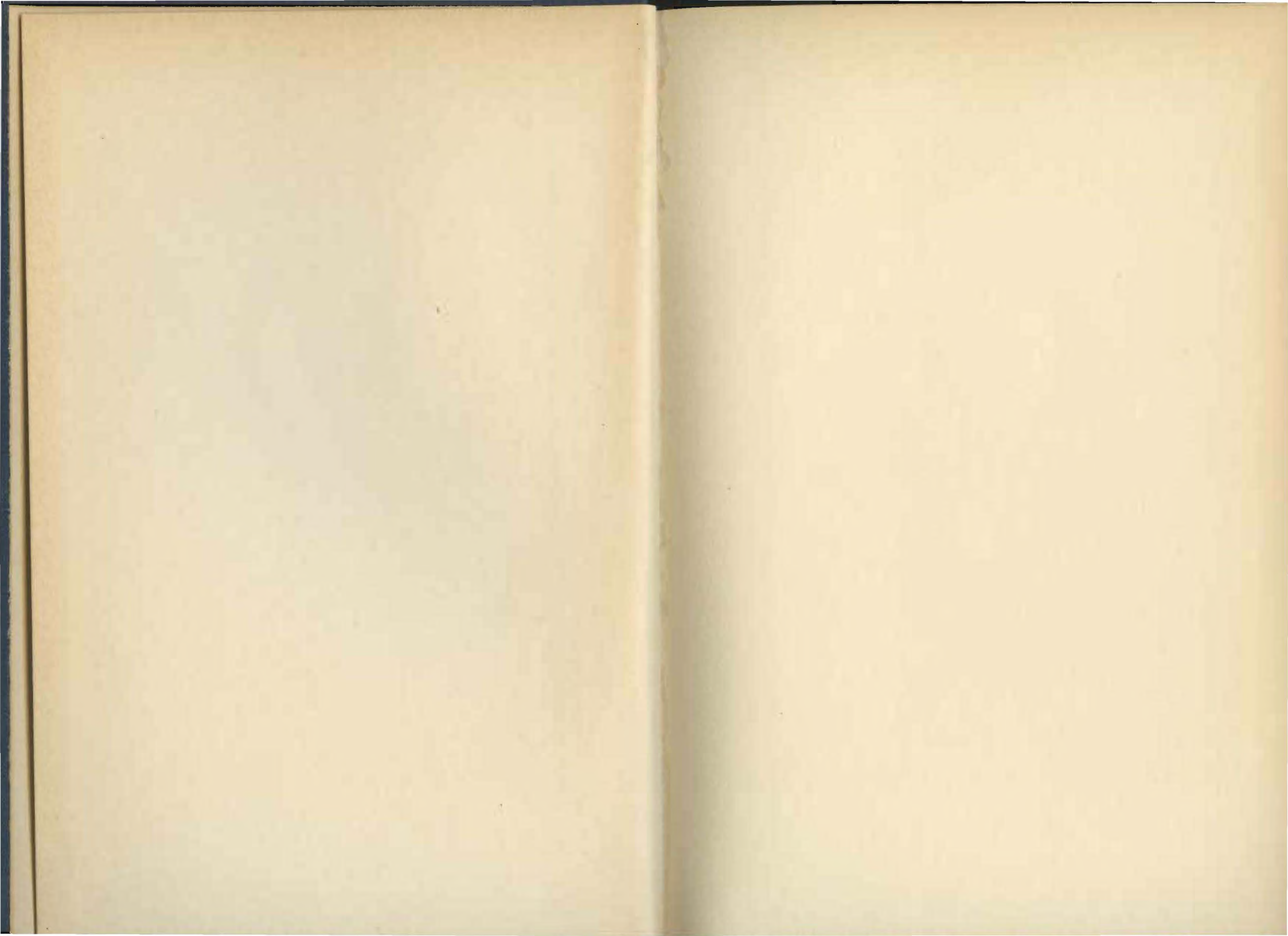
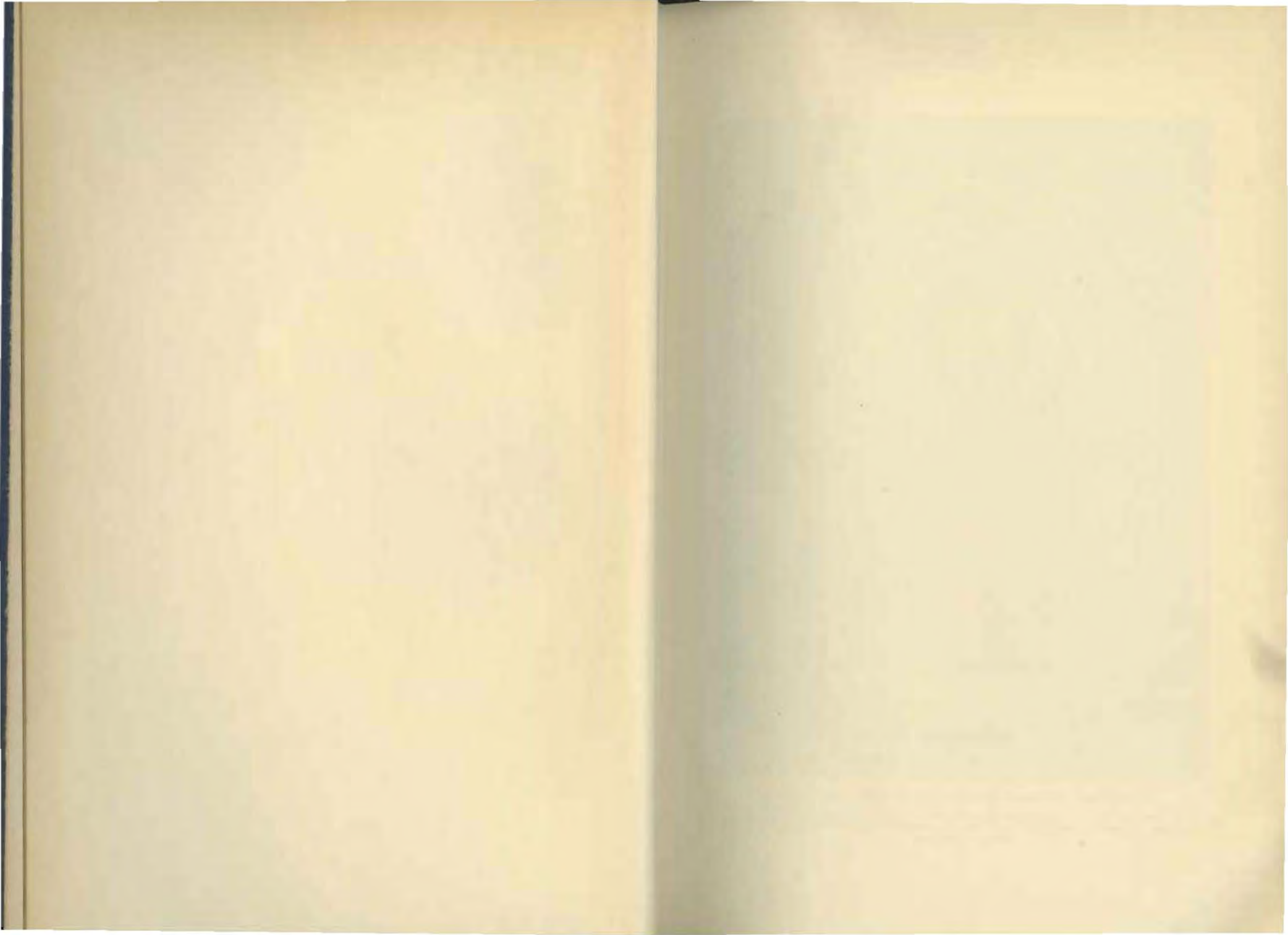




