

### Secret of a Happy Home

**H** "EED the brute!" a phrase uttered by Mrs. Edward A. Bigelow at the convention of the Social Economics club of Chicago, where more than 100 women met to determine the three essentials to a home, is one that, while it may not go "reverberating down the corridors of time," has at least gone echoing through the city and the state. One result of this most sentimental and expressive utterance, reports the Chicago Record-Herald, has been a flood of inquiry concerning the author of it, coupled with a renewed interest in the verbal symposium in which so many earnest and representative women participated, and a demand for a fuller knowledge of their wives, with particular reference to the question of the feeding of the brute.

Now it transpires that in the confusion of the moment Mrs. Bigelow was understood to be voicing all of her own sentiments on the subject, when she was but expressing one of the cardinal necessities of a happy home, and this by quoting from a well-known source. She neither lays claim to originality nor desires to be understood as having an unbending singleness of purpose by her use of the musical and catchy phrase. She explains that in order the better to illustrate her point she was repeating an anecdote of Dr. Robert Collyer, the famous divine who founded the Unity church in Chicago in 1860.

She adds that she does not take the view that all men, strictly speaking, are brutes, but she does believe that there is not a little truth in the well-worn maxim, "The way to a man's heart is through his stomach," and in this view she is sustained by quite a number of club women. These women are not so radical as to propose a complete settlement of the problem of domestic happiness by making the cook book the principal feature of every woman's library or by causing "food to be accepted as the most important word in her lexicon, but they believe that a properly conducted kitchen is as necessary to domestic peace and harmony as any other department of the home.

Mrs. Bigelow's speech was made by her as a representative of the Chrysolite club. As a champion of gustatory pleasures in the home she is seconded by women in several branches of woman's club work. When asked just what she did say at the Social Economics gathering, and to express herself besides on the entire subject, she asserted her willingness to do so for the sake of the organization she represented as well as for her own sake. She said:

"Home is a word to conjure with. Outside of religion no theme has inspired more puerile platitudes or more sublime eloquence, and the last word will never be said, for the reason that life is an experiment, a progressive experiment to us all.

"To be sure we are heirs to all past experience, but as each generation, and each unit in us, is in some sense unique, the old problem of how to get the most out of life must ever find its answer in readjustment.

"The home being a fundamental thing is from generation to generation, and today we have set ourselves to a mental waltz movement which fairly threatens us with vertigo, in that we are to discover and define the three essential elements of home.

"We are agreed that the husband, wife and child form the complete body of the ideal home. They are the dramatic personae. To them is left the providing of the stage and its setting, while Time un-failingly supplies the drama itself. That this may never become a farce or a tragedy is required that wise adjustment of forces which we are so eagerly studying today.

"In illustration of differing points of view I can do no better than recall a story of Rev. Robert Collyer. In his native town in England the quiet, God-fearing folk live to a great age. One aged couple, equally famed for their longevity and their mutual devotion, were given an anniversary feast, to which were bidden three generations of friends and kinfolk.

"Among these came a young bride in the glow and ecstasy of marriage vows fresh spoken. At the feet of the aged wife she knelt and besought of her the secret whereby she had kept secure the love of her husband through the stress of years. The good dame was slow to hear, but after some repetition she grasped the thought and responded with vigor and a nasal twang: 'Feed the brute!'

"The bride of today hasn't the comfort of such simple and direct advice. Charlotte Perkins Gilman and others declare this formula wholly inadequate and add that heroines of romance in fact or fiction are rarely cooks. If the eager bride of today pays heed to her many advisers she will soon learn the truth—that she must know all and do everything. A staggering proposition, viewed in the abstract, but one which loses much of its terror when we translate it to mean that, like a good soldier, she stand at her post, every faculty at attention, ready to meet each day's emergency."

### Warming the Shoulder

The Dusens are very proud of their little Eddie. They never neglect an opportunity to show him off. The other evening they

were exhibiting him to a company of his sister's guests when one of the young women asked him for a kiss, which he refused.

"What?" said she. "Are you going to give me the cold shoulder?" Eddie brightened up and rather irrelevantly said: "Mr. Spooner gave sister Edna the cold shoulder last night. I peeked through the keyhole and saw her warming it with her cheek."—Brooklyn Eagle.

### The Sober Man's Secret

A tall man stood at the bar with a party of friends long after midnight. He was the only sober one in the bunch. His steadiness angered the others. A final round of drinks was ordered. The tall man asked for gin.

"No gin," said the least drunk of the others to the bartender. "Been trying to get him full all night. Maybe gin'll be only water. Last try. Give 'im whisky."

"Make it whisky, then," said the tall man.

The sober man's hand carelessly dropped down to his coat pocket, and as carelessly was raised to his lips. Nobody noticed it but the bartender. After the drinks the tall man put his companions into cabs and then re-entered the cafe.

"What was that you ate just before you took that drink?" asked the bartender.

"Raisins, my boy, raisins," said the customer. "They've been my salvation. I have been a rounder all my life, have drank many men under the table and have never been seen to stagger. The secret of it is that early in the game I learned that raisins taken into the stomach before a drink will absorb the alcohol and prevent it from exciting the brain. In all my drinking bouts I keep a good supply of raisins in my pocket, and they have carried me through grandly."—New York Press.

### Art at St. Louis

(Continued from Fourth Page.)

both in the United States and in Europe, one of his instructors being the Polish artist, Piatowski. He followed landscape painting and decorative work and travelled extensively, becoming in 1875 an instructor in the polytechnic department of Washington university, St. Louis, later becoming a member of the faculty. It was through his instrumentality that the St. Louis school of fine arts was established. Prof. Ives was made its director. In 1881 the St. Louis Museum of Fine Arts was founded. Prof. Ives had charge of both the museum and the school. For many years he has been in touch with the leading artists and art officials of Europe. He has been connected in an advisory or executive capacity with the five international exhibitions and twice has been sent abroad on government commissions. In recognition of his services in promoting the interests of art, Prof. Ives has received decorations from two European sovereigns, the Order of the Vasa, from King Oscar of Sweden and Norway, and the Order of the Dannebrog, from King Christian of Denmark. He has also received testimonials of commendation from the governments of Germany, France and Japan.

Charles M. Kurtz, Ph. D., assistant chief of the department, has had a long apprenticeship in art, journalism and exposition work. He is a native of Pennsylvania. He graduated in 1876 from Washington and Jefferson college, and three years later received the master's degree from this institution. He was a student at the National Academy of Design at New York for three years, was connected for several years with the New York Tribune, for nine years was editor of the National Academy Notes, and in 1884 edited the Art Union Magazine. He was director of the art department of the Southern exposition at Louisville, Ky., from 1886 to 1888, and in 1889 became art editor of the New York Daily Star and was also the Sunday editor of this paper. He relinquished journalistic work in 1891 to become assistant chief of the department of fine arts of the World's Columbian exposition. At the close of the Chicago fair in 1893, he was tendered the art directorship of the t. Louis Annual exposition and in 1894, and during the five years following, he visited the art centers of this country and Europe in the interest of this exposition. He received

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a diploma and medal from the directors of the Trans-Mississippi International exposition at Omaha in 1898 "in recognition of valuable services in connection with the fine arts exhibit." Dr. Kurtz was assistant director of fine arts for the United States commission to the Paris exposition of 1900. He is a member of a large number of art societies and in 1902 received the degree of Doctor of Philosophy from his alma mater in recognition of his services to art.

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