

have to do it for some other reason than lack of opportunity to earn a living.

EDMUND CORKILL.

\* \* \*

## A EUROPEAN OUTLOOK.

Frederic C. Howe, Author of "The City the Hope of Democracy," in "The Townsman."

Europe only thinks of America as a country of railway smashups, trusts and privilege-controlled politics. Here and there men know about Cleveland and its Mayor. The members of the town council of Glasgow were deeply interested in the Cleveland farm colony at Warrensville as well as Boyville at Hudson. They were planning similar developments in Glasgow, and had heard of Cleveland's achievements in this line, and knew more about its activities than of any other city in America.

England is greatly agitated over land monopoly, and the taxation of land values as they call the single tax in England. The Liberal party has adopted the teachings of Henry George in its present campaign. The land question in fact is the dominant issue in European politics, and wherever the name of Henry George is known the name of Tom L. Johnson is linked with it. In a humble, two room tenement in Copenhagen, I saw the photograph of Cleveland's Mayor pasted upon the wall, and heard the story of the Cleveland fight against privilege from a German orator at a land reform meeting in Berlin.

Cleveland suggests the English and the German city in spirit more than any other city in America. It has the same motive of these foreign cities, which is the improvement in the well being of the community, the ownership of franchise corporations, the taxation of the land speculator, the prevention of poverty, and the extension of the means of recreation and pleasure to all of the people.

Water fronts are prized in Europe more highly than any other municipal asset. The German city would as soon permit its river or harbor frontage to be monopolized by private interests as it would its streets or public buildings. Every one of the Rhine cities have come into eminence and have trebled and frequently quadrupled their trade and commerce in a few years' time by the freeing of their water frontage from private control.

Dr. Cooley's plan at Warrensville colony has its imitators in Copenhagen and Berlin. Both cities have acquired great stretches of land as havens of rest. Neither city owns as much land for this purpose as Cleveland, but both of them are caring for the unfortunate classes along lines quite similar to our own. Berlin has spent millions on an out of door tuberculosis sanitarium and convalescent home on a great farm of five hundred acres about twenty miles from the city. Copenhagen

has a great open place along the sea front for the care of vagrants, tramps and the disemployed who are temporarily given lodging and hospital treatment, and helpful oversight by the public authorities.

The one thing the foreign official cannot understand is the helplessness of the American city before private corporations occupying its streets. Privilege is subordinate to humanity in Europe. When a city decides to acquire a franchise corporation, the matter is disposed of in a few months' time. If rates of fare are to be regulated, they are settled with the same expedition. There is no interminable litigation and endless injunctions. There is no press owned by the privileged interests to make war upon the community. The city is not only sovereign; it commands respect in time of peace, just as does the nation in time of war, and it is as treasonable to make war upon the city in the one way as to betray the nation in the other.

---

## BOOKS

---

### THE LABOR QUESTION.

Men, the Workers. By Henry Demarest Lloyd. Edited by Anne Withington and Caroline Stallbohm. Published by Doubleday, Page & Company, New York.

The editors explain that in this collection of articles and addresses they have endeavored to show as comprehensively as possible the late Mr. Lloyd's attitude toward the labor movement "in the various concrete forms in which it presented itself to him." Their work has been done with the tenderness of intimate friendship and the intelligence of good editorship.

Beginning with his Fourth-of-July address of 1889, the collection includes a variety of Mr. Lloyd's addresses, in chronological order down to his speech at the Mitchell-Darrow-Lloyd reception in Chicago in 1903, immediately after the Roosevelt arbitration in Pennsylvania and shortly before Mr. Lloyd's death. Through them all there runs "the thread of democracy, whose principles," said Mr. Lloyd in his address to the American Federation of Labor in 1893, "must and will rule wherever men co-exist, in industry not less surely than in politics."

As early as 1889, Mr. Lloyd described the labor movement in words that are fitting today, as "a distinct stage in the march of progress, with a definite, clearly marked mission," a mission which "on its constructive side is to extend into industry the brotherhood already recognized in politics and religion, and to teach men as workers the love and equality which they profess as citizens and worshippers." Four years later he filled out this thought with the epigram that "democracy must be progressive or die." In another place

in the former speech, he gave another expression to the same thought. "The labor movement," he said, "means to make all men workmen, and to make all workmen free."

