres wider than any of the others, and was the "Main Street" of Olynthus. If we can raise the money, it will be interesting to continue the excavations along Main Street with all its gay life because it probably led to the public square of the city, where important buildings and temples should be located.

(Continued on page 14)

HOMELAND SPRING ART SEASON

The fifth annual Spring Art Season in the Old Farm House, St. Alban's Way and St. Dunstan's Road, Homeland, will open March 28 and will continue through April and May. It will again be conducted under the auspices of the Three Arts Club of Homeland.

The exhibitors will be Camelia Whitehurst, Mary Kremelberg Gibson, Helen Penrose and Georges Duplaix, painters, and Hans Schuler, sculptor, director of the Maryland Institute. Mr. Schuler and Mrs. Penrose will exhibit jointly.

All of these artists are Baltimoreans with the exception of M. Duplaix. He is a young French painter who has recently opened a studio here and his exhibition in Homeland will be the first he has held in the United States. A reproduction of one of his canvases and a brief comment on his work appeared in the January issue of GARDENS, HOUSES AND PEOPLE. None of this year's exhibitors has before held a one-man display in the Old Farm House, except Miss Whitehurst, whose show in May, 1929, was a notable success.

All of the exhibitions will be open free of charge to the general public. Further details concerning them will be announced next month.

NEW DISTRICT GARDEN CLUB

PLANS for forming a Northwood Garden Club were considered at a meeting held January 14 at the residence of Mrs. Frank Orrick, 4123 Westview Road, and a committee of four was appointed to perfect the details of organization.

It consists of Mrs. Claymore C. Sieck, 4010 Roundtop Road, secretary; Mrs. John A. Inglis, 4118 Westview Road, Mrs. Frank Whitehouse, 1210 Argonne Drive and Mrs. R. B. Wright, 4120 Westview Road.

The meeting was attended by twenty-five women and was marked with unusual interest and enthusiasm. Mrs. Orrick presided and after her able and delightful introductory address, the editor of GARDENS, HOUSES AND PEOPLE informally discussed the benefits to Northwood and the entire community of a garden club and pointed, as an example, to the splendid work of similar organizations in other parts of The District in raising neighborhood, and hence, sectional standards of beauty.

He heartily commended the women of Northwood for their foresight in establishing a garden club at the very beginning of this new community's career and predicted that the organization would soon be able to take an active and prominent part in the garden movement in Baltimore. "As a result of the interest your club will create and of the information it will spread," he added, "the gardens of Northwood will, I feel sure, gradually come to hold their own in comparison with the best of those of related size and shape anywhere."

Emphasis was put upon the necessity of a good initial garden plan, proper preparation of soil and selection of plant material. It was recommended that provision at once be made for covering every garage in Northwood with vines,—ivy or ampelopsis, preferably—or climbing roses of any color for the white and cream walls and of any color but red and its derivatives for walls of redbrick.

The constitution and by-laws of the Homeland Garden Club were read by Mrs. Orrick to serve as a guide and to give an idea of the scope and nature of the activities of a particularly successful organization.

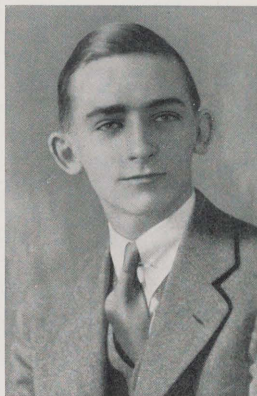
Before the meeting adjourned for tea, it was decided that the new club should meet the first Monday of every month.

(Other Garden Club news on page 12; see also page 8.)

February brings the rain,
Thaws the frozen lake again.

OLD RHYME.

DISTRICT YOUTH MADE EDITOR



HORACE K. DUGDALE, JR.

Friends of Horace K. Dugdale, Jr., son of Mr. and Mrs. H. Kirkus Dugdale, 218 Longwood Road, Roland Park, have learned with much interest of his election as managing editor of the *Haverford News*, the student publication of Haverford College, Pa. The appointment came after Mr. Dugdale, who is in his Junior year, had served as news editor for a year and a half.

The *Haverford News* was chosen from all the college papers of the country last year to receive first prize for news excellence.

A NOTABLE SALES RECORD

The publication in *The Sun* late in January of the official report of The Roland Park Company that sales in The District in 1931 amounted to nearly \$2,000,000 attracted considerable attention. General comment indicated that, in view of existing economic conditions, this was a notable achievement.

The exact amount of sales in Guilford, Roland Park, Homeland and Northwood for the year ending January 1, 1932, was \$1,990,163, representing in all the purchase of twenty-seven lots and ninety-five houses.

This record, it was pointed out, was in sharp contrast to those announced in many other cities.

Homeland led with the sale of twenty-four lots and thirty-five houses; Northwood was next with the sale of thirty houses; twenty houses and three lots were sold in Guilford and ten houses were sold in Roland Park.

The greatest amount of building now under way in The District is in Northwood.

MADE PRESIDENT OF GOLF ASSOCIATION

AT ITS second annual meeting January 12, the Women's Golf Association of Baltimore elected Mrs. E. Boyd Morrow, wife of the headmaster of Gilman School, president and Mrs. W. Fairfield Peterson, vice-president. Miss Elizabeth Blaser and Miss Louise Dowell were re-elected secretary and treasurer, respectively. New members of the Board of Governors are Mrs. Harry C. Trace, Mrs. D. C. Wharton Smith, Mrs. Hearn Primrose and Miss Virginia Holzderber, the retiring president.

The nominating committee included Mrs. E. B. Mower, chairman, Mrs. Stuart Egerton and Mrs. Walter D. Bahn. Matters of importance to the Association were discussed at the meeting; a suggestion was made that two golf teams be organized for match games and that a city wide golf tournament be held in addition to the Maryland State tournament.

It was reported that the Rodgers Forge Golf Club course was the most popular of all the nine courses used by the Association. Miss Holzderber said in her *resumé* of the year's activities that members of the Association had improved their playing and that the benefits of an increased number of team matches were obvious.

"There is but one philosophy (though there are a thousand schools), and its name is Fortitude; to bear is to conquer one's Fate."—BULWER LYTTON in "The Last Days of Pompeii."

THE DEVELOPMENT OF THE ART OF LIGHTING

BY MARY STOY VAUGHAN

(This article continues a series in which Miss Vaughan traces the development of the art of lighting through the centuries.)

The French Empire and Biedermeier Styles

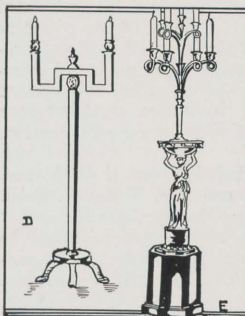
Photo by Eareckson
MISS VAUGHAN

With the establishment of Napoleon and his absolutism, architecture became of more obviously classical inspiration than ever. This was called the Empire Period. Formality to the point of coldness became a leading characteristic of the designs. The influence of Greek art with the palmette, a c a n t h u s, the egg and tongue, and other details is clearly shown. Napoleon brought back from Egypt many relics from the tombs of the Pharaohs, and Egyptian style began to affect European art. The sphinx, for example, was

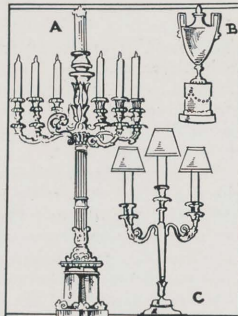
carved into the arms of chairs, and as the successes of this conqueror became more sweeping, the French artists utilized motifs that suggested victory and conquests—the wreath, laurel branch, lance, eagle, crowns and initials, all of which combined to produce a style that was massive, formal, stately and refined.

Among the art creations of this time the candelabra based on Pompeian art were lovely, and there were types that could be used on tables, or as floor lamps. These have all survived and at the present time are among the smartest to be included in the lighting fixtures selected for modern homes.

The Empire style spread widely and its influence in Italy and Germany was tremendous. In Germany and Austria the adaptation became known as the Biedermeier Style. The same decorative detail was used, but was simplified greatly and in the process became heavier, in many cases quite clumsy. It is a little difficult to obtain lighting fixtures for a Biedermeier room now. It seems best to use the simpler of the Empire designs, or frankly accept the contemporary so-called "modernistic" type of pieces.



BIEDERMEIER



FRENCH EMPIRE

Of all the various periods in architecture and decoration this seems to me to lend itself best to a combination with modern furnishings. Color was of immense importance to the Biedermeier style and is of equal value to contemporary designers. The work of such moderns as Gilbert Rohde, Joseph Urban, Paul T. Frankl or Donald Deskey, to mention

just a few at random, is simple proof of this. Of course, the Empire and Biedermeier styles are both sources of inspiration to our younger designers of furniture and lighting fixtures.

White shades, often interlined with soft pale pink or yellow, on white alabaster urns combine to make one of the most effective table lamps for this season. The pink being so popular in wall tones or the new use of blue with white provide exciting interest in decoration.

Lighting furniture for rooms treated with the decorative detail of any of these styles may be selected from Directoire, Biedermeier and Empire lamps and chandeliers, and with but few exceptions, will be quite appropriate.

APPOINTED TO KORNERSTONE BOARD



Chief Warr of the Salvage Corps is explaining to Elliott W. Hudgins, III, a Kornerstone Kindergarten pupil, that a good citizen does not play with matches.

Recent appointments to the advisory board of the Kornerstone Kindergarten are Dr. and Mrs. Erasmus K. Kloman, 600 Edgevale Road, Roland Park, and Henry S. T. White, 39 Warrenton Road, Guilford.

Pupils of the Kindergarten are taught that serving their community is serving their country; the Police Department, through Captain Charles F. Lastner of the Northwestern District, is cooperating in helping them develop respect for law. Each day they go for a walk with a police officer to learn obedience to safety laws at street corners. Chief Edward Warr of the Salv-

age Corps is another Community helper who is making the children realize that "a good citizen does not play with matches." All who keep their promise to eschew matches are rewarded by a ride in the Chief's car and a visit to the Salvage Corps' headquarters.

The object, Miss May Richardson, the Kornerstone director, says is to teach the children, by actual experience, that they cannot have privileges without responsibilities, and that if they receive protection they must give obedience.

THROUGH A WINDOW

BY HELEN BAYLEY DAVIS

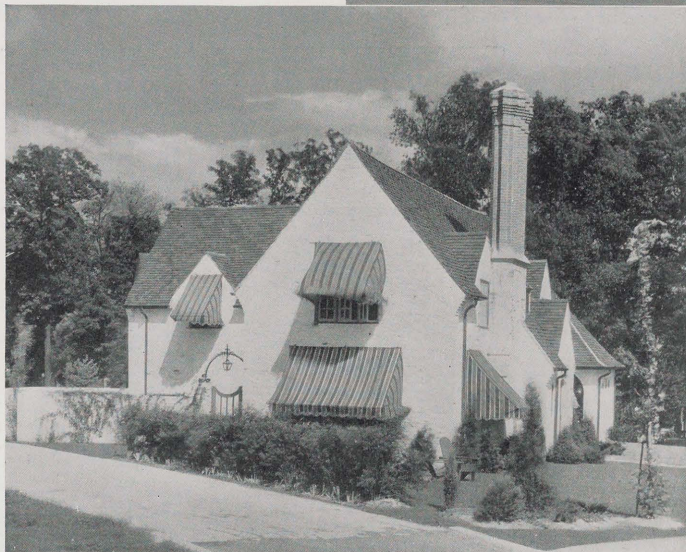
(Mrs. Davis states that this poem was suggested by a window in the living room of the residence of Dr. and Mrs. John E. Legge, 3 Midvale Road, Roland Park. "I was fortunate enough to see this window," she added, "on one of the hottest, sunniest days of the summer and the sudden loveliness of it was something I shall not soon forget.")