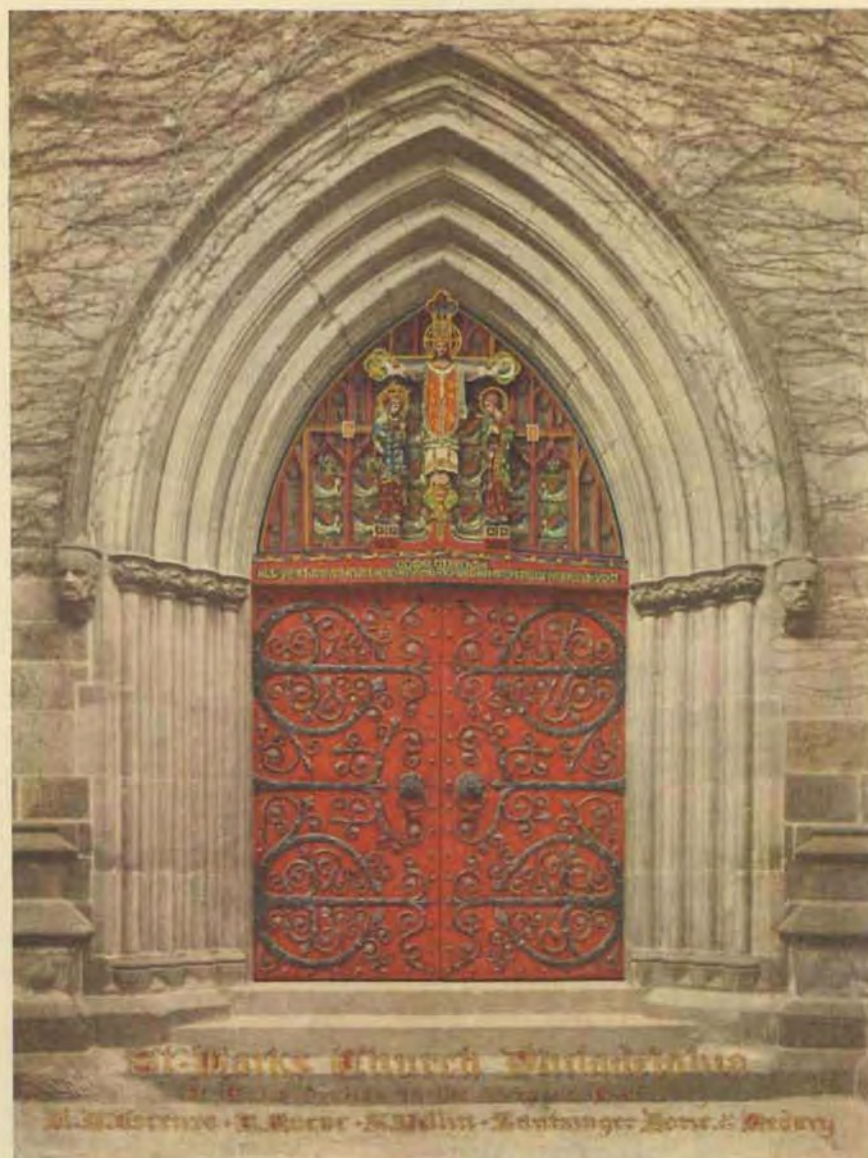
PERMANENT FILE COPY  
PUBLICATION DEPARTMENT











ENTRANCE TO SAINT MARK'S CHURCH, PHILADELPHIA  
 IRON WORK BY SAMUEL YELLIN FROM POLAND; WOOD-CARVING BY EDWARD MAENE FROM  
 BELGIUM; STAINED GLASS BY NICOLA D'ASCENZO FROM ITALY. ARCHITECTS, ZANTZINGER,  
 BORIE AND MEDARY

# IMMIGRANT GIFTS TO AMERICAN LIFE

Some Experiments in Appreciation of the  
 Contributions of Our Foreign-Born Citizens  
 to American Culture

BY  
 ALLEN H. EATON  
 DEPARTMENT OF SURVEYS AND EXHIBITS  
 RUSSELL SAGE FOUNDATION



NEW YORK  
 RUSSELL SAGE FOUNDATION  
 1932

Copyright, 1932, by  
RUSSELL SAGE FOUNDATION

*To the Memory of*  
ROBERT W. DE FOREST

WHO DID SO MUCH TO BRING BEAUTY INTO  
THE LIVES OF HIS FELLOWMEN AND WHOSE  
STAUNCH SUPPORT MADE POSSIBLE THE  
PIONEER UNDERTAKINGS RECORDED HERE  
THIS BOOK IS DEDICATED

---

WM. F. FELL CO. - PRINTERS  
PHILADELPHIA





*Art when really understood is the province of every human being. . . . He does not have to be a painter or sculptor to be an artist. He can work in any medium. He simply has to find the gain in the work itself, not outside it.*

ROBERT HENRI

*If you accept art, it must be part of your daily lives, and the daily life of every man. It will be with us wherever we go, in the ancient city full of traditions of the past time, in the newly cleared farm in America or the colonies, where no man has dwelt for traditions to gather round him; in the quiet country-side as in the busy town, no place shall be without it.*

WILLIAM MORRIS

*The closer we keep to elementary human needs and to the natural agencies that may satisfy them, the closer we are to beauty. Industry, sport, and science, with the perennial intercourse and passions of men, swarm with incentives to expression, because they are everywhere creating new moulds of being and compelling the eye to observe those forms and to recast them ideally.*

GEORGE SANTAYANA

*There is no wealth but life. Life, including all its powers of love, of joy, and of admiration. That country is the richest which nourishes the greatest number of noble and happy human beings.*

JOHN RUSKIN

*In Japan children are taught from infancy to use their imagination, especially in the perception of hidden beauty. The poorest, unable to buy any work of human art, become independent of such extraneous aids by learning to recognize in the most commonplace of objects—a water-worn stone, a shadow on a wall, a fallen leaf—a beauty transcending the works of man.*

ANONYMOUS

## TABLE OF CONTENTS

	PAGE
LIST OF ILLUSTRATIONS . . . . .	6
FOREWORD BY SHELBY M. HARRISON . . . . .	9
AUTHOR'S PREFACE . . . . .	13

### PART ONE PIONEER EXHIBITIONS

CHAPTER I	
THE IMMIGRANT AND HIS GIFTS . . . . .	27

CHAPTER II	
EXHIBITION OF THE ARTS AND CRAFTS OF THE HOMELANDS AT BUFFALO, NEW YORK	
Co-operating Agencies . . . . .	32
Announcement to the Foreign Born and to the Public . . . . .	33
Place . . . . .	35
The Exhibits: Their Character, Arrangement and Interpretation . . . . .	35
The Entertainment . . . . .	53