Mr. Lloyd was hardly an economic analyzer. Nor was he a generalizer except as poets are. His generalizations came from what artists call "feeling." Although a keen observer and voluminous collector of the facts of industrial life, and a consummate artist in massing them in picturesque forms and connections and thereby making them vital in the telling, his apprehension of economic cause and effect seldom reached below the surface. His profound faith in the power of democracy seems to have come from an artist's sensitiveness rather than a philosopher's penetration and grasp. But in a conflict in which intellectual demonstration is constantly over-emphasized, special emphasis of poetic feeling is a relief and a help.

In true balance the two go together, whether in science or art. The combination is very likely, however, to offend artistic temperaments by its "science" and the scientific by its "feeling." This was the experience of Henry George's "Progress and Poverty," one of the best examples of equilibrium in that respect; professional economists shied at it because it appealed to sentiment, while many whose feelings were responsive found their artistic souls paralyzed by its demonstrations. Mr. Lloyd's addresses, while they may seem vulnerable to the pure thinker, may for that very reason be all the more impressive with readers of affectional temperament.

We are not to be understood, of course, as implying that thought is lacking because feeling is dominant. In true artistic feeling, thought is necessarily involved just as feeling is involved in true scientific thought. Our contrast is not between thought and feeling, but between the thought of the scientist who has a feeling for logical sequence, and the feeling of the artist whose thought makes a framework for the expression of his affections. Mr. Lloyd's speeches in the collection before us seem to place him in the latter rather than the former category; and that is the place we think he would himself have preferred.

\* \* \*

### A HISTORICAL DRAMA.

**King Alfred's Jewel.** By Katrina Trask. Author of "Mors et Victoria," "Night and Morning," Etc. John Lane Company, London and New York. Price, \$1.25 net. Post 10c.

While legends of King Arthur have become somewhat hackneyed in poetic lore, the reign of King Alfred presents a less worn field of valor and romance which Mrs. Trask has opened to our vision in the really beautiful drama of "King Alfred's Jewel." And it is especially gratifying

to know that this renowned sovereign has been weighed, not by the judgment of the historian, but by a sympathetic study of and insight into the character of the great and good man as revealed in his own writings and translations, from which, in the course of the play, many admirable quotations are made. While the drama is cast in modern English instead of the terse Saxon that shaped King Alfred's thought, it preserves throughout the beautiful simplicity and directness of the Saxon type of character. Apart from the strength of the dramatic action there is the charm of song and lyric to lighten the brooding sense of some overhanging tragedy from which we are happily saved by the grace and loyalty of the fairy-like Elfreda and the repenting womanliness of Queen Elswitha. Very pleasing is the wisdom of the King's Fool, Moonfichet, and the unconscious humor of the neatherd Gurth and his wife Dridda, as they strive to familiarize themselves to the high estate conferred on them by the king in acknowledgment of the service that had been rendered him by their daughter, Elfreda.

But the secret of "King Alfred's Jewel" (an actual jewel preserved at Oxford and represented by the colored frontispiece in the book), the secret of this rare jewel can hardly be revealed by the critic without lessening, in a degree, the interest and fascination of the story for the future reader who will prefer to have the mystery unfold itself through the successive acts of a drama that should find its proper setting on the stage.

It goes without saying that the spiritual power which characterizes and inspires the works of Katrina Trask is so beautifully evident in "King Alfred's Jewel" that its anonymous publication could scarcely blind the sense of her admirers to the secret of her authorship. With her instinct to look beneath the surface to the inner reality of things, it is the man and not the king that she portrays, reminding us always of his own words:

It is the mind of man that giveth rank;  
Man's truth is his nobility.

But why should the divine human qualities which the poet loves to depict dwell so invariably

## To Friends of The Public:

Personal acknowledgments of recent pledges to The Public Sustention Fund will be made as speedily as great pressure of correspondence permits.

**DANIEL KIEFER**

530 Walnut Street

CINCINNATI