Suddenly I saw it! Sunlight green
As cool sea-water quietly drifting through
The leaves that pressed my window like a screen
Of emerald—gently rippling into
The darkened stillness of my room. How cool
It looked! The glowing summer heat gave way
Before its chilled translucency—a pool
Of shimmering green against a copper day!
Reverently I watched the sunlight fall
Through leaves with more of beauty than the stain
Of jeweled glass upon a cloistered wall,
Bringing me peace that was akin to pain.

AN INTERESTING HOMELAND HOUSE

In planning Mr. and Mrs. John M. Spence's house, 214 Upnor Road, Howard F. Baldwin, the architect, said that the first difficulty to overcome was the shape of the lot, which is described as that of a slice of pie.

"The first visit," he said, "made one feel, indeed, that, like Gilbert's *Policeman*, a planner's lot, literally in this case, was not a happy one. Yet such misgivings faded with the realization that the owners were versed in the art of cooperation; without team work on the part of any family planning to build, no site on earth will produce a happy result. In this case the specific problems were eventually solved, requirements in regard to both restrictions and to practical architectural and housekeeping considera-



tions having been satisfactorily met. The feature claiming chief distinction is the treatment of the walled garden, where a virtue was made of necessity. The nature of the site, with one leg of the triangle lying along a public lane, and the one opposite as close to the neighboring dwelling as restrictions allowed, together with the curved frontage along Upnor Road, made an 'out-door living room' almost imperative, if open air seclusion were not to be quite ignored.

"To have obviously paralleled the lane with an enclosing wall would have given an uninteresting and awkward shape and size, while to extend the walls till they met at right-angles from the ends of the 'ells' would have made an enclosure too small for comfort. The solution was a wall parallel to the house on the long side and a semi-circular wall at the end centered on an axis through the living room fire-place and French doors, thus gaining space and order in

the plan without stiffening the intimate association of the in-door and out-door living rooms, now effectively secluded from the service features and the world beyond.

"The porch offers another haven of out-of-door privacy, with the added advantage of being a retreat where one can watch unseen such street activity as Upnor Road is accustomed to, taking one, as it does, just around a curve and back.

"The brick walls are whitewashed in accordance with the State Roads Commission formula; an occasional brick having no love for the treatment promptly threw the material off, but otherwise it has a tenacity calculated to defy the years.

"A rough variegated red tile roof, slightly 'sagged,' together with the unpainted brick chimney top complete the picture of an American house that

might claim Cotswold or Norman ancestry and which contains four ample bed rooms, two baths, large storage closet, living room, dining and breakfast rooms, kitchen, two-car garage, incinerator and clothes chute."

FEBRUARY REMINDER

This is the best month for making out your list of seed and plant material and for ordering. By doing so you are sure of having the supply on hand when the proper time for planting comes around.

A number of flowers, both perennials and annuals, can only be raised successfully from seed by an early start indoors or in a frame. Others, such as larkspurs, corn flowers (*centaurea cyanus* and its hybrids), poppies, portulacas, to mention a few of the hardier annuals, profit by March sowing in the open where they are wanted.

It's time, too, to be selecting the sort of grass seed you need for patching up the lawn or making a new one. This work should be done during the next month, if possible.

The catalogues of reliable houses are as good guides for general purposes as are needed. Your attention is directed to those of establishments advertising in this magazine.

Gardens, Houses and People

A News-Magazine

Published monthly by

THE ROLAND PARK COMPANY
18 East Lexington St., Baltimore, Md.

WARREN WILMER BROWN, *Editor*

The editor will be happy to receive for publication items of news and personal interest about things and people generally of Roland Park, Guilford, Homeland and Northwood.

This Magazine accepts only advertisements that it feels are truthful both in statement and in intent.

Copy for the text should be received by the fifteenth of each current month for use in the next month's issue.

Requests for changes or corrections in names or addresses of our readers will be cheerfully granted.

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VOL. 7

FEBRUARY, 1932

No. 2

Northwood's Gardening Possibilities

FROM the very first it has been apparent that Northwood, latest development of The Roland Park Company, possessed potentialities that made it of marked interest from the standpoint of the amateur gardener.

The lay of the land, its graceful, undulating contours, its location in regard to favorable winds—in a word, its general natural characteristics—made this perfectly plain to the experienced eye, even while the preliminary construction work was in progress.

Now that it has evolved into a growing community from which the sense of rawness has already been eliminated, though it has been scarcely more than a year since the first resident moved in, the fact is becoming more obvious all the while that it presents opportunities for a garden achievement which, considered either in parts or as a whole, promises to acquire a charm as distinctive in its own way and characterized by as much diversity, as is to be found in older sections, notably those of The District, where the results of a wise handling of flowers and shrubbery may be studied and full account taken of their great practical and esthetic value.

As is true of all localities where the individual lots are small, the requirements of gardening in Northwood necessitate very careful planning, since considerably more thoughtfulness is involved in producing a lastingly good plan for a garden of sharply limited dimensions than for a large one.

Whether one is engaged in gardening, writing or painting a picture, space restrictions inevitably necessitate greater care in deciding upon an appropriate scheme and in selecting material than when "the sky is the limit." Gardening, as a matter of fact, combines something of these other two arts; one "writes" oneself into it, (unconsciously, maybe, but none the less eloquently), and at the same time, one proceeds much as does a landscape painter when it comes to composition, choice of color and its arrangement.

The problems of the small garden are, indeed, especially fascinating and there are practical compensations of no mean order. For instance, much less work and material are involved and hence a far smaller outlay of money is required. Of course, one can spend as much as one desires, (if such a one is left on earth), in the tiniest of gardens, but, however great the amount, it will be utterly wasted if good taste is lacking.

The informed gardener whose judgment is as good as his taste does not have to fall back upon exotics or any rare plant material, since many of the commonest and least expensive things produce effects that are quite as beautiful as any obtainable by use of the most costly, and with about one-quarter the bother and worry.

Thanks to its rich forestation, Northwood shares with the other sections of The District the advantages they enjoyed when they started their flourishing garden careers. Its backgrounds are already fixed, while the layout of roads and lanes establishes pleasant vistas and indicates many others.

Among the Northwood trees are sturdy survivals of ancient forest growths and beneath them one still finds, here and there, lovely wild

flowers, shrubs and ferns, varieties that are common as well as some that are becoming rare. Residents who desire to add things of this sort to their gardens or who, possibly, may want to specialize in them, have within easy reach, sometimes at their very doorsteps, lovely specimens worthy of a place in any collection.

To provide for the intelligent development of any garden scheme, either on an individual or a collective scale, there must be painstaking preliminary study of existing problems and full, frank consideration of future exactions and contingencies. A right start is the first essential and this can never be assured through an ill-considered approach or haphazard methods of procedure.

It is, accordingly, most encouraging to know that the general interest residents of Northwood are displaying in beautifying the grounds of their homes has resulted in the decision to add another to Baltimore's gratifyingly long list of garden clubs.

Sectional leadership in work of this kind is always taken in this part of the country by women and the present group has started, it is good to note, with decided enthusiasm and energetic determination to make their organization play an important part in the garden movement.

There can be no doubt that, as a result, this great movement will receive an impetus that will make its work tell to still greater effect in this locality.

As The Northwood Garden Club is the first to be established in its part of the city, it is stimulating to think of the broad scope of its influence and of its bright future promise.

GARDENS, HOUSES AND PEOPLE congratulates both organizers and members upon their success in getting the Club started so soon after becoming established in their new homes; it wishes the new organization every success and will always be glad to assist it in any manner possible.

POINTED COMMENT

"By limiting our selection of plants and the extent of our garden, we do not fail to achieve beauty and distinction, for by selecting wisely we can get a great deal of variety and surely a large amount of enjoyment.—H. STUART ORTLOFF, in "Perennial Gardens."

HOW TO GROW PERENNIALS

H. Stuart Ortloff, landscape architect, has written in "Perennial Gardens" (Macmillan) a little book that the amateur will find very handy.

All too many people have the idea that perennials are the easiest things in the world to grow; that all they have to do is to get their borders started and let Nature do the rest. Hence no end of messes from the esthetic standpoint and losses from the economic.

Mr. Ortloff evidently has a comprehensive knowledge of his subject, but he wisely did not attempt to make his book a treatise designed to cover every phase of perennial gardening. The plant material he discusses can be handled successfully even by the beginner, if he follow instructions. Familiarity with such a book as this saves no end of time, money and labor.

The first chapter is devoted to the planning of small perennial gardens; this is followed by practical advice regarding soil preparation and fertilization, selection of plants, color, maintenance, propagation and so on.

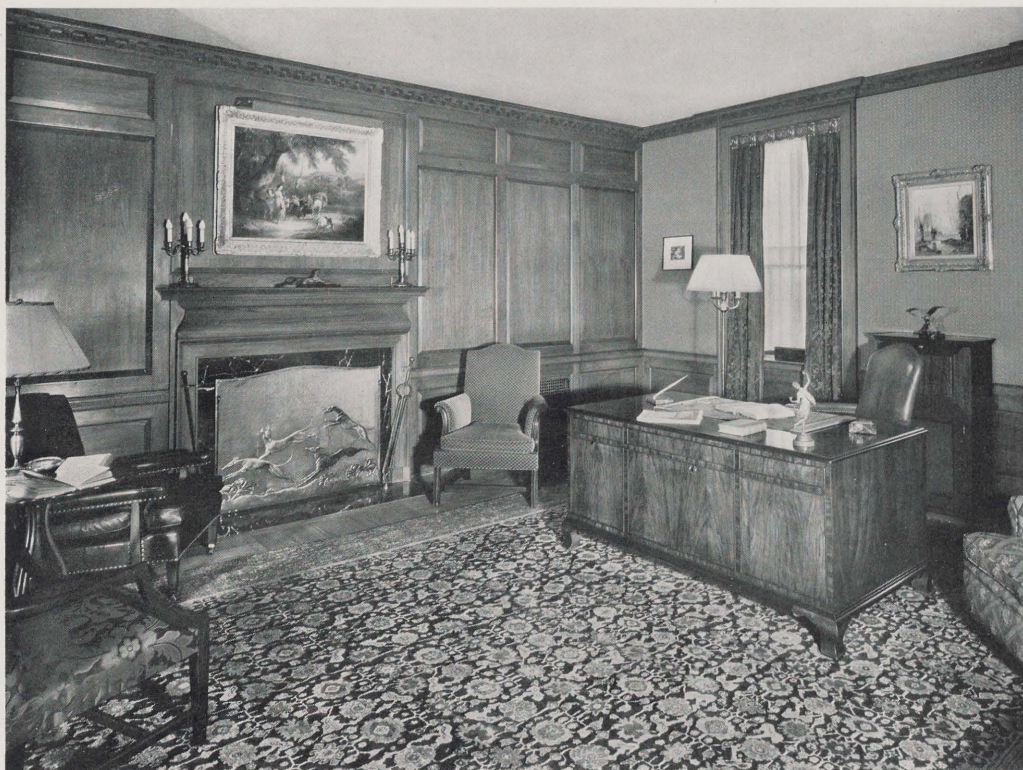
MY FRIEND'S PONY

My little friend has a pony
She keeps him in a stable,
Every time he neighs for her,
She comes, if she is able.

She takes him to the horseshows
And shows him off with pride,
Over the jumps and round the ring,
Oh, how she can ride.

When the judge gives out the prize,
She's always in the lead,
The reason you can plainly see,
Her mount is a fine steed.

BECKIE LUCAS,
Third Main, Roland Park Country School.