CHAPTER III	
OTHER EXHIBITIONS OF THE ARTS AND CRAFTS OF THE HOMELANDS	
Exhibition at Albany . . . . .	57
Exhibition at Rochester . . . . .	60
Cleveland Exhibition of Handicrafts . . . . .	61
Some Results of These Exhibitions . . . . .	63
Interest Measured by Attendance . . . . .	63
Interest in Americanization Work . . . . .	64
Increased Interest of Foreign Born in the Schools . . . . .	64
Influence on Naturalization . . . . .	65
Better Understanding . . . . .	66



## IMMIGRANT GIFTS TO AMERICAN LIFE

### CHAPTER IV

#### ORGANIZING AND CONDUCTING AN EXHIBITION OF THE ARTS AND CRAFTS

	PAGE
Size and Scope of the Exhibition . . . . .	67
The Central Organization: Committees Composing It . . . . .	68
Sponsorship . . . . .	68
Governing Committee or Board of Directors . . . . .	69
Finance . . . . .	69
Publicity . . . . .	71
Education . . . . .	71
Continuation . . . . .	72
Invitation and Announcements . . . . .	72
Exhibits . . . . .	74
Entertainment . . . . .	74
The Exhibits . . . . .	74
Sources and Selection of Material . . . . .	74
Recording and Installing the Exhibits . . . . .	77
Interpreting the Exhibition . . . . .	80
Dismantling the Exhibits . . . . .	81
The Entertainment . . . . .	82

### PART TWO

#### LATER EXHIBITIONS AND FESTIVALS

### CHAPTER V

#### OTHER EVENTS EXPRESSING APPRECIATION OF IMMIGRANT CONTRIBUTIONS

America's Making Exposition and Festival, New York . . . . .	87
Norse-American Centennial, Minneapolis . . . . .	91
International Institutes of the Young Womens Christian Associations . . . . .	92
Bowery Savings Bank Exhibitions, New York . . . . .	94
International Folk Festival, Omaha . . . . .	95
The New Cleveland Experiment . . . . .	97
Homelands Exhibit at Trenton . . . . .	103
Folk Festivals of the Homelands, New York . . . . .	107
Canadian Folksong and Handicraft Festivals . . . . .	109

## CONTENTS

### CHAPTER VI

#### RESOURCES FOR FUTURE EXHIBITIONS . . . . .

Method of Selection . . . . .	115
Foreign-born Sculptors . . . . .	116
Foreign-born Painters . . . . .	117
Foreign-born Workers in Graphic Arts . . . . .	129
Foreign-born Workers in the Handicrafts . . . . .	137

### CHAPTER VII

#### CONCLUSION . . . . .

BIBLIOGRAPHY AND SOURCE MATERIAL . . . . .	153
APPENDIX . . . . .	159
INDEX . . . . .	167



## LIST OF ILLUSTRATIONS

	FACING PAGE
Entrance to Saint Mark's Church, Philadelphia, <i>Frontispiece</i>	
<i>In color</i>	
Central Group at the Entrance to the Buffalo Exhibition . . . . .	32
Czech Father Teaching Little Son to Dance . . . . .	34
Norwegian, Danish, and Swedish Exhibit at Buffalo . . . . .	38
Swedish Immigrant's Trunk . . . . .	40
Hungarian Booth at Buffalo . . . . .	42
Willy Pogany's Apron . . . . .	46
Wooden Toys at the Buffalo Exhibition . . . . .	48
Jugoslav String Orchestra and Singers . . . . .	50
Easter Eggs from Old Bohemia . . . . .	54
Venetian Silk Lace Rosaline Square . . . . .	56
Russian Children Dancing at the Buffalo Exhibition . . . . .	58
Poster Used at the Buffalo and Albany Exhibitions <i>In color</i>	60
Rotunda of Educational Building at Albany . . . . .	62
General View of the Exhibition at Albany . . . . .	64
Armenian Linen Altar Cloth . . . . .	66
Ukrainian Wedding Party . . . . .	70
Peasant Furniture from Friesland, Holland . . . . .	72
Old Norwegian Ale Jug . . . . .	74
Hungarian Man's Apron . . . . . <i>In color</i>	76
Toys and Ship Model . . . . .	78
American Indians at the Rochester Exhibition . . . . .	80
Ukrainian Entertainers at the Rochester Exhibition . . . . .	82
Public School Children in Italian Dances . . . . .	86
Greek Exhibit of Sponge Fishing at America's Making . . . . .	88
Peasant Dancers from Czechoslovakia . . . . .	90
Carpatho-Russian Dancing Girl . . . . .	94
Scottish Children Entertainers . . . . .	96
Old Norwegian Jewelry . . . . .	98
Italian Cow Blanket . . . . . <i>In color</i>	100
Polish, Hungarian, and German Booths at Trenton . . . . .	102
Ukrainian Folk Dancers . . . . .	104

## LIST OF ILLUSTRATIONS

	FACING PAGE
Bulgarian Entertainers at Festival of New York Folk Council	106
Hungarian Shepherd's Coat . . . . .	110
Polish Dancers at Stamford, Connecticut . . . . .	112
The Bytown Troubadours at Festival in Quebec . . . . .	114
French Canadian Weaver at Loom . . . . .	118
Habitant Wearing a Ceinture Fléchée . . . . .	120
Slavul-Croatian Chorus at Detroit, Michigan . . . . .	122
Abraham Lincoln by Augustus Saint-Gaudens . . . . .	126
Pioneer Mother by A. Phimister Proctor . . . . .	128
Forest Silence by John F. Carlson . . . . .	130
American Pioneers by Lee Lawrie . . . . .	134
Memorial to His Mother by Attilio Piccirilli . . . . .	136
Tapestry, Hiawatha, by Pauline Fjelde . . . . .	138
Polish Peasant Dance, "Krakowiak," by W. T. Benda <i>In color</i>	140
"American Gothic" Woodcarving by I. Kirchmayer . . . . .	142
Pioneer Woman by Bryant Baker . . . . .	144
Clock Dial at Cranbrook, Michigan, by Oscar Bach . . . . .	146
Memorial to Henry Villard by Karl Bitter . . . . .	150
Culebra Cut, Panama Canal, by Jonas Lie . . . . .	152
The Gingerbread House, Designed by Joseph Urban . . . . .	154
Spring House at "Nissedahle," Mount Horeb, Wisconsin . . . . .	158



## FOREWORD

DURING the decade before the opening of the World War immigrants to the United States averaged nearly a million a year. In 1842 the annual number first reached 100,000; by 1847 it had passed 200,000; in 1866 it passed 300,000; and from 1881 to 1905 the annual average was well over a half million. Although by far the largest proportion are from Europe, full quotas have come from the other great continents and from islands of the sea. They have come to what seemed to many of them a new land of promise, bringing their varied customs, traditions, social attitudes, and racial characteristics; their hopes, ambitions, arts and skills, as well as their ineptitudes and disharmonies. And America, particularly as they landed in increasing numbers, gave thought to her responsibility to teach them the meaning of the institutions under which they had elected to live; to bring some kind of unity and common understanding into this new commonwealth of nations; to unite these different and sometimes divergent elements into a harmonious whole.

Among the efforts that have been made to assimilate these peoples from many lands, some were prompted by fears that old and tried values which had come to be prized in this country might be submerged or completely lost; and others by a realization that through sympathetic and wise treatment, and by conserving and fostering the offerings they brought from all corners of the earth, this new inflow of peoples might enrich this nation as no country in history had ever before been enriched. Some of the efforts at Americanization were without doubt shortsighted and ill-considered, particularly those which assumed that the immigrant had nothing to contribute, that on landing he must discard all the values pre-



cious to him in his homeland. A better approach and one which has gained support through more recent years springs from an appreciation of what he has brought to his newly chosen country, not only the myrrh and frankincense of his tribute, but treasures in the form of beautiful skills and crafts. By this approach his gifts were gladly received and cherished in the hope that their roots might strike deeply into the new soil to which they were being transplanted.

One form taken by such efforts was the public exhibition of his arts and skills, exhibitions in the organization and conduct of which both he and native-born citizens co-operated. Among the pioneer cities in these exhibitions a number of years ago, were Buffalo, Albany, and Rochester, and in recent years similar undertakings of the same general character and purpose, both large and small, have been carried out in other cities and communities. Exhibitions in the two first-named cities were under the general direction of Allen H. Eaton, at that time field secretary of the American Federation of Arts, now a member of the staff of the Russell Sage Foundation. Mr. Eaton also advised with the groups that conducted the Rochester and Trenton exhibitions, was closely identified with America's Making, served on the New York Folk Festival Council, and has kept in touch with the development of the handicraft exhibits of the New Canadians.

In the present book Mr. Eaton describes the purpose and content of the Buffalo Exhibition and illustrates it by photographs, and with less detail the nature of the other exhibitions, both those which he directed and those carried out under other auspices. The purpose in giving an account of these is to assist communities that would like to inaugurate similar undertakings. As Mr. Eaton points out, these exhibitions, though not so entitled, were projects in so-called Americanization. They utilized a common interest in the aesthetic values men live by to promote a better understanding of social and civic values.

Every immigrant to this country is confronted with the problem of adjustment to a new environment. Indeed the native born must also give attention to the institutions that govern the social and physical life around him, but the problem is especially complex and difficult for the immigrant who comes to a new land with institutions, traditions, laws and language different from his own. If he would sooner or later take his place as a responsible citizen and member of the community he must enter upon a long educational process. It is important for his welfare and for that of his new homeland that he succeed in this process of adjustment, and that he succeed as quickly as possible.

His efforts in self-education are greatly aided by an atmosphere of intellectual hospitality on the part of the community, of recognition that even though their material possessions may be modest, immigrants do not come empty-handed—that many bring valuable cultural contributions to the land of their adoption. Also, that while their exterior life may have to conform to American ways no violence is intended to their personal and interior life, their ideals of beauty and truth and worship; and that these often constitute a profound asset for their new country.

In addition to assisting native citizens who would use the immigrant's loyalties to the traditions and art of his homeland to promote his better assimilation, the recording of these projects has a further purpose. Where no such exhibitions have been held communities may be ignorant of values to the common life possessed by their foreign-born residents. The concrete forms here discussed thus become evidence of these values and of their contributions to our common culture. It is partly with this idea in mind that Mr. Eaton has added a chapter on Resources for Future Exhibitions in which he deals with works of art and craftsmanship created in this country by immigrants whose nativity probably is not realized by a large proportion of our people.



There is a still further end which this record may serve. The wise and profitable use of leisure time is a subject engaging much thought in a period when the eight-hour work day has been very widely adopted throughout the country and when industries are considering a further shortening of hours of labor. People are turning to the arts and handicrafts as admirable occupations for the disposal of this new time. Participation in music, in painting, in dramatics, and the making of numerous kinds of useful and decorative articles for home and family have employed the margin for some. But these participants after all represent only a small proportion of the citizens who sooner or later may seriously attempt to practice, or if not practice, to learn to appreciate one of the arts in their leisure time.

It is fortunate indeed that in the period when we are consciously trying to cultivate the love of beauty that we find ourselves in possession of such a wealth of resources, suggestions of things that can be done, patterns which may be used as models, and skills which may be passed on to new generations. In other words, just when this country is awakening to a new interest in arts and crafts through the wider participation of citizens in this kind of creative work, we discover rich sources of inspiration in the contributions of the men and women who have come to us from other lands. It is hoped that what is here presented may help to a wider discovery and recognition of what lies within our reach, and in its preservation and development for all groups, both native-born and foreign-born, in this country.

SHELBY M. HARRISON, *General Director*  
*Russell Sage Foundation*

## AUTHOR'S PREFACE

IN ALL the world's history no nation has thrown its gates open so wide to welcome into citizenship the peoples of other lands as has our own United States; nor has any nation received such gifts as have come to us from the homelands of Europe. The events recorded in this book suggest some of the contributions of our foreign-born citizens to American culture.

While we owe a greater debt than is usually acknowledged to the American Indian for his contribution to our progress, and while people from every continent have had some part in our development, yet the main roots of our civilization are buried in the old world soil of Europe, and American culture is more than anything else a combination of European tradition and American environment.

This acknowledgment does not detract from the quality of the product; it only distinguishes it, and it seems to me fitting that as we rejoice in the blessings of America we should try to discover the elements that have made us what we are. Nothing becomes us better or reflects more truly that spirit of tolerance which has long been one of our proud traditions than the joining of native and foreign-born citizens in the Arts and Crafts of the Homelands Exhibitions, the Folksong and Handicraft Festivals, the America's Making Exposition, and other events publicly acclaiming the contributions to our national culture which have come to us through our immigrant citizens from across the seas.

It will help us to understand ourselves better and will deepen our sympathy for the scenes and life of the old world if we remind ourselves from time to time of the basic fact that we are all of one great family, and that there is not a corner of Europe from which some of us have not come.



About the year 1760 a young Frenchman from the Province of Normandy, by name Hector Saint John de Crèvecoeur, journeyed from New France and landed in the harbor of New York. He traveled over large portions of America long before the colonists had separated from England and set up a government of their own, finally making his home in Orange County, New York. As early as 1782, in a masterly way, he answered the question that many are still asking.

Whence came all these people? they are a mixture of English, Scotch, Irish, French, Dutch, Germans, and Swedes.

What then is the American, this new man? He is either an European, or the descendant of an European, hence that strange mixture of blood, which you will find in no other country. I could point out to you a family whose grandfather was an Englishman, whose wife was Dutch, whose son married a French woman, and whose present four sons have now four wives of different nations. *He* is an American, who, leaving behind him all his ancient prejudices and manners, receives new ones from the new modes of life he has embraced, the new government he obeys, and the new rank he holds. He becomes an American by being received in the broad lap of our great *Alma Mater*. Here individuals of all nations are melted into a new race of men, whose labours and posterity will one day cause great changes in the world.<sup>1</sup>

A century and a half later when some of our citizens expressed the fear that the pure American stock was in danger of contamination from European immigrants, Theodore Roosevelt reminded us that "our blood was as mixed a century ago as it is today." Recently Calvin Coolidge has done a service to both historical perspective and patriotic concept by telling the American Legion that, "whether one traces his Americanism back three centuries to the Mayflower or three years to the steerage is not half so important as whether his Americanism of today is real and genuine. No matter on what various crafts we came here we are all now in the same boat."