ROOM OF THE MONTH—NO. 25

Photo by Mettee

The library of the residence of Mr. and Mrs. H. A. B. Dunning, 4215 Greenway, Guilford, is of particular interest because of the treatment of the walls. The simple Georgian paneling and bookcases on the long side walls harmonize with the fabric covering the end walls, the scheme being enriched by deep crimson curtains hung from ornamental antique brass cornices.

Over the mantel is a painting by William Shaver and before the fireplace stands a screen of old brass containing a *repoussé* design. The furniture is of Heppelwhite and Adam design and the upholstery tones with the hangings and the Bijar rug, which is laid over a teakwood floor.

This room was designed by Mottu and White, architects; the decorations and furnishings were executed by C. J. Benson and Co.

MR. ESSARY TO SPEAK

"Lifting the Lead in Washington" is the subject of an address to be given by Frederick Essary at the Woman's Club of Roland Park February 25. Mr. Essary is Washington correspondent for *The Sun* and is one of the best known American newspaper men.

The club will observe the Washington Bi-Centennial February 11, when a commemorative program will be presented, consisting of Colonial music, pantomime and a minuet.

Events held at the club earlier this month included a lecture by Miss Letitia Stockett, Baltimore writer, on "English Literature" and a talk on "Climbing the Alps by Foot and Ski" by Miss Miriam O'Brien.

CARLIN'S SELECTED FOR FLOWER SHOW

Howard I. Moss, chairman of the executive committee of the Florists' Club of Baltimore in charge of that organization's 1932 Flower Show, has announced that the event will be held in two large buildings at Carlin's Park—the ice-skating rink and the wrestling hall. The dates of the Show are from April 12 to 16, inclusive.

CHILDREN'S THEATRE BUREAU

Under the auspices of the Children's Theatre Bureau of the Junior League of Baltimore, the Vagabonds are presenting "Little Women" at their theatre, February 19, 20 and 22. This is the second of a series of children's plays sponsored by the Bureau, officers of which include Mrs. Broadnax Cameron, chairman; Mrs. John L. Dorsey, treasurer; Mrs. Richard T. Shackelford, assistant treasurer, and Mrs. V. Le M. Ellicott, secretary. Mrs. Robert O. Bonnell, 110 Overhill Road, Roland Park, is the publicity chairman.

ABOUT THE COVER PICTURE.

The picture on this month's cover reproduces another of Camelia Whitehurst's paintings. The charming subject is Cynthia Carter, daughter of Mr. and Mrs. James Treat Carter, 212 Longwood Road, Roland Park. The portrait was lent by Mr. and Mrs. Carter for exhibition in the Grand Central Art Galleries, New York, this winter and will be included in the exhibition with which Miss Whitehurst will open the 1932 Spring Art Season in the Old Farm House, Homeland (see page 5).

Entre Nous

Miss Katherine A. Powell, daughter of Mr. and Mrs. John Allen Powell, who is studying in London this winter, was recently entertained by Lady Beecham in Grovesnor Square. Mr. and Mrs. John Powell and their son, Mr. J. Brentall Powell, have returned to Roland Park, where they lived before taking a house in West Lanvale Street; their present residence is 4420 Roland Avenue.

¶ Miss Patti Warfield Edmonston, daughter of Mr. and Mrs. E. D. Edmonston, Warrenton Road and Charles Street, Guilford, one of this season's most popular debutantes, spent some time last month in Chicago as the guest of Miss Dorothy Dewes, debutante daughter of Mrs. Edwin Dewes, who arranged several affairs in her honor.

The second cotillon of the Johns Hopkins University was given in honor of Miss Edmonston February 3 at the Alcazar. The patrons and patronesses were Mr. and Mrs. Edmonston, Mr. and Mrs. W. Graham Boyce, Mr. and Mrs. S. Page Nelson, Dr. and Mrs. E. W. Berry, Mr. and Mrs. Martin Gillet, Mr. and Mrs. S. T. Powell, Mr. and Mrs. A. W. Field and Dr. and Mrs. Broadus Mitchell.

¶ Mr. and Mrs. Paul R. Powell were guests of honor at an informal reception given by Mr. and Mrs. Frederick H. Baugh, 207 Woodlawn Road, Roland Park, January 13. Mr. and Mrs. Powell were married December 23.

¶ A number of prominent women of The District interested in the work of the Fruit and Flower Guild attended the benefit card party held at the Arundell Club last month.

¶ Mr. and Mrs. William Fitzgerald, Jr., who during the last few years have been spending considerable time abroad, expect to make an extended visit to Spain. Mrs. Fitzgerald, who was formerly Miss Eleanor Whiting, her parents being Mr. and Mrs. George Armistead Whiting, 209 Goodwood Gardens, Roland Park, was the guest of Baltimore relatives part of the winter. Mr. Fitzgerald, whose "The Old Crowd" was recently published, is at work upon another novel.

¶ Mr. and Mrs. James Reaney have announced the engagement of their daughter, Miss Juliet Linn Reaney, and Mr. Harry Ridgely Warfield, Jr., son of Mr. and Mrs. Harry Ridgely Warfield, 607 Somerset Road, Roland Park. Mr. Warfield is a graduate of the Johns Hopkins University and a member of the Bachelors' Cotillon. He is a brother of Lieut. Charles D. Warfield, U. S. N., who married Miss Polly Drewry, daughter of Mr. and Mrs. Cooper R. Drewry. Miss Reaney is a graduate of Greenwood School; she was presented to society at the Bachelors' Cotillon several seasons ago.

¶ Mrs. Harold Randolph, 222 Ridgewood Road, Roland Park, was one of the speakers at the alumnae luncheon of the Misses Hall School at Hall House, January 16. Mrs. C. Fontaine Leidy presided, others who spoke having been Mrs. Samuel M. Shoemaker and Mrs. Townsend Scott.

¶ Miss Margaret Barker, star of "The House of Connelly," entertained principals of the cast while the play was at Ford's last month, at the residence of her parents, Dr. and Mrs. Lewellys F. Barker, 203 Stratford Road, Guilford. Dr. and Mrs. Barker returned from a three weeks' trip to the West Coast in time to be present at the opening performance. While in California, Dr. Barker conducted three clinics and lectured at the Scripps Metabolic Clinic, La Jolla, San Diego.

¶ Miss Elizabeth Kent Heiner, daughter of Brig. General Gordon Graham Heiner, U. S. A., and Mrs. Heiner, 312 Suffolk Road, Guilford, entertained her luncheon and bridge club in mid-January.

Wedding Bells

Miss Sarah Durant Yearley, daughter of Mrs. McKee Barclay and the late Mr. Alexander Yearley, and Mr. Charles Worthington Hoff, son of Mrs. Charles Worthington Hoff and the late Mr. Hoff, were married January 26.

The ceremony was performed at 6 P. M. at St. David's Protestant Episcopal Church, Roland Park, by Rev. Barney T. Phillips, of the Protestant Episcopal Church of the Epiphany, Washington. A reception for intimate friends and the bridal party followed.

Miss Yearley was given in marriage by her stepfather, Mr. McKee Barclay, Miss Violet Hoff, sister of the bridegroom, was maid of honor and the bridesmaids were Miss Rebecca Latimer Boyce, Miss Margaret de Velasco Swindell and Miss Elizabeth L. Wallace, of Huntington, W. Va.

Mr. Arthur Lee Hoff was his brother's best man and the ushers were Messrs. John McPherson Dennis, Jr., Hilary W. Gans, W. Graham Boyce, William Pierson, William Grimes Dancy and Alexander Yearley, 4th, brother of the bride. Mr. Hoff and his bride went to Havana for their wedding trip. They will occupy an apartment in Roland Park.

¶ Miss Isabel Zabriskie Hegner, daughter of Dr. and Mrs. Robert W. Hegner, 218 Hawthorne Road, Roland Park, and Dr. Allen L. Grafflin, son of Mrs. Charles Grafflin and the late Mr. Grafflin, were married in the Unitarian Church, Charles and Franklin Streets, January 30. The bride is a graduate of Roland Park Country School and of Radcliffe College. She is a sister of Miss Jeanette Hegner, who is studying 19th Century Italian History in Rome under an International Fellowship of the Italian Government. Dr. Grafflin devoted himself to research work in biochemistry at Harvard University following his graduation from the Johns Hopkins Medical School; recently he was appointed to a position in the department of anatomy at the Harvard Medical School.

NEW RESIDENTS OF THE DISTRICT

The following have recently become residents of The District:

Homeland

Mr. and Mrs. John B. Bosley, 328 Tunbridge Road; Mr. and Mrs. John J. Pivec, 323 St. Dunstan's Road; Mr. and Mrs. H. Pierce Bawner, 302 Taplow Road; Mr. and Mrs. A. C. Carlton, 5215 Putney Way; Mr. and Mrs. James P. Dunn, 5504 St. Alban's Way.

Guilford

Mr. and Mrs. Frederick C. Auman, 3 Wendover Road.

Roland Park

Dr. and Mrs. Charles W. Wainwright, 546 University Parkway.

Relocations

Mr. and Mrs. Harry F. White, formerly of 215 St. Dunstan's Road, are now living at 5222 Springlake Way, Homeland; Mrs. Marion S. Buckler has moved from 3819 Juniper Road to 4307 Underwood Road, Guilford.

PLANS APPROVED

Plans have been approved for the following construction in The District:

Grace Methodist Episcopal Church, Charles Street and Belvedere Avenue, Frohman, Robb & Little, Washington, D. C., architects, and W. W. Emmart, associate architect; Harry F. Page (builder), Broxton Road (Brick), Wrenn, Lewis, Westenhaber & Jencks, architects; Dr. Harry M. Stein, St. Dunstan's Road (stone), Palmer & Lamdin, architects.

AT THE BRIDGE TABLE

By MRS. ALEXANDER RANDALL



MRS. RANDALL

Mrs. Randall, who has written for GARDENS, HOUSES AND PEOPLE a series of practical talks on bridge in accordance with the Official System, of which this is the fifth, is a member of the Advisory Council, Women's Division of the Official System in New York. She is also associate editor of the *Bridge Magazine*, Chicago.

Mrs. Randall holds three certificates for teaching, one of the Official System, one from Milton C. Work and one from Eli Culbertson.

NORTH

S 7-6-5-3

H 10-9-7

D 8-4-3

C 9-8-7

EAST

S 10-9-8-2

H ———

D K-10-7-5

C Q-5-4-3

SOUTH

(Dealer)

S ———

H A-K-Q-J-8-4-2

D A-Q

C A-J-10-6

WEST

S A-K-Q-J-4

H 6-5-3

D J-9-6

C K-2

At Contract Bridge, the South-hand might be bid in three ways, all of which would produce a game contract in Hearts. South might start with an original bid of four-hearts, being afraid of a Spade declaration from his opponents. The second method would be the Artificial 2-club bid, advocated for use by the Official System if one cares for artificial bids.

The third method is the original three bid in Hearts, which is a forcing bid until game is contracted. Using only the Official System, South opens with a three-heart bid, West passes and North responds with three-no-trump (purely an artificial bid response), East passes and South bids four hearts.

If North had had a bidable-suit and one High Card Trick in his hand, he would have shown that suit, but, with no suit and no high card tricks his answer must be three-no-trump.

Against South's four-heart bid Contract West opens with the Ace of spades. South must ruff with the Jack of Hearts to insure entries in dummy hand with which to finesse two clubs and one diamond trick. On the second trick, South leads the two of hearts, dummy winning with the seven, and then leads a diamond for South to finesse the King.