If Hector Saint John had continued his account of us up

<sup>1</sup> de Crèvecoeur, J. Hector St. John, Letters from an American Farmer. J. M. Dent & Sons, Ltd., London, pp. 41 and 43.

to the present day he would have had many wonderful events to chronicle, for during that period most that is America as we know it has taken place. In answering anew his old question, What is an American? he would now set down a much longer list of countries from which Americans have come than he dreamed of then, but the main statement that he wrote in the last quarter of the eighteenth century would still hold.

Had he followed the fortunes of these transplanted Europeans he would probably have written that sometimes they had settled in this part, sometimes in that part of the new world, and that most of them had gone into fields of endeavor for which they seemed especially qualified, and had done some one thing which had enriched the new country. He might in truth have added that the outstanding fact about America is not what this or that group has accomplished, but rather, to quote an immigrant writer, that "all have come bearing gifts and have laid them on the Altar of America."

The subject matter of this book is not concerned with questions of our immigration policy. It has solely to do with those who were living in the United States and who were present or prospective citizens when the events recorded in the following pages took place. These events were public acknowledgments of the gifts which the immigrant brings to his adopted country, and encouragements to him to prize and conserve for America his finest native heritages. It is not possible to calculate what the conservation of the choice customs, traditions, and folkways of these various peoples may mean if saved to American culture, but occasionally we have an experience which suggests it.

Countless Americans must have followed with satisfaction the reports of the New York Philharmonic-Symphony in Europe a few years ago under the leadership of the matchless Toscanini. I was especially thrilled one morning to read in the New York Times an account from Paris in which the



French critic, Henry Prunières, after evaluating the great orchestras of Europe declared the American symphony orchestras to be finer than any of them. "I have never," he said, "heard anything comparable to the New York Philharmonic-Symphony. I do not know whether New York is aware of the superiority of American orchestras over those of Europe. But how is it possible not to achieve such perfection when American orchestras are formed from the best players produced in all countries: brasses from Germany, strings from Italy, Austria, Hungary, Poland, and Russia; woodwinds from France and Italy, plus the instrumentalists trained in America."

So impressive was this reference to the qualities of our orchestra that wishing to be confirmed in these observations on its personnel I wrote to the secretary of the New York Philharmonic Society asking about the nationalities of members of the orchestra. The reply, which is printed below exactly as it was received, made it clear that the Paris critic's remarks were not an overstatement.

The Philharmonic-Symphony Orchestra goes abroad with its full personnel of 114 men and four of the staff. Of this number, thirty-four are American born. Seventy-two are American citizens, born in the following countries: Austria, two; England, one; France, two; Germany, ten; Holland, six; Hungary, four; Italy, thirteen; Lithuania, one; Palestine, one; Roumania, one; Russia, twenty-nine; Scotland, one; Spain, one. Twelve are aliens, coming from the following countries: Belgium, two; France, five; Holland, three; Hungary, one; Italy, one. All of these men are awaiting citizenship papers.

But important as is the immigrant's contribution to American music it is also outstanding in all the other arts; and, if we accept a definition of culture quoted in Webster's dictionary as "the list of all the items of the general life of a people," we will, I think, acknowledge that he has brought distinction to every field that he has entered. It is not possible here to indicate how far reaching these achievements have

been, but perhaps they can be suggested if we choose a dozen countries of the old world and name from each a foreign-born citizen who has reached a high place in our national life.

From SCOTLAND came the immigrant youth, Andrew Carnegie, who started his career in Barefoot Square, Slabtown, Pennsylvania, as a bobbin boy at \$1.20 a week and finally gave away, mainly for educational purposes, over \$350,000,000. His gifts to his adopted country have included 1,760 free library buildings, an average of about 34 for every state in the Union.

From ENGLAND came the unknown workman, Samuel Gompers, who pushing his way up through the ranks organized the American Federation of Labor and served as its president for forty years.

Working in a somewhat more restricted field, but in many ways the most significant leader of labor in our history, is Sidney Hillman, president of the Amalgamated Clothing Workers of America, who came to us from RUSSIA.

From ITALY came Angelo Patri, known to millions as the gentle schoolmaster, who has given profound counsel to parents and has helped countless children toward an education and in their adjustments to life.

From the plains of JUGOSLAVIA came the shepherd boy, Michael Pupin, now one of America's greatest teachers and scientists. Among his inventions is the "tuning in" mechanism which controls every radio.

From DENMARK came the young man, Jacob Riis, whose experiences as a police reporter on the New York Sun gave him material for that vivid book on *How the Other Half Lives*. A pioneer in social work, Theodore Roosevelt called him "the most useful citizen of his day."

From HUNGARY came Joseph Pulitzer who erected the Pulitzer Building on the site where as an immigrant boy he had been refused lodging and founded the liberal newspaper, the New York World, whose passing in 1930 brought out



perhaps the most brilliant expressions of sorrow and regret that an American newspaper has ever received. He raised the funds necessary to bring the Bartholdi Statue of Liberty given by France to America and place it at the entrance of New York harbor; and he gave \$1,000,000 to Columbia University for the first School of Journalism in his adopted country.

From FRANCE came Alexis Carrel of the Rockefeller Institute who in his contribution to aseptic surgery probably did more to save soldiers from suffering and death during the World War than any other man. For his success in suturing blood vessels and the transplantation of organs he received the Nobel Prize in 1912.

From HOLLAND came the penniless Dutch boy, Edward Bok, who as an eminent journalist and philanthropist helped lead America to higher levels in the practice and appreciation of the arts.

From SWEDEN came E. F. W. Alexanderson, the electrical engineer, whose inventions have made possible the expansion of telephonic and telegraphic communication throughout the world.

From POLAND came David Lubin, a Jewish immigrant boy, who fought all his life for the rights of the tillers of the soil, finally establishing the International Institute of Agriculture. He was the pioneer advocate of our parcel post system.

From AUSTRIA came that great artist and beloved woman, Ernestine Schumann-Heink.

And finally from GERMANY came the immigrant youth, Carl Schurz, who became a friend of Abraham Lincoln and one of his first supporters for president. He was a major general in the Civil War and held high offices of trust in times of peace. No citizen ever understood his country better, and he gave us what I believe to be America's finest concept of patriotism, in these immortal words, "My country right or wrong; if right to be kept right, if wrong to be set right."

This list is but the faint beginning of a long procession of eminent "Americans by Choice" who have come from every homeland of Europe. But short and inadequate though it is, it does suggest some facts in the upbuilding of our nation which we should not allow ourselves to forget. One of these, and perhaps the greatest, is that throughout our whole history, until very recently, America has been a refuge for the oppressed from every land. Even though the struggle for the immigrant in the new world was often terribly severe, yet there was behind all the hardships and tragedies a rough hospitality which set America apart from the nations of the world; as Walt Whitman sang:

Welcome are all earth's lands  
Each for its kind.

What this has meant to America we cannot go into here except to say that it has gone far to make us what we are today. But the time came when the nation decided to break with this old tradition and close the gates of entry to countless ones who looked toward our shore as the promised land.

No one can tell how this change will affect us finally, but there is no gainsaying that the longing of the immigrant to come to America and the struggle to become an integral part of her life has given us much in fine courage and in other sturdy pioneer qualities. Woodrow Wilson, I think, spoke for the nation when he said, "Some of the best stuff in America has come out of foreign lands and some of the best stuff in America is in the men who are naturalized citizens of the United States."