To the third trick, South leads the four of Hearts and the trick is taken in the dummy hand again, this time with the nine of Hearts. Then the lead of the nine of clubs is made to finesse the King and Queen of clubs held by the adversary. On that lead, South must play the Jack or Ten in order to be able to duck on the next round of that suit. West wins with the Club King and leads the King of Spades. South ruffs with the Queen of Hearts and puts dummy in for the third time, by leading the eight spot of Hearts and taking it in dummy with the ten of hearts. The eight of clubs is now led from Dummy; East will not cover, (it being futile for him to do so), and South plays the six of Clubs to leave North in the lead, should he win the finesse and have to make another finesse to capture the Queen. Playing the hand in this way not only gives South four odd in hearts, but also two extra tricks. However, I cannot state that a slam could be bid and it is only through ruffing the Spades high and having two of the three finesses win, that enables one to make six odd in hearts.

DEAN BERRY SPEAKS

Dean E. W. Berry of the Johns Hopkins University made an address at the February meeting of the Three Arts Club of Homeland, held in the hall of the Second Presbyterian Church.

Another feature was a program of songs presented by Jean Griffith Bengé, soprano, accompanied by George Bolek. Mrs. Bengé has a voice of beautiful quality and her singing has recently been the subject of much favorable comment on the part of music critics.

Mrs. E. V. Milholland, president of the Club, states that it is arranging an interesting late season program, among the events scheduled being the teas it will give in connection with the private views of the exhibitions of the Spring Art Season in the Old Farm House, Homeland, which will again be under its direct patronage (see page 5).

DIAMONDS WATCHES CLOCKS

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The Garden Clubs

INDICATIONS point to the success of the series of lectures arranged by the Federated Garden Clubs of Maryland to constitute a Judges' Course; they are being held at the Y. W. C. A. February 16 and 17, with an examination the next day. This is an innovation, the purpose being to obtain a list of women technically equipped to serve as flower show judges. The speakers are Mrs. Ruthven Wodell of the Short Hills Garden Club, New Jersey, Mark Shoemaker, Mrs. William Cary, president of the New Canaan Garden Club, Conn., and Leonard Barron.

The charge for the course is \$5; non-members of garden clubs were made eligible provided they were proposed by one club and seconded by two others.

Interest in Club Grows

Interest in the Cliff Dwellers' Garden Club has spread not only in Baltimore but in other places. Mrs. Morris A. Soper, the president, was asked to address recent meetings in Washington and Annapolis to tell of the nature of the club's work. The women to whom she spoke at the latter place have requested her for information regarding the organization of a club of their own. It was said that the Washington group also planned to organize an indoor garden club.

The principal feature of the Cliff Dwellers' January meeting was a mid-winter contest (see page 4). The February meeting was held at the home of the winner of first prize in the terrarium class, Mrs. Bascom K. Kennady.

Miss Clark Speaks

Miss Elizabeth Clark, conservation chairman of the Maryland garden clubs, was the speaker at the January meeting of the Guilford Garden Club, held at the residence of Mrs. Harvey Beck, 215 Northway. Her subject was "Wildflowers" and she illustrated her discussion with colored lantern slides lent by the Wildflower Preservation Society, Washington.

The publication in the December issue of GARDENS, HOUSES AND PEOPLE of an article telling of the introduction to Baltimore by Miss Clark of the terrarium, a window feeding-box for birds, attracted much attention and resulted in requests for loans of the illustrative cut by out-of-town publications, including *Horticulture* of Boston.



ON SPRINGLAKE WAY

This picture adorned the cover of the Homeland Garden Club's first Year Book, recently published.

GARDEN CONTEST

Plans for the 1932 Roland Park-Guilford District Garden Contest, which will again be conducted under the general supervision of the editor of GARDENS, HOUSES AND PEOPLE, are nearing completion.

The Contest will be similar to those of other years; all amateur gardens of Roland Park, Guilford, and Homeland being eligible.

A Sweepstakes Vase, First Prizes, and Second Prizes will, as usual, be provided, but gardens that have won them in the past may not receive them again. There will also be the customary number of Honorable Mentions—three in each section.

Northwood gardens are not yet ready for a general Contest owing to their newness; it is hoped that the work of its recently organized garden club (see page 5), will make it possible for them to take part in The District competition next year.

In accordance with the custom adopted the first year of The District Garden Contest, (1927), three visits of inspection will be made—one in the spring, another in mid-summer and the last in September; the final verdict will be determined by a committee of three judges to be announced later.

The desire always is to have as many gardens compete as possible and as the enrollment is now open, it is hoped that the entries will commence to come in immediately.

Homeland Groups Busy

Group A and Group B of the Homeland Garden Club are conducting individual lecture courses during the winter season. The former had as its January speaker R. Brooke Maxwell whose subject was "Landscaping Our Gardens," Mrs. E. V. Milholland having been the hostess. Its February speaker was its first president, Mrs. L. D. Cleaveland, who told of her impressions of foreign gardens at a meeting held at the home of Mrs. Carl H. Anthony.

Group B's January meeting, held at the home of Mrs. William Carson, was addressed by Clay Primrose, his subject having been "General Garden Plans." This month's meeting will be held on Washington's Birthday at the home of Mrs. M. Jenkins Cromwell; Guy Stricklen will speak on "Pools and Rock Gardens."

Winners of Contest

Winners of prizes at the Roland Park Garden Club's January contest were as follows: Best Paper White Narcissus grown in gravel, Mrs. Samuel Lippincott, first, Mrs. Percy Lucas, second; Dish Gardens, Mrs. M. A. Long, first, Mrs. Albert D. Matthai, second, Mrs. Lewis Burger, third; Terrariums, Mrs. Burger, first and second; Miscellaneous, Mrs. Burger, first and third, Mrs. Albert D. Graham, second.

C. E. Temple continued the series of addresses at the Club by horticultural experts of the University of Maryland. He spoke at this month's meeting on "The Care of Evergreens." Mark Shoemaker will speak at the March meeting on "Shrubs and Flowers."

"The royal road to happiness passes through the garden, in fact, may begin and end there. For to garden successfully is achievement of the finest. Its sturdy requirement can lure youth from less admirable pursuit; its benign serenity makes point to age that usefulness increases with the passing years. Call it tonic, sport, science, art, if you will. But do not fail to call it adventure."—ALICE T. A. QUACKENBUSH, in "Perennials of Flowerland."

TRY THESE IN YOUR INDOOR GARDEN

PHILODENDRON, (from two Greek words, meaning tree-loving, descriptive of its clambering habit), is among the easiest trailing plants to grow successfully under ordinary livingroom conditions. Valuable for its handsome foliage—emerald striped with silver—and its graceful habit of growth, it thrives luxuriantly when planted in porous soil and given plenty of water.

¶ *Calla Elliotana* is one of the bulbs for house blooming that may be planted at any time during the winter months. It is similar to the better-known white calla, but the bulbs usually exhaust themselves with a season's growth, so had better be thrown away after blooming. The leaves are narrower than those of the white calla, and besides being nothing like as large, have the effect of being spotted, owing to a curious irregularity of texture. The flowers are golden yellow. Callas demand copious watering after they are well started.

¶ A beautiful ornamental plant rarely seen in the window garden but which is well adapted to it, is *Pilea microphylla*, sometimes called Artillery Plant, because of the forcible manner in which it discharges the pollen of its tiny staminate flowers. It is of interest principally for its fine-cut vivid green foliage and its prostrate bushy growth.

¶ *Ardisia crispa* has few rivals for window decoration, thanks to its compact growth, the rich green of its narrow, oblong leaves and particularly to its berries, which are about as large as a holly berry and of even more brilliant shade of red—closer to coral. They are borne in profuse panicles and remain on the plants in perfect condition for months at a time. This ardisia is a native of Malaya and China and is in reality a small shrub; in cultivation it is a greenhouse perennial.



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Robins are delightful creatures—but they are nit-wits as weather prophets.

FLOWER CATALOGUES are far more dependable as harbingers of spring—and, by the bye, have you received ours?

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FLOWERS fresh and beautiful, say a most gracious "Thank you" for repeated social invitations.

The Groom-to-be usually leaves a standing order for his fiancée.

Frequently flowers will accompany cards as regrets to social events.

Too, flowers may bespeak a delicate apology for a social error.

Before taking a young woman to a dinner dance or social function 'tis thoughtful for the escort to send flowers.

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Baltimore, Maryland

REVELATIONS OF CLASSICAL GREECE

(Continued from page 4)

An Ancient City-Block

More than twenty-seven houses were uncovered this year on the North Hill (Residential District), including one complete block. This block, which is quite typical of the many other partially or completely unexcavated blocks, consists of ten houses in two rows of five with a narrow alley for drainage between, the houses in each row having common walls and facing on the two long sides of the block.

The plundered ruins of these houses still were found to contain many vases, terra-cottas, bronzes, coins, etc., but are especially interesting for the many paved courts and pebble mosaics with fine designs.

Ancestor of St. George and the Dragon

One of these mosaics (we have found twelve altogether) is probably the earliest extant Hellenic pebble mosaic with a mythological representation; such mosaics had previously always been attributed to the Hellenistic age.

It depicts Bellerophon riding on the winged Pegasus and hurling a spear at the Chimaera beneath him. The attitude of the horseman is the same as that which appears later in the reliefs of the Macedonian hunter-cult, and in the famous Thracian and Roman rider reliefs, eventually the schemes were adopted in Byzantine times for St. George and the Dragon.

The Pegasus and the Chimaera resemble those on Corinthian coins and on vases of about 400 B.C. At the entrance to the room whose floor the Bellerophon Mosaic forms, is another representing two griffins attacking a stag. Another elaborate, brightly-colored mosaic shows a lion attacking a stag and a border of double-bodied sphinxes with a single head, green hair, purple ears, green eyes and mane, and red mouth.

Colored reproductions have been made of these mosaics by one of the greatest artists in modern Greece (George Vinton von-Peschke). These documents are said by the Director of the American School in Athens to be of the very highest importance and to be an absolutely new thing to laity and professionals alike who hitherto have known only the Roman or Hellenistic tessellated work.

The Great Tetradrachm Hoard

Of the 1,222 coins found during this season's excavations less than 25 are post-classical. The majority of the latter are Byzantine and come from a cistern in which we also discovered five Byzantine skeletons, a find which perhaps betrays some mysterious murder long ago, reminding one of the story that the son of one of the Macedonian Cleopatras was murdered by being taken for a ride and bumped off in Chicago fashion into a well, though his murderers pretended that he had fallen in while chasing a pet goose. More than half of the coins (92 silver and 545 bronze) are of the Chalcidic League. The others come from nearly fifty different places, indicating a trade even as far as Tarentum in South Italy, an extent which no city in Chalcidice except Olynthus, the capital city, could have had.

Three hoards of silver coins were found in the houses: One, of sixty-three pieces, contains fifty coins of the Chalcidic League (four with magistrates' names), ten of King Perdiccas, one of Scione, and one from Aeneia founded by Aeneas; one is inscribed with the name of Olynthus.

(Continued next month)

FROM INDIA TO GUILFORD



INGEBORG SCHANZLIN

After spending eight of her ten years in India, Ingeborg Schanzlin is now a pupil of the Guilford Public School. She quickly adapted herself to her unfamiliar surroundings and took part in the school's Christmas play. She is the daughter of Rev. and Mrs. G. L. Schanzlin and was born in Baltimore; she spent her first birthday in London and then was taken by her parents to Darjeeling, India, to which they had been appointed missionaries of the Methodist Episcopal Church. Rev. Mr. and Mrs. Schanzlin are now home on a furlough.

THE GARDEN IN WINTER

KEEPING the garden in good winter condition is one of the surest tests of sound gardening craftsmanship. No conscientious gardener would, for instance, let newly transplanted stock, whether perennial flowers, shrubbery or trees, go into hard freezing weather without thoroughly soaking the soil or without a mulch heavy enough to conserve moisture and prevent frequent thawings. Neither would he allow the dead stalks of his herbaceous borders to remain; he would have cut them as soon as possible after frost has killed them and, knowing the danger of perpetuating insect pests or disease germs, he would either burn them or let the trash collector carry them away. He would not think for a moment of adding them to his compost heap.

There are indeed so many odd jobs to be done in winter time, that the good gardener finds almost as much to do then as during the growing period.

Some of this work requires a great deal of care, such as mulching. In the case of borders where there is no sign of life, the manure or whatever else is used, may be spread as a solid covering; but where there are plants that hold their leaves during cold weather, such as digitalis, (fox-gloves), campanulas, both the biennials and the perennials, pansies, oriental poppies, arabis, aubretia and numerous others, the process calls for trowel instead of pitchfork technique.

To cover the leaves entirely of any plant that keeps even a tuft of green during the winter is almost sure death to it. The best procedure is to hold the foliage up with one hand and scrape the mulch around the stem with the other.

There is considerable difference of opinion regarding winter care of pools, but to be on the safe side it is probably best to drain the shallow ones whose rims are regular enough to permit of a water proof covering of boards or other material. A pool with a little water in it is more likely to be cracked by ice than a full one.

Pools several feet deep usually go through the winters of this climate satisfactorily if they are kept filled to the brim. No concern should be felt for the gold fish in them, since, belonging to the carp family, they are perfectly hardy. The water, however, should be cleared of dead leaves and when thick ice forms, it should be broken here and there to permit access of air and also to relieve strain on the sides of the pool.

Perennial water lilies can take care of themselves, though a few varieties benefit by a thick covering of litter; it is almost impossible for the amateur to winter over successfully the tender nymphaeas.

Musically Speaking

LAST MINUTE OPERA NEWS

Just as this issue was going to press, word came in that the singers who appeared at The Auditorium last month had re-organized and were returning for another series of repertoire performances starting early in February. The personnel includes several important additions, and there is another musical director—Gabriele Simeoni.



CARLO SALZEDO

Salzedo, one of the best known living harpists, will be the soloist of the Baltimore Symphony Orchestra concert at the Lyric, February 21. He will play Ravel's *Introduction and Allegro* and a work of his own, "The Enchanted Isle."

Another feature of the concert will be the appearance of the Treble Clef Club, well-known female chorus of this city, with the orchestra in Debussy's "Sirenes."

principal requirement is the proper sort of leadership to bring the proposition to a definite issue.

One prominent lover of music and the drama pointed to the success of the University Players at The Maryland Theatre—a success that never would have been possible had not the preliminaries of the project been worked out carefully in advance. "It would be very gratifying," the man referred to remarked, "if, in addition to a theatrical repertoire group, Baltimore could also have an established operatic repertoire company."

We are strongly and unchangeably opposed to an actual money guarantee as a condition precedent to projects of this sort. Of course, any organization that has a complacent wealthy angel is fortunate beyond words—but this particular variety of biped has always been rare; today, of course, he is about extinct.

Our idea, then, for providing support for an operatic repertoire company does not include an underwriting program, but instead a unity of interest on the part of music lovers that will assure a sufficiently large subscription list to justify an extended season.

The procedure by which the University Players triumphed over discouraging conditions might be studied with great profit in connection with an opera repertoire plan.

The Auditorium is well adapted to the specific requirements, for one reason because it makes possible a scale of popular prices—fifty cents to \$2.00 or \$2.50.

(Continued on page 20)

CONSIDERING the dearth of opportunity for hearing grand opera in Baltimore and the urgency of the need for young singers who are being trained here to come into personal contact with the singing stage as students and, possibly, as participants, it seems to us that it would be a very good thing, indeed, if the establishment of a permanent repertoire company were given serious consideration.

This thought has been in our mind for a long time and it recurred with particular insistence during the performances given at the Auditorium last month by the Cosmopolitan Grand Opera Company; we have been encouraged to give it utterance by conversation with a number of professional musicians and lay patrons of music. Everybody with whom we have so far spoken about the matter has enthusiastically endorsed it, so that it would seem that the

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Art

IN view of existing conditions, there is no doubt as to the advisability of the merger of the Municipal Art Society and the Friends of Art, which has recently been accomplished. It must be confessed that we felt considerable concern when we first heard of the proposition, realizing, as we do, that each organization stands for something very definitely its own in the community and that the contribution in both cases has been of lasting importance.

The Municipal Art Society, much the older of the two, has done a work in behalf of the beautification of Baltimore and of its commercial progress which, in fact, cannot be overestimated.

The Friends of Art, the aims of which are of a much less extensive scope, ever since it started to function has supplied one of the most delightful aspects of Baltimore's art life through the exhibitions, lectures and other events of its season's program; it has been of great value in the encouragement and help it has offered artists and in its staunch support of The Museum of Art.

It is reassuring to know that its beautiful quarters in the old Pleasant Street dwelling will be maintained; it is now known as The Friends of Art House and its affairs will be administered much the same as in the past.

The Municipal Art Society, likewise, will continue its special lectures and there will be no change in the general character of either its purpose or its work.

The concentration of effort resulting from the merger will inevitably make possible numerous economies and it should strengthen materially administrative conditions. We hope that it will bring about, too, an intensification and enrichment of the qualities that distinguish an undertaking of this kind from a commercial enterprise.

It is plain that the opportunities for assisting the Museum in its work as a municipal institution are greater than ever before.

The International

Considering the generous size of the second Biennial Exhibition of the Foreign Section of the Carnegie Institute International, held at the Museum of Art during the last few weeks, it was rather surprising that there were so few works of even mildly controversial nature and virtually none at all that, because of novel sensationalism, stimulated howls of protest on the part of the righteous or flung the deacons of conservatism into epilepsy.

The big Picasso might be suggested as an exception. But heaven knows there was nothing "new" in that, even to the slightly informed. True enough, it attracted more attention and was the subject of more idiotic discussion than any single work in the show. But after all it was *vieux jeu* so far as Picasso or anybody else was concerned, as nearly any brand of abstractionism is these jaded days. Such things mean almost anything to the sympathetic and nothing at all to the casual, hard-boiled observer suspicious of everything not within immediate range of his experience, his esthetic capacities (if any) or his understanding. That a funny misprint in the catalogue announced this work to pop-eyed art hounds as "The Widow", instead of "The Window", was another of those superb strokes of irony for which composers frequently are unconsciously responsible.

Was the Show Representative?

Nobody can answer that question who has not had an opportunity for close personal observation of the European scene during the last six months, or the last year at any rate.

(Continued on page 22)

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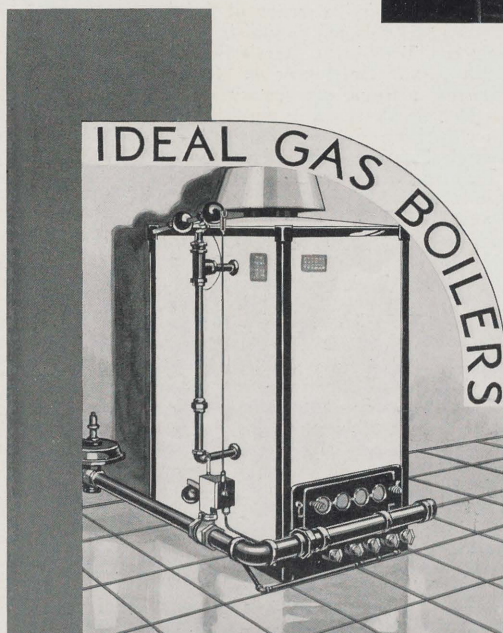
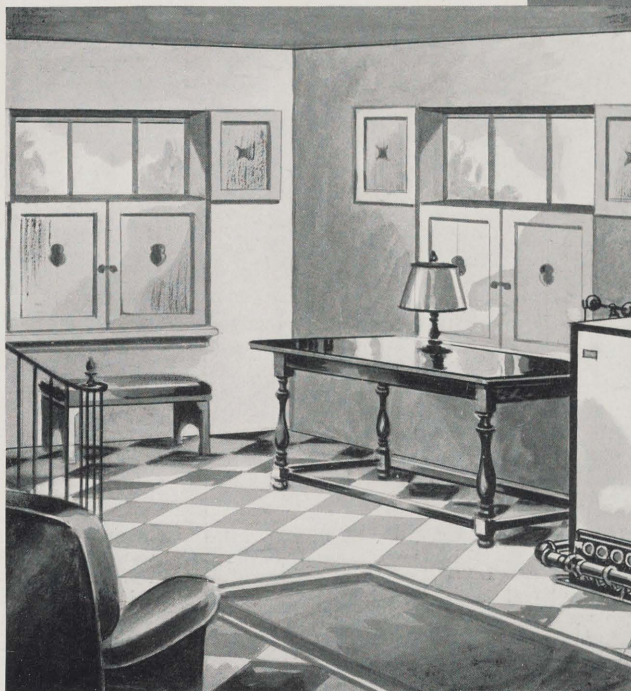
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RUSSELL LORD

RUSSELL LORD calls his "Men of Earth" (Longmans, Green and Co.) "a book of farming people at work." As it is the result of close study on the part of a trained and thoughtful observer of farming conditions in various parts of America, those who read it carefully and with understanding of its broader inferences will find it a commentary of no little importance.

"My own thought," he states, "is that all the things we have decided to do about the farm situation are as nothing compared to

the things that are getting done of themselves on their own momentum, for good or ill."

The method Mr. Lord adopted made it possible for most of the men it deals with—they were selected discriminately—to tell their own stories, to outline their own problems and show how they have set about solving them in terms of individual, sectional or regional experience. This was done through a series of interviews, the handling of which indicates the skill of one well-schooled in journalism.

Knowing that Mr. Lord is a Marylander (he is a member of the prominent Baltimore County family of that name), we read with particular interest what he had to say about this section of the Chesapeake Bay Country. "In Old St. Mary's," a section of the chapter devoted to "Guardian of Herds and Flocks" is a delightful picture of current conditions in St. Mary's County, while "Squire," the first part of the chapter on "Breeders of Beasts," is an equally pleasant commentary on Baltimore County. Louis McLane Merryman is the "spokesman" here.

From the layman's viewpoint, this book is worth a score of statistical reports or official commentaries on the farming situation. It is extremely well written and its subject matter is handled in a way that makes possible sympathetic understanding of the nature of many of the new agricultural problems brought about by present day conditions.

Mr. Lord was amply prepared to undertake the writing of this important book. He was brought up on a farm, studied agriculture at Cornell University and then went into newspaper and magazine work. He was one of the editors of *Farm and Fireside*; since it became *The Country Home* a couple of years ago, he has retained his connection with it as associate editor. Besides writing "Men of Earth," he recently undertook the translation of the Grand Duchess Marie's "Education of a Princess."

For the Sportsman

Charles Askins states that his "Game Bird Shooting" (Macmillan) was written entirely from the sportsman's point of view. He tells of game birds of the United States and Canada without any attempt to classify them in accordance with ornithological standards. "They are," he adds, "described by an old time bird hunter."

The chapters about game birds are supplemented by one concerning equipment and wing shooting. Capt. Askins

HENRY LOUIS MENCKEN



Mr. Mencken is one of the few Baltimoreans ever heard of who is as well known at home as abroad, which is saying quite a good deal, seeing that no American writer of the day has a more firmly established European reputation.

First becoming extensively and enthusiastically praised and denounced locally for the *Free Lance* column he did for *The Evening Sun* in its early days, his fame rapidly spread through the publication of first one provocative or controversial book after another following

his first work, (1903), "Adventures Into Verse." Incidentally, if you happen to have a copy of that book you had better hold on to it for there is a collector's price upon its innocent head and it is constantly going up; two copies of it, we heard, were bought for the Johns Hopkins Library not so long ago at \$80 each.