If then, in the necessity to limit our immigration, we have lost one of our oldest and most precious traditions, perhaps we can find a substitute for our loss, a kind of compensating principle by consciously setting about to discover and conserve the best qualities which our immigrants have brought and are bringing from their old homelands. But we must not



trust to accident and the force of gravitation to reveal these things; we must ourselves seek them, and the quest is a worthy challenge.

Our first step in this adventure is to discover what these qualities are, and such events as those described here will help. They will bring to public view the arts, the crafts, the skills, the music, dances, customs, and folkways of the various peoples who compose our population. Not only will those who exhibit and entertain be encouraged, but the appreciation for what they have done may be extended far beyond the event itself to the groups who have made these occasions possible, and into those social and cultural immigrant societies of which we have so many in America.

There are three hundred central immigrant associations, national or semi-national in scope, and these in turn have approximately forty thousand branches throughout the country.<sup>1</sup> Many of these are organized solely with a social and cultural aim in view; but others, formed for protective and benevolent purposes, also give much attention to cultural values in their work. These societies are great reservoirs of immigrant traditions. While they do not ask for outside aid they deserve at least the good will and encouragement of all citizens. Organized for the benefit of their members, much of their work is carried on in the mother tongue of the group, and this seems to some less tolerant citizens an unnecessary and undesirable alien activity. It is just the opposite; the use of the mother tongue is indispensable to communication until the rudiments of English are mastered. Moreover, to use two or more languages with discrimination is not, it would seem, an unforgivable sin. When we spend millions of dollars annually in our schools to teach foreign languages to American-born children, is it not absurd that we object to

<sup>1</sup> These figures are taken from Thomas L. Cotton's forthcoming book on Foreign Language Organizations as Social Forces in American Life. Mr. Cotton is director of foreign language organizations of the Foreign Language Information Service in New York City.

those who teach their mother tongue to their American-born children in their homes and societies? One of the great tragedies common to immigrant families in America is the alienation of the children through disrespect for the old-fashioned ways and the native speech of the parents. Perhaps progressive education will find how to conserve these elements of loyalty, culture, and character.

No one has yet attempted to measure the many ways in which these immigrant societies are contributing to the content of American life. The extensive practice in physical exercise and games, the participation in dramatics, the chorus singing, the orchestral work, the folk dancing, the literary activities, and the constant use of both the mother tongue and English are all vital contributions to culture in its best sense. Reference cannot be made here to the many organizations, from a German society founded a century and a half ago to the more recent ones from the Baltic republics, which are consciously trying to keep for their members the most cherished of the old country traditions and at the same time to bring to them the best they can find in the new. But perhaps one example, from what may seem to some a rather obscure source, will illustrate the spirit of many of these organizations. A national society of Greek immigrants states its purpose and its ideal in these words: "The choicest attributes of Hellenism will be joined with the choicest attributes of Americanism, out of which the highest type of American citizen will grow. Our goal is to harmonize, foster, and immortalize the thought, scope, and precepts of Hellas, leader of antiquity, and America, the leader of modern times."

These organizations have developed because they meet a social need which the new country has not been able to supply, and they deserve our good will and even our solicitude, for they form a strong bridge over which hundreds of thousands have traveled on their way to citizenship.



The same spirit of understanding and appreciation for these societies should, it would seem, be extended toward the foreign-language newspapers of the country. They are an indispensable avenue through which to reach effectively many who have not yet mastered English or who are able to get American ideas and news much more clearly through reading their native language. Before me lie several of these papers in which all the news matter and several special articles are printed in both English and the native language.

In our search for immigrant gifts, sometimes the most interesting and colorful are found among the late arrivals. To me, one of the most picturesque of our rather recent immigrant groups is from Ukraine. Their entertainments are full of vivid action and beauty, and not the least charming thing about them is the way in which all the family take part, from the smallest children to the grandparents. But fascinating as are these scenes and as impressed as one may be with the thought that their power and beauty will ultimately find their way into the stream of our culture, just how it might come about I did not realize until a few days ago. At an evening festival I saw American-born children and grandchildren of immigrants doing the old folk dances which they and thousands of others in America have been taught by Vasile Avramenko, that rare master of the folk dance and conserver of Ukrainian culture, who feels that here the best of these age-old customs can be made to flower again. And what Avramenko is doing with the dance Alexander Koshetz is matching with his many Ukrainian singing groups throughout the United States and Canada.

The experiments in appreciation recorded in this book have gone far toward bringing about a new concept of Americanization. In the earlier stages of this work, our zeal to get quick results emphasized what America had done for the immigrant and what she would do if he would hurry up and become naturalized. Often, with good intentions, we made

drives to get the immigrant into classes where he could learn English and other branches of study offered by the boards of education. We even went so far sometimes as to tell him that if he did not become a citizen right away he had better go back to the country he came from. One of the defects of this system was that it did not work. So we tried another plan with a better principle and the results are more satisfactory. With the new plan, of which the events recorded here are a part, we have followed the advice of Abraham Lincoln who a long time ago said, "If you would win a man to your cause first convince him that you are his friend. Therein . . . is the greatest high road to his reason and which when once gained you will find but little trouble in convincing his judgment of the justice of your cause if indeed that cause is a really just one."

There is no danger I think that we cannot Americanize our immigrants; the danger is rather that in the process we may overlook and lose some of the best elements which we need in the building of our national life.



PART ONE  
PIONEER EXHIBITIONS



## CHAPTER I

### THE IMMIGRANT AND HIS GIFTS

“THE land that I love is the land in which my spirit, my life, my ambition can find expression.”<sup>1</sup> Thus wrote one to whom the United States became that land. An immigrant, he worked his way to high places of responsibility in its service. For the privileges of expression that had been his he was grateful, but he was also sensitive to the gifts, however humble, which the immigrant brings to his adopted country. By gifts he meant not only contributions to its material wealth, for which he is paid in the wages of the day, but also those less tangible offerings for which no compensation can be given or received, the traditions, customs, and ways of doing which transplanted from the old world become a part of the culture of the new.

This book is concerned with efforts to bring out the immigrant's contributions to the cultural life of America, and to make him feel that by his very origin he has something to give, be it ever so little, which his new country could not have without him. Many native-born citizens see America as a nation building a civilization drawn from many lands and they would have the immigrant conscious, even proud of the gifts he brings. With him they wish to cherish the fine things of his homeland and weld them into the common life.

Of these gifts no one has written with deeper appreciation than has Mr. Lane whose words open this chapter. In what was perhaps his last public message to his countrymen he gave this picture of the immigrant's part in the making of America:

<sup>1</sup> Franklin K. Lane, Secretary of the Interior in President Wilson's Cabinet, born in Canada.



## IMMIGRANT GIFTS TO AMERICAN LIFE

America is a land of but one people, gathered from many countries. Some came for love of money and some for love of freedom. Whatever the lure that brought us, each has his gift. Irish lad and Scot, Englishman and Dutch, Italian, Greek, and French, Spaniard, Slav, Teuton, Norse, Negro—all have come bearing gifts and have laid them on the Altar of America.

All brought their music—dirge and dance and wassail song, proud march and religious chant. All brought music and their instruments for the making of music, those many children of the harp and lute.