The unconventional portrait the cut herewith reproduces is by Nikli Schattenstein; it is used through the courtesy of *The Saturday Review of Literature*, which, we think, is the most important publication devoted exclusively to books in this country.

is a well known authority on his subject and has hunted in most of the great game fields of this country. The book was edited by Edward Cave and contains numerous photographic illustrations.

Unveiling a Veiled Woman

Few authors are as well qualified by birth, experience and temperament to contrast the women of the Orient with those of the Occident, as the Crimean Prince who for a decade or so has been living in New York—Achmed Abdullah.

His novel "The Veiled Woman" (Liveright) offered him plenty of opportunity for exercising his understanding of fundamental racial differences and his skill in story telling.

We thought that he was more successful in the former direction than the latter, since the theme is trite enough—a never-the-twain-shall-meet-but-they-do-nevertheless sort of idea.

The period is the present and as part of the story is laid in the East, one is brought into contact with the new conditions created by Kemal Pasha's introduction of Western customs.

It is astonishing to note the ease with which Achmed Abdullah shifts from a purely Oriental frame of mind to a concept of life as typical of Broadway as that of habitués of the Hotel Algonquin, or, going a bit further up-town, of the fashionable apartment house dwellers in Park Avenue.

It was not for nothing that the author married his *Veiled Woman* to an American, starts to unveil her in her Moslem home and completes the process in New York. The comparisons brought out *en route* are far from flattering to the American female victims of this Oriental satirist.

Twenty-three poems are included in "Music and Medita-

(Continued on page 30)



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MUSICALLY SPEAKING

(Continued from page 15)

Cosmopolitans

The Cosmopolitan Company contained some young singers of brilliant ability, notably in regard to the men, and in Samossoud it had a director who knew his work thoroughly from all angles and concerning whose versatility and musical insight there could be no doubt.

His company had only been out a week when it came to Baltimore after a distressing financial experience in Washington. It looked for a time that this would prevent its appearance here, but after the settlement of the difficulties, things went along smoothly. Every house was large and steadily increasing business reached its climax in the final performance, "Carmen" having been sung to a house that was entirely sold out and which had many standees.

We were familiar through long experiences in opera going with the ability of some of the principals who appeared at the Auditorium and were sure that they could be counted upon for competent performances—such, for instance, as Bianca Saroya, Dreda Aves, who is on the Metropolitan Opera roster, and whose *Carmen* is exceptionally good; Luigi Dalle Molle, Mario Valle and Francesco Curci.

Among the newcomers, none impressed us as much as Amund Sjovik, a young basso with a magnificent voice, (he is one of the successful singers trained by Frank Bibb at his New York studio); Ivan Ivantzoff, the tenor chosen to create the big rôle in Stokowski's production of Alban Berg's "Wozzek," and Joseph Royer, a barytone whose natural endowment and ability entitle him to a place among the best.

A Bit Crazy

We were quite crazy over Mossolow's "Soviet Iron Foundry," when we heard its Baltimore premier under Stokowski's direction at the Philadelphia Orchestra concert, January 13, but felt that, had it lasted more than the three minutes it takes to play it, we would have been wholly crazy in another sense.

As an example of modern orchestration it is one of the most incredible things we have ever encountered—a work that swept us wholly off our feet, whose tremendous rhythms excited us almost to yells and left us rather weak when they suddenly ceased. Such utter emotional frenzy, such a rapid sequence of crashing sound, would, indeed, be unendurable any length of time.

The entire program showed that Stokowski, at any rate, does not put his Baltimore audience among the provincials. It was a severe test of musical sophistication and it was quite astonishing to see an audience in such stronghold of conservatism respond as heartily as it did.

The Lopatnikoff Symphony No. 1, Milhaud's Concerto for Percussion Instruments, and Strawinsky's new Violin Concerto all called for as complete an adjustment to the new ideals of "beauty" created by modernistic composers as the Mossolow explosion.

Of them the Concerto made the least impression. Samuel Dushkin played the solo instrument with assurance and comprehension of the peculiarities of the composition; it gave him little opportunity to exploit the traditional possibilities of the violin.

Ravel's orchestration of Moussorgsky's piano suite, "Pictures At An Exhibition," was likewise thoroughly of the present, but it was handled in such a masterly fashion that the charming and comparatively simple comment of the original score was not lost. The performance of the entire program, thanks to Stokowski's interpretative power, was on the highest plane of executive excellence; there could

have scarcely been a more convincing demonstration of the virtuosic achievement of this orchestra.

Beautiful Piano Playing

Alexander Sklarevski presented a particularly ingratiating program at his annual Peabody Conservatory recital, January 15, the principal number having been Schumann's "Kreisleriana," which he read with subtle emphasis of its varying moods and always with sympathetic appreciation of its romantic content. The calm and delicate character of the three brief preceding pieces by Mozart, Rameau and David-Liszt, led by a direct emotional, if not chronological route, to the Schumann and the succeeding pieces—four by Chopin, Debussy's "Soirée Dans Grenade" and Liszt's Rhapsody No. 15—were selected and played so that the feeling of anti-climax was avoided. Since Sklarevski was in splendid form, his recital satisfied exacting requirements from both executive and the subjective standpoints.

Disappointments

The second concert by the Baltimore Symphony Orchestra did not meet expectations created by the first one of the season, which was so good that it seemed to justify the statement that the orchestra had taken on a new lease of life. The capability of George Siemonn and of his men having been definitely demonstrated, there is nothing to do, so far as we can see, but to place the present blame on the old conditions—lack of a sufficient number of rehearsals.

Mr. Siemonn is a skilful program maker and there was no fault to find in our estimation with his selections, excepting Hadley's "In Bohemia," which personally we do not like. He is to be thanked for introducing Aubert's beautiful "Habanera", which, incidentally, was the best presentation of the evening. The Sibelius Violin Concerto was also new to us, but even with Zimbalist as the soloist, the performance did not make it possible to come to any very reassuring conclusions about it.

The Musical Art Quartet's concert at the Peabody left us with a sense of something lacking, just what, it was difficult

IN THE CONCERT HALLS

LYRIC

February 16—Newman Travelogue.

February 19—Rosa Ponselle, in recital.

February 20—Young People's Concert by Baltimore Symphony Orchestra, at 11 A. M.

February 21—Baltimore Symphony Orchestra—Carlos Salzedo, harpist, as soloist, at 8.50 P. M.

March 2—Philadelphia Orchestra, Molinari conducting.

March 9—New York Philharmonic Symphony Orchestra, Toscanini conducting.

March 14—"The Bluebird"—Yushny's Continental Review.

March 16—Mischa Elman, violinist, benefit Girls' Latin School.

March 20—Baltimore Symphony Orchestra. At 8.50 P. M.

All at 8.30 P. M. unless otherwise noted.

PEABODY CONSERVATORY

February 19—London String Quartette.

February 26—Frank Gittelson, violinist.

March 4—Rosette Anday, Hungarian contralto.

March 11—Ernest Hutcheson, pianist.

March 18—Sadah Schuchari, violinist.

All at 4 P. M.

CADOGA HALL, 118 WEST FRANKLIN STREET

March 13—Philadelphia Musical Fund Ensemble, auspices Bach Club. 8.30 P. M.

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March 12—First of proposed series of four consecutive Saturday Lecture Recitals of Bach music by Harold Samuel; 4 P. M.

to say. Its playing, doubtless, would have struck us as excellent had less been expected; as it was, the group, we felt, did not quite realize its lofty goal. It is returning for another group of concerts at the Museum of Art in the spring and these, we are sure, will make it easy to forget that it had ever slipped, even a trifle, in our estimation.

Miss Frick's Recital

It has been gratifying to note that Leslie Frick, mezzo-soprano, has been steadily gaining in the qualities that make for distinguished recital and concert work ever since she left her home in this city to study in New York and Paris with de Emilio de Gorgoza. This was particularly apparent at the recital she gave at The Alcazar, January 21, when she presented a difficult program of songs in German, French and English.

Her singing was that of an artist who realizes the value of repose and who never loses sight of the importance of style. It was a dignified and pre-eminently sincere performance, yet, withal, a gracious one, since Miss Frick combines charm with a noble stage presence. She did not seem always to be in her best condition, but there was nevertheless abundant opportunity for admiring the rare natural beauty and color of her voice, which by the bye, has become considerably higher.

Things we enjoyed particularly were the "*Temps des Lilas*" excerpt from Chausson's "*Chanson de l'Amour et de la Mer*," Strauss' "*Zueignung*," Scott's Lullaby, and a group of the Spirituals she sings so understandingly.

The large and very fashionable audience was highly enthusiastic and several encores were demanded. Miss Frick shared the applause with her accompanist, George Bolek.

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MARYLAND

ART

(Continued from page 16)

So quickly do fads arise and fall that it would take regular monthly study of some great international clearing house of art to say just what was representative; even then one would have to take into account the decisions of the dealers, not as to what was enduringly good, but what could be made currently saleable.

However comprehensive this exhibition was, it at least included work by a sufficient number of men whose names are known on both sides of the Atlantic to make it worthy of study from the standpoint of direction and to give it no small degree of importance.

The resulting discoveries emphasized the conviction that artists who recognize the difference between exhibition and exhibitionism, no longer are throwing themselves body and soul, to say nothing of purse, into the chaos which has characterized art ever since the Futurists rebelled against the Impressionists.

And surely it is high time that there were something like a general realization of the fact that cunningly contrived obscurity, the desire to dish out nothing but black caviar to the general, can degenerate into a motive fully as vulgar as that which produces the obvious banalities, and that the clichés of the revolutionists are as boring as those of the academicians.

The Latins

The works sent by the Latins appealed to us as a whole more than those by men of other nationalities. Most of them we thought fundamentally sound esthetically and there was very little that called for psychoanalytical diagnosis. Naturally there were some extremes—such as the elephantiasis of the leg of one of the figures of Sironi's "Fisherman", which won the Carnegie Institute 1931 Second Prize, and the wobbly architecture of the third prize winner, Raoul Dufy's "Avenue du Bois due Boulogne" (a fascinating bit of design and color, despite its mannerisms), but normal form and psychology predominated among these paintings as elsewhere in the galleries.

England, the Lowlands and Poland

One naturally expects dignity on the part of the English artists invited to shows of this kind and there was plenty of this quality in the things they sent this year. It is rather the thing in certain circles to sniff at this and dismiss it as mere chauvinism. But all the same, undeniable reassurance is to be gained from study of the work of men who are sure of



Decoration of a large vase found in the House of the Comedian during the excavation of Olynthus (see page 4)

their convictions, content with their inherited tradition and satisfied with the applause of their kind.

You may prefer, (and with good reason, for all we know), Matisse to Harold Knight, but if the latter's tight, unimaginative "Bric-a-brac" is not as conscientious as the formers "Odalisque with a Magnolia" there's no such thing as sincerity in art. We had better change the subject before some snappy modernist irritably inquires "who ever said there was?" or "who wants art messed up with conscience or respectability?"

There were a number of delightful things from Holland and Belgium and the Polish exhibits comprised canvases notable because of vigor and full-bodied color.

U. S. S. R. and Central Europe

The Russian paintings were the first sent here by the Soviet Union Society for Cultural Relations with Foreign Countries—in view of which it was not expected that such propaganda as they carried would be disturbing. The group was too small to make possible any broad opinion regarding current life in Russia.

If the social ferment of Germany, Austria, Hungary and Czechoslovakia is worse (as it is supposed to be), than anywhere else, there was nothing to suggest it in the paintings from those countries. Indeed most of them (those from Germany were by far, the dullest of the whole lot), might have been conceived in idyllic times, so free were they of any symptoms of emotional frenzy.