All brought their poetry, winged tales of man's many passions, folk-songs and psalm, ballads of heroes and tunes of the sea, lilting scraps caught from the sky and field, or mighty dramas that tell of primal struggles of the profoundest meaning. All brought poetry.

All brought art, fancies of the mind, woven in wood or wool, silk, stone or metal—rugs and baskets, gates of fine design and modeled gardens, houses and walls, pillars, roofs, windows, statues and painting—all brought their art and hand craft.

Then, too, each brought some homely thing, some touch of the familiar home field or forest, kitchen or dress—a favorite tree or fruit, an accustomed flower, a style in cookery or in costume—each brought some homelike familiar thing.

And all brought hands with which to work.

And all brought minds that could conceive.

And all brought hearts filled with home—stout hearts to drive live minds; live minds to direct willing hands. . . .

These were the gifts they brought.

At the Altar of America we have sworn ourselves to a single loyalty. We have bound ourselves to sacrifice and struggle, to plan and to work for this land. We have given that we may gain, we have surrendered that we may have victory. We have taken an oath that the world shall have a chance to know how much of good may be gathered from all countries and how solid in its strength, how wise, how fertile in its yield, how lasting and sure is the life of a people who are one.<sup>1</sup>

As we see the immigrant struggling to gain an economic foothold in the new world, his first step toward citizenship, his cultural gifts are not always easy to discern. He has helped to clear the land, till the soil, tend the herds, shepherd the flocks, cut the timber, work the mines, fish the waters,

<sup>1</sup> Foreword to *The Book of America's Making Exposition*. 71st Regiment Armory, New York, October 29 to November 12, 1921.

## THE IMMIGRANT AND HIS GIFTS

build the roads, man the ships, labor in mills and factories. But he has done more—much more. Wherever he works he carries with him the traditions, the folkways, the wisdom based upon the race experience of his homeland. These are his heritage; they are the roots which feed his growth in American soil. Upon these and the manna he receives in the new land he builds his spiritual life.

If he feels that the values precious to him are prized by his fellows, he is encouraged. If he knows that he has something besides the work of his hands to offer he will feel himself more truly a part of the new country and be stimulated to become more firmly identified with it.

It is in the spirit of this message that native and foreign-born citizens have from time to time joined in exhibitions, pageants, and festivals to bring to their communities some knowledge of immigrant backgrounds and of immigrant traditions, customs and practices, particularly in their arts and crafts. Among the first of these experiments in appreciation was a series of exhibitions held in New York State, at Buffalo, Rochester, and Albany, known as the Exhibitions of the Arts and Crafts of the Homelands. These have been selected for description because the plan used in carrying them out might be followed in similar undertakings regardless of their scale. Indeed it would be possible to follow the plan in a one-room schoolhouse as well as in a state-wide exhibition, or even in one of national scope. The Buffalo Exhibition was the first held in New York State and it will be more fully described here than any other.

These exhibitions struck a new note in Americanization work. Their primary purpose was to offset that too common attitude expressed by four-minute speakers in which the immigrant was told what America had done for him, that he should learn English, study the constitution, adopt American ways, and become like other citizens without question or delay. These efforts at instantaneous Americanization were



oftentimes resented by foreign-born men and women who were doing their best to adjust themselves to a new environment. They were also regretted and resented by many native-born citizens who felt that the spirit of America was misinterpreted by those who insisted upon quick and unquestioning acquiescence in citizenship in cases which deserved a large measure of patience and understanding. It seemed therefore that the time had come for a different note in Americanization, a note showing appreciation for what the immigrant brings to the new world in addition to "hands with which to work."

It so happened that just as New York State, through what was then the Department of Immigrant Education, was seeking ways of gaining the support of immigrants in an extensive program of education, the American Federation of Arts, a national organization for the promotion of a wider interest in the arts, was seeking ways of expanding its program especially through co-operation with educational institutions. The need of the University of the State of New York and the desire of the American Federation of Arts seemed to meet in the promotion of the Exhibitions of the Arts and Crafts of the Homelands. These undertakings were perhaps the first instance of the joining of national, state, and local organizations to carry out an Americanization program of this type.

The unique and distinguishing feature of these exhibitions was the conscious appeal to the sense of the beautiful. The arts and crafts were chosen because they combined beauty with human interest. From inception to close, this appeal was kept in mind. Objects were chosen for their beauty of design, color, and craftsmanship. The most beautiful building available was selected in which to show them; and they were so arranged that the individual exhibit, as well as the ensemble, should please the eye. The purpose was to impress upon all the love of the older races for color, form, and grace of design, especially in the things of everyday life.

But there was another reason for making beauty the keynote. In the Buffalo exhibition, for instance, there were groups of peoples representing twenty-two different lands and more than half as many mother tongues. In seeking to unify their interests and efforts it was necessary to find some common medium. This aesthetic appeal was therefore chosen, for when minds and hands are used to fashion beautiful objects an alphabet is created which may be understood by all people everywhere.



## CHAPTER II

### EXHIBITION OF THE ARTS AND CRAFTS OF THE HOMELANDS AT BUFFALO

THE exhibition at Buffalo grew out of the need felt by the University of the State of New York and the citizens of Buffalo for closer co-operation between native-born citizens and the various groups of foreign born living in Buffalo in carrying out the Americanization program which had been undertaken by state and city authorities. Buffalo is one of the big American cities containing a large and complex population of foreign-born people. The state legislature had made a considerable appropriation for the establishment of courses in English and other elementary branches, and both day and night classes had been opened to accommodate the foreign born who might desire this kind of instruction. But response had lagged and it seemed necessary to resort to something other than the usual methods to awaken interest.

Both native and foreign-born groups welcomed the plan launched by the American Federation of Arts and the University of the State of New York to suggest something of the cultural backgrounds of our foreign-born citizens and they joined enthusiastically in the undertaking. The announcement of the purpose and nature of the proposed exhibition was in itself a public acknowledgment of the gifts which the immigrant peoples bring to their new country.

#### CO-OPERATING AGENCIES

The following persons were all largely instrumental in making the exhibition a success: Robert W. de Forest, president of the American Federation of Arts; John H. Finley, commissioner of the University of the State of New



CENTRAL GROUP AT THE ENTRANCE TO THE BUFFALO EXHIBITION  
HERE WERE GROUPED TOGETHER BEAUTIFUL OBJECTS, ONE FROM EACH OF THE TWENTY-  
TWO COUNTRIES REPRESENTED



#### ARTS AND CRAFTS EXHIBITION AT BUFFALO

York; William Chandler Smith, director of the Department of Immigrant Education; George E. Smith, who represented both the Buffalo Board of Education and was chairman of the entire Buffalo Committee; Mrs. Ward Pierce of Buffalo, whose relations with the foreign born of that city had been long and cordial and who from the first had given the enterprise her devoted and intelligent support; Miss Ella Cecilia McKinnon, president of the Buffalo Guild of Allied Arts, who assumed the responsibility of selecting, assembling, and arranging the exhibits and helped with the entertainment program; and Mrs. Cornelia B. Sage Quinton, director of the Albright Art Gallery, whose cordial co-operation assured the use of that building and the help of her staff.