Conclusions

Looking back upon the exhibition and taking account of its intangible values, we have reached the conclusion that foreign artists have, perhaps in desperate deliberation, turned to their art as an escape from civilization's present horrible predicament. Which is as it should be. Artists may have nothing at all to do with controlling the destiny of their times, but they have far more to say in directing it than is, perhaps, usually suspected. Is it not better that palettes and brushes be used as instruments for creating and re-creating beauty than as weapons of social revolt?

All-Baltimore Show

The Friends of Art took a commendable step in turning over their quarters on East Pleasant street for an all-Baltimore Exhibition and in announcing that it was hoped to make it of annual occurrence. This should prove a real encouragement, especially as the show carries with it the Wilson Levering Smith Memorial Medal as an award of honor. This year, strange as it may seem, cash prizes also were available, the

total amount having been \$150. The \$100 prize and medal was won by Simone Boas for her piece of sculpture in mahogany called "Mother and Child"; Howard Despeaux won the \$30 prize and medal with his painting, "Chimney Corner," and Sam Swerdloff won the \$20 prize for his portrait study in oil, "Girl in Polo Coat." Eleanor de Ghize received the medal for a water color, "Monday" and it also went to Eloise H. Wilson for an etching, "Lithographer."

The exhibition maintained a good average standard and we felt that it was valuable for the opportunity it gave for noting the variety of work that is being done in Baltimore studios and the marked ability of a number of the exponents of the different media. The experienced artists gave an excellent account of themselves and plenty of rich promise was apparent among the younger men and women.

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Things Dramatic



JULIA REYNOLDS WOOD
Mrs. Wood had a leading
role in the Vagabonds' Feb-
ruary production of Gilbert's
"Tom Cobb."

BALTIMORE's post-Christmas theatrical season has thus far been exceptionally interesting, thanks to circumstances which brought to Ford's Maude Adams in "The Merchant of Venice," the road premiere of Eugene O'Neill's "Mourning Becomes Electra," the Theatre Guild's Group production of Paul Green's new play, "The House of Connelly," in which Margaret Barker, daughter of Dr. and Mrs. Lewellys F. Barker, made her first professional appearance in her "home town," and the initial local opportunity for seeing Gilbert Seldes' version of Aristophanes' "Lysistrata" as conceived by the University Repertory play-

ers at The Maryland.

As we sit here in the glow of the very student lamp that years and years ago first enabled us to gain acquaintance with Aristophanes and Shakespeare, we are forced to some pretty distinct, (and more than a little sad), comparative conclusions regarding the things that have been lost merely between the age of kerosene and the age of electricity.

Yet "Lysistrata" has survived twenty-three centuries and "The Merchant of Venice" has survived more than three, and will doubtless keep its life as long as civilization lasts—despite the fact that the critics of Baltimore papers seem unanimous in the opinion that it is not a very good play.

And now comes the conjecture as to the longevity of the two contemporary things we have had a chance to see in proximity to these old masterpieces. Will some terrifically wise, brilliant and scholarly, though hard-pressed, critic sit down, in the year 4232 A. D., in front of a machine that—joyful thought!—will write a ream at the mere batting of an eye, (surely science will have advanced that far by that time), and turn out a piece announcing to the breathless world that O'Neill and Green are decidedly worth reviving, despite the 20th century and the queer people they wrote about?

If so, probably some scribe on a rival 43rd century sheet will take issue and declare, to use the words of one contemporary pundit, that the "opus" known as "Mourning Becomes Electra" is nothing but "high-class hokum" and that the "locale" of "The House of Connelly" (also, of course, an "opus") is not altogether authentic.

Mourning Becomes Mr. O'Neill

Study of Mr. O'Neill's plays from the first of the one-act pieces of his Provincetown days to his latest drama, discloses that mourning becomes him just as much as it does *Electra*. The facts indicate that in both cases the sense of humor is wholly lacking.

There's no use in finding fault with this; were it otherwise, a legend that has proved of magnificent literary substance would never have been available and the United States, maybe, would still be groping around for a master playwright who knew his own limitations.

It is our opinion that the title of Mr. O'Neill's "cycle" is inept and that it was a mistake for him to drag Greek tragedy into even inferential association with it. However that may be, "Mourning Becomes Electra" struck us as a work of art of first importance, an unique contribution to the intellectual resources of the day. Its form, its steady

building towards its narrative climax and towards the final emotional reaction caused by *Lavinia's* heroic and desperate renunciation; its close subjective cohesion, its spontaneous dialogue—these are things beyond the grasp of any but a masterly creative power.

We thought that the performance of Florence Reed and Judith Anderson left little to be desired, but that none of the men, save Seth Arnold as *Seth*, got very deep beneath the skin of their difficult rôles.

Mr. Green's Play

"The House of Connelly" seems to have been written in a mood of vindictive rage; because it digs so remorselessly into what the author conceived as the cause of an old Southern family's decay, it is not apt to win popularity, even if it is allowed a hearing, very far south of Baltimore.

The performance started so slowly and the diction of the actors was so often imperfect, that the first two scenes were scarcely intelligible. They dragged painfully but as the evening wore on, a certain definite purpose for the initial *largo* became apparent, since it gave additional emphasis to the climactic moments that came towards the close.

In these Miss Barker justified the reputation given her by New York critics. It is plain that even thus early in her career, she has developed pronounced individuality of style and that she has abundant capacity for emotional expression.

Lysistrata

That the University Players were able to cope as successfully as they did with the difficulties of the Aristophanes farce was in itself a convincing demonstration of their resources. Considering the short time available for preparation and the thousand and one other problems, the production was surprisingly effective. Good taste and judgment marked the simple set and color scheme; the direction of Bretagne Windust further emphasized fine feeling for grouping. Most of the principal parts were read capably.

A lot has been said in defense of "Lysistrata" against the charge of smuttiness. *C'est pour rire!* Despite the fact that Mr. Seldes omitted many of Aristophanes' spiciest lines; that much of the very shady *double entendre* could only be understood by scholars and lesser fry familiar with a variorum edition and that the erotic symbolism was not stressed, still it is probably the lowliest play anybody has dared think of producing for audiences mixed not only as to sex but as to age, even in these times, when the cinema provides such vivid studies in erotomania for infants.

No more conclusive proof that the old criteria of decency have been swept away could have been found than in noting that women and young girls made up a large proportion of the tremendous audiences that made it necessary to continue the engagement of a play as essentially for males as "Lysistrata."

No particular degree of squeamishness was required to discover the secret of its drawing power. Eternal common sense, truth of the kind such idealists as are left still talk about and a devastatingly cynical logic are underlying elements of the farce and undoubtedly indicate that it has what corresponds to an ultimate "mortal purpose."

It would be more intelligent for its apologists to stress this than to insist that it is not dirty. We were writing this in no spirit of shocked Puritanical protest, but simply as a recital of very plain fact.

Considering to what extent the "quality" of the town was drawn upon to furnish "Lysistrata" chorus recruits, we shall not be at all surprised to learn that the Junior League is contemplating doing a Restoration comedy.

In passing we want to say a word in enthusiastic praise of the University Players' previous performance of "Coquette." The accurate concept and co-ordinated playing of a capable

cast retained the pathos of this moving play and we say without a moment's hesitancy that Margaret Sullivan was every bit as effective in the title rôle as Helen Hayes, who created it. Her bridegroom husband, Henry Fonda, gave his best performance of the season to date.

The Little Theatres

Milne's excellent play, "The Truth About Blayds," received an intelligent and generally accurate reading at the Vagabond Theatre. Evelyn Quinn proved once more what a capable actress she is, her performance having been es-

pecially notable in that it gave one an opportunity for learning that she can handle a serious rôle as eloquently as a frivolous one. Particular praise is likewise due Edwin Tunis, Harry Wilker and Mrs. Robert H. Walker.

The revival of Gilbert and Sullivan's "Patience" at the Play Arts Guild Theatre was fully up to the mark of that dependable group. Again one only could wonder how such satisfying results could be produced in a theatre where circumstances imposed such sharp limitations. Even if there were nothing but a piano for accompaniment, even if seven of the *Twenty Rapturous Maidens* were missing, still the operetta held its familiar charm, still was its satirical humor a lively joy and still was its spirit preserved. We are happy to congratulate Morris Cushing and his gallant company upon another worthy achievement.

IN THE THEATRES

FORD'S

Week of February 29—"The Social Register," with Lenore Ulrich.

Week of March 7—"Blossom Time."

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University Repertory Theatre Players

AUDITORIUM

Grand Opera Repertoire

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February 27—Marionette Show by Bernard Paul.

March bill, beginning the 7th—"See Naples and Die."

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School Items

OWING to the unique position held in the world of education by the late Virgil M. Hillyer, the difficulty of finding a successor who can carry on his remarkable work as headmaster of the Calvert School is generally recognized.

Mr. Hillyer's unexpected death December 20 after a very brief illness, was a shock not alone to those who were closely associated with him and who had had an opportunity to appreciate his superior qualities as a man, but to all who realized the importance and scope of his educational work.

Officials of the Calvert School are carefully considering the question of filling the headmastership, but it is said that no announcement can be made at this time. During the interim, Miss Helen Knight, who had been Mr. Hillyer's assistant since 1919, is in general charge of the school.

In respect to his memory, no assemblies were held during January, but they were resumed this month, principal among them being the French program February 17. A week later the two upper classes will present two scenes from "A Midsummer Night's Dream."

At Gilman

Affairs of the near future that students of Gilman Country School for Boys are anticipating eagerly are the Fifth Form Dance February 20, the Interscholastic Wrestling February 26 and 27 and the performance of the play "The Haunted House" by the dramatic association the night of the latter day. The lower school will hold its wrestling and boxing tournament March 4.

The program for the first part of this month included a varsity basket ball match with Tome, varsity wrestling meets with the Severn, Calvert Hall and Polytechnic, and varsity basket ball games with Lawrenceville, McDonogh and Hill; varsity soccer with the United States Fidelity and Guaranty team.

In addition to athletics, events in which pronounced interest were shown included an address by Frank R. Kent, political writer of *The Baltimore Sun*.

To Lecture At Notre Dame

"St. Augustine and His Place in the World's Literature" is the title of a lecture to be given at Notre Dame of Maryland at 10.40 A. M. February 17 by Dr. Joseph DeFerrari. It was stated at the School that people of The District like to attend the Notre Dame lectures and that the announcement of them in GARDENS, HOUSES AND PEOPLE is always looked for.

Dr. Frederick Paulding spoke on "Contrasts in the Drama of Today and Yesterday" February 3 and followed his talk with dramatic readings and the presentation of "The Marriage" and "A Touch of Nature," one-act pieces by Webster.

The assembly later this month will be in honor of George Washington.

To Present "Prunella"

"Prunella," a play by Granville Barker and Laurence Housman that attracted considerable attention when it was produced a decade or so ago, has been selected as the bill for the performance the dramatic group of the Roland Park Country School will give in the gymnasium next month. Rehearsals started immediately following the mid-year examinations.

Athletic contests in which the girls will take part this month comprise a basket ball game with Garrison School on the twenty-sixth; in March the team will play Friends and Bryn Mawr.

A Loyola Club

Among the various activities at Loyola College is the Mendel Club, which was established a few years ago to promote extra-curricular interest in the biological sciences. It has arranged a program of bi-weekly seminar meetings at which papers are read by members and then discussed in an open forum.

Thus far three lectures have been given. C. Rollins Hanlon spoke on "Protoplasm;" Arthur V. Milholland treated "The Origin of Life" and Charles Dolan "Cell Activity in the Human Body."

Other lectures booked were "Parasitism" by James J. Friel, "Martyrs of Biology," by John A. Bossert, "A Drop of Blood," by Frederick A. Petersam, "Vaccines and Serums," by John H. Houchens, "Gregor Mendel," by Albin H. Twardowicz, and "The Role of Heredity and Environment in Inheritance," by Francis J. Ottenasek.

Dean Thomas I. O'Malley, S. J., will conclude the series with a lecture entitled "Biology and a Liberal Education."

Officers of the club are Leonard F. Mason, President; James J. Turnbaugh, Vice-President, and Joseph L. Foley, Secretary. Professor John A. Frisch, S. J., is Faculty Director.

Interesting Assemblies

Interesting assemblies are taking place at Friends School, one of the more recent programs having consisted of motion pictures of the school's activities, lacross games, the Primary Department pageant and the laying of the cornerstone of the Homeland property. This was in charge of William S. Pike, the principal.

New Playground

The new concrete playground of the Guilford Public School has been completed and the surrounding grounds have been improved by sodding and the planting of shrubbery. The new library, which has also just been opened, adds facilities that are considered of great value.

It is expected that girls' and boys' basket ball teams will be entered in the city-wide meet. Arrangements are being made for a colorful Washington's Birthday celebration under the general direction of Miss Agnes Dulaney, the principal.

A Talk on Poetry

Sally Bruce Kinsolving (Mrs. Arthur B. Kinsolving), prominent Baltimore poet, gave a talk on poetry and read some of the verse from her latest volume, "Grey Heather," at the Bryn Mawr School Assembly January 13. Adelyn D. Breeskin, curator of prints at the Museum of Art, spoke on "Modern French Prints" at the school early in February.

Many of the Bryn Mawr alumnae, teachers and pupils attended the performance of "The House of Connelly" at Ford's especially to see Miss Margaret Barker in the principal female rôle. Miss Barker graduated at Bryn Mawr in 1926 and was an enthusiastic member of the School Dramatic Club, having appeared in several of its performances during her student days.

Welfare Committee

An important feature of the January meeting of the Parent-Teacher Association of the Roland Park School was the decision to appoint a Welfare Committee to look after needy school children.

The principal speaker of the meeting was Dr. Richard C. Leonard of the Division of Oral Hygiene of the State Department of Health. Next month, Mrs. William Bauernschmidt will talk on "Home, School and Community Needs." Mrs. Robert Wagner, 109 Longwood Road, Roland Park, is president of the Association.



DIANA'S RIVALS

Archery is one of the favorite pastimes at Notre Dame College of Maryland. The young ladies depicted at practice are Misses Margie Slaughter, Jane Stringfellow, Betsy Schmitz, Margaret Coon and Jane Burch.



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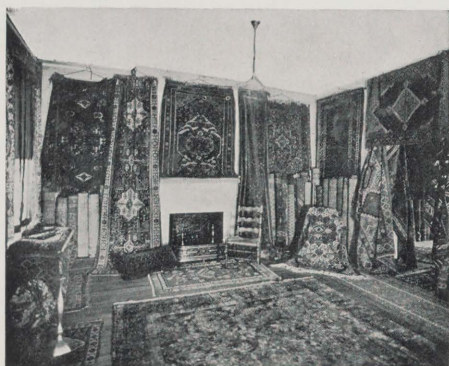
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Church News

TAKING part in the universal celebration of Lent, most of the churches of The District are holding special week-day, as well as Sunday services.

Guest clergymen are speaking at the Protestant Episcopal Church of The Redeemer, Fridays, at 5.30 P. M., the opening service having been conducted by Rev. Charles A. Hensel, rector emeritus of the parish, which is now in charge of Rev. Richard H. Baker, Jr. Others who will speak are Rev. Lewis Beck, rector of the Church of the Messiah, February 19; Bishop Beecher, of Nebraska, February 26; Rev. Noble C. Powell, rector of Emmanuel Church, March 4; Rev. Edmund Gettier rector of St. John's Church, Waverly, March 11; Rev. Philip J. Jensen, rector of St. Thomas, Garrison Forest, March 18. Holy Communion will be observed every Wednesday of Lent at 10.30 A. M. and the afternoons of the same day children's services will be held.

The annual parish dinner, held February 1, was followed by an entertainment program, arranged by a committee headed by Mrs. Hartman K. Harrison.

For Young People

A Lenten class is being conducted by Rev. Dr. John W. Douglas at Roland Park Presbyterian Church for young people of college age; there are also extra services Wednesday and Thursday evenings at which different speakers are heard. The communicant's class meets Sundays at 5 P. M. and its members will be received into membership March 13. Rev. Mr. Douglas is also giving a series of short Sunday morning talks appropriate to the season.

Maj. A. C. Gillem, U. S. A., addressed the men's meeting, January 15, on "American Expeditionary Forces in Siberia." The next meeting is taking place February 19. The union services this church is holding with Grace Methodist Episcopal Church, Sunday evenings, are being held this month in the latter.

New Church Officials

New trustees of the Guilford Community Church (Second Presbyterian) are as follows: Dr. J. W. Westcott, J. Herbert Beatson, George W. Creighton, Harry L. Riall, William F. Sippel, T. Preston Webster, Dr. Henry J. Walton, David W. Glass, Carroll D. Rudolph, Harry E. Silverwood, Frank A. Gantert, R. H. Stevens, L. M. Gaines.

Rev. Dr. Robert G. Leetch, the pastor, said that the report read at the recent congregational meeting showed excellent progress and indicated an encouraging outlook.

Evangelistic Campaign

A personal evangelism campaign is being conducted during Lent by Grace Methodist Episcopal Church, Second Presbyterian, Roland Park Presbyterian and Wilson Memorial Methodist Episcopal Church, South. Rev. Dr. Chesteen Smith was the principal speaker at the initial mass meeting and a few nights later Rev. T. Roland Phillips addressed the workers.

Supplies Needed

Supplies are needed by the Women's Auxiliary of the Pro-Cathedral Church of the Incarnation; a notice in the January bulletin of the church stated that the Supply Department was besieged with requests for warm clothing and that the Parish had been asked to furnish 692 garments.

Rev. Dr. Harold N. Arrowsmith, canon-in-charge, conducted Sunday morning class assemblies for boys and girls prior to the confirmation service, which took place January 24 with Bishop Helfenstein officiating.

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(Continued from page 19)

By a Baltimore Poet

tion" (Dorrance) by Hallie Carrington Brent (Mrs. Duncan K. Brent), who is prominent among Baltimore poets, especially on account of the success of her preceding volume, "Moods and Melodies." She has contributed occasional poems to GARDENS, HOUSES AND PEOPLE that have been greatly admired and she is furthermore well known to its readers as president of the Federated Garden Clubs of Maryland, and notably through her interest in The District gardens. She served as judge of its annual garden contest in 1927.

The present volume is well named, since its contents are both musical and meditative. The flow of melody in Mrs. Brent's lyrics is naturally easy and graceful, so that they almost invariably have the effect of spontaneity; a number of brief casual poems, (we think it would have been better to give them all titles or else to have indicated by printing devices their separation from other things on the same pages), show that she knows how to handle ironic humor without being bitter.

All in all "Music and Meditation" is a worthy successor to its author's first book and strengthens esteem for her technical ability and admiration for her imaginative resources.

From Thibet

Very much out of the ordinary run of books, indeed, is "The Magic Bird of Chomo-Lung-May" (Doubleday, Doran) by Sybille Noel, wife of Captain John Noel, Tibetan-Himalayan explorer, lecturer and author.

She is said to be one of the few women who know Thibet well and it is very apparent that she has a thorough understanding of its people and that her attitude to their customs and ways of thinking is sympathetic.

The stories in her book were gathered from the legendary lore of Mt. Everest. Many of them, Mrs. Noel says, resemble *Cinderella*, *Red Riding Hood* and *Jack and the Beanstalk* so closely that she did not include them in her manuscript.

The beautiful drawings and decorations illustrating the book are the work of Dr. A. Avinoff of the Carnegie Museum.

A Poet to Cherish

Among recent books bearing the imprint of Henry Holt and Company, Glenn Ward Dresbach's "Selected Poems" rewards intimate attention. They are reprinted from different magazines and from Mr. Dresbach's preceding books; taken as a whole they give one a more comprehensive understanding than ever of this sensitively gifted poet.

His succeeding volumes suggest that he is all the while getting a surer grip of himself; that his feeling for different emotional states is deepening and that he is discovering new roads to the eternal beauties of nature.

In all the years he has been writing he has never deviated from the straight and narrow way of sincerity and he has come through the maelstrom of change with his own individual metrical ideas unshaken. His versification is always regular but he has no more trouble in giving it variety than does any poet worthy of the name.

He has never fallen a victim, either, of the epidemic of neurosis with which so many poets all over the world have been afflicted since the World War. On the contrary, his verse is always healthful and virile. The air it breathes is pure and invigorating and its glance compasses vast stretches, as sure of finding beauty in the flattest of commonplace landscapes as in the most imposing mountain range; as aware of the ineffable grace of a tanager's flight as of the grandeur of an eagle's soaring.

For it is as a poet of nature that Mr. Dresbach takes an

important place among his contemporaries. His song has the effect of natural and spontaneous utterance and because it has so much about it that suggests instinctive knowledge of form, rhythm, color and figure, it is in the great tradition of composition of its kind.

We enthusiastically recommend his beautiful work, especially to those who are sick and tired of town-made poetry, shallow and hard *vers de société* and the gibbering of the erotomaniacs.

Schools



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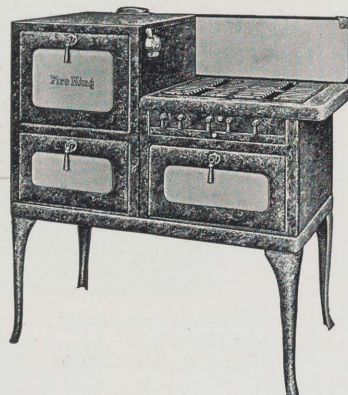
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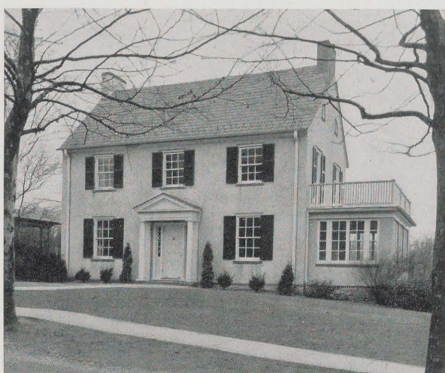
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2 MIDDLETON COURT, HOMELAND

3 bedrooms, 2 baths, heated by gas. (Now on
exhibition, furnished, from 2 to 6 P. M. daily.)

\$14,500

4323 WICKFORD ROAD, ROLAND PARK

4 bedrooms, 2 baths.

\$16,000

303 ST. DUNSTAN'S ROAD, HOMELAND

3 bedrooms, 2 baths, 2-car garage.

\$17,000

204 PADDINGTON ROAD, HOMELAND

5 bedrooms, 4 baths, 2-car garage.

\$24,500

215 ST. DUNSTAN'S ROAD, HOMELAND

3 bedrooms, 2 baths, maid's room and bath, two-
car garage. Overlooking small lake.

\$25,000

5211 SPRINGLAKE WAY, HOMELAND

(Overlooking the Lakes)

4 bedrooms, 3 baths, vapor air heating system,
two-car garage.

\$31,500

106 BELVEDERE AVENUE, HOMELAND

5 master bedrooms and 3 baths on second floor.
Maid's quarters on the third; 2 recreation rooms
and vault in basement. Carrier-Lyle Weather-
maker system.

\$60,000

*Keys can be obtained at 4810 Roland Avenue.
Telephone Tuxedo 1300 and ask for Miss Waddell.*

THE ROLAND PARK COMPANY

4810 Roland Avenue, - - - - Baltimore, Md.