The mayor of Buffalo and his associates gave the exhibition whole-hearted support; and the City Council appropriated \$3,500 toward the expenses. This was the first instance in which a city council allotted money for an event of this kind.

Many other citizens of Buffalo and vicinity also gave unstintingly of their time and deserve more recognition than space will permit here. Among them are Miss Janet W. Pulsifer, Dr. William Quinton, Mrs. David K. Stuki, Miss Clara Zaremba, Harry W. Jacobs, and Mr. and Mrs. George Chiera; also Adolph Leeder of the Albright Art Gallery; and the obliging and efficient representative of the police organization, Frank Fisher.

Appreciation of the generous support of the immigrant citizens of the twenty-two European countries represented is no less sincere because their names do not appear in this account. The names of their homelands will be found on page 36 in the description of the exhibition.

#### ANNOUNCEMENT TO THE FOREIGN BORN AND TO THE PUBLIC

The following statement, translated into several languages and sent out to the people who lived in and near Buffalo



#### IMMIGRANT GIFTS TO AMERICAN LIFE

whose co-operation it was desired to secure, set forth the nature and purpose of the project:

An Exhibition of  
THE ARTS AND CRAFTS OF THE HOMELANDS  
will be held in  
The Albright Art Gallery  
October 22 to November 4  
Under the Auspices and Direction of  
The American Federation of Arts  
The University of the State of New York  
and  
The City of Buffalo

#### THE CHARACTER OF THE EXHIBITION

The exhibition will consist not only of the best examples of the arts and crafts of the homelands, arranged in most appropriate and beautiful form, but related to it will be artists and craftsmen in native costume working at the wheel, the loom, the bench, the easel, and the frame, actually creating objects of art associated with the life of the countries from which millions of our citizens have come. Plans are now developing to include in certain programs native music, songs, and folk dances.

#### THE PURPOSE OF THE EXHIBITION

The purpose of the exhibition is first to show in this public way an appreciation of the gifts which the people born in Europe bring to the land of their adoption. We want them to value more highly the best of the arts and traditions of the lands from which they come.

We also want our native citizens, the great majority of whom have not had the advantage of travel in other lands, to see with their own eyes, to hear with their own ears, and to feel with their hearts this wealth that is ours for the caring.

We hope that out of this may develop opportunities for the gifted to live by their gifts. We hope that it will prove an educational influence of the greatest value, related as it will be to the schools in the communities where it is given. But most of all we hope that it will bring about a better understanding between all the people; and no matter how successful this undertaking may be we hope that it may be looked upon not as the end, but as



CZECH FATHER TEACHING LITTLE SON TO DANCE AT THE  
BUFFALO EXHIBITION



#### ARTS AND CRAFTS EXHIBITION AT BUFFALO

the beginning of a greater co-operation among all citizens in appreciating and conserving the finest and best of our community and national life.

(Signed) THE EXHIBITION COMMITTEE

Representing:

American Federation of Arts

University of the State of

New York

Buffalo Board of Education

#### PLACE

The Albright Art Gallery in Delaware Park, situated at a considerable distance from the center of the city, was chosen because of the nobility and dignity of the building and its fine setting, and in spite of the admonition that it was "too high-brow for the people you want to reach," and "People won't go beyond the business section of Buffalo for a thing of this kind." However, people did come, morning, afternoon, and night, to the number of almost 43,000, breaking all previous records for attendance at this popular gallery.

The development of the plan, its organization and details will be found in a later chapter. We give here the character, appearance and spirit of the exhibition. This may be conveniently divided into two parts: first, the exhibits which comprised it; second, the entertainments related to it.

#### THE EXHIBITS: THEIR CHARACTER, ARRANGEMENT, AND INTERPRETATION

The space occupied by the exhibition was in the south wing of the Albright Art Gallery, which included six large exhibit rooms and extended into the open court that divided the two wings of the building. Visitors entered through the turnstile at the west door of the gallery and crossed this great court. Directly in front of the building a delightful introduction to the beauty to be found within was an enchanting vista of woodland where Delaware Park and the lake shore meet.



Inside the gallery on each side of the entrance doors to the main exhibition room stood two large upright glass cases filled with fans, laces, and jewelry from the various countries represented. The collection of laces was said to be the most important of its kind ever shown in Buffalo. There were laces more than a hundred years old and other pieces done just in time for the exhibition, laces made with needle, and pillow laces, made with bobbins; laces picturing plants and flowers, ships, and, the first of its kind, an airplane in lace. There were baby caps, young women's headdresses, and old ladies' shawls. In addition, examples were shown of all the important lace patterns from early times to the present. Books on the history and traditions of lace-making were also on exhibition.

Inside the main room, Gallery I, occupying the central position, was a collection of many objects of interest and beauty, harmoniously arranged: an iron gate from Italy, a tapestry from Belgium, an ancient woodcarving from Norway, a famous shawl from Spain, a harp from Ireland, and at least one object from each of the other countries represented. This was a kind of association of nations group bringing together something from each country and making of them one harmonious unit. The beauty, dignity, and significance of this collection was the first and perhaps the most important note of the exhibition, for it expressed quite adequately its purpose, which was not alone to suggest what each separate group had contributed, but that all had come bringing gifts and had laid them on the Altar of America.

To the right of this central group was the information booth, where an attendant supplied visitors with cards on which was printed a list of the twenty-two homelands represented: Armenia, Belgium, Czechoslovakia, Denmark, Finland, France, Holland, Jugoslavia, Hungary, England, Ireland, Italy, Poland, Norway, Roumania, Russia, Scotland, Spain, Sweden, Switzerland, Syria, and Ukraine. The at-

tendants explained that everything was labeled and that if one kept to the right and followed the exhibit signs nothing would be missed.

A small family group of Italians working away on several small models and human figures first attracted attention. Closer inspection showed that the figures were carved in marble. The father beamed through his squinty little eyes as he set the masts and spars in his three miniature ships and arranged the tiny sailormen on their decks. "Christoph Colombo ship find America," he announced haltingly. In Italian he begged his daughter to explain that he did not speak English, but that he was going to learn it at night school. He had worked for many years on this diminutive fleet of Columbus which he had carved from marble gathered in many parts of the world. He had also made the charming little bells and flowers, the hammers, swords, boats, birds, and animals exhibited and he rearranged them every day. He was very proud of his birds and fishes and hoped that the American people would like them; he was happy that he could do something for America.

A pair of tiny wooden shoes, which were of course from Holland, looked like doll shoes; and those cunning little skates! They might fit a baby, but a baby would be too small to use them. A young woman, whose features and blond hair indicated that she was from the homeland of Hans Brinker and whose honest face inspired confidence in whatever she would say, assured one that she wore those very shoes and skates when she was a tiny girl in Holland.

A card on a beautifully wrought spinning wheel stated that it came from Switzerland, was more than 150 years old, and was in good preservation. An old man in the booth remembered having seen his grandmother spin thread from flax on it when he was a very small boy. It had been in the family many years then; and he showed also the chair, with the date 1803 carved on the back, that his grandmother



#### IMMIGRANT GIFTS TO AMERICAN LIFE

had used with the wheel in the old country. The old man turned to a little toy house less than a foot high that he said was a very good copy of his old home. "Our chalet looked like this," he explained, "with big rocks on the roof to hold it down when the hard winds would blow, and on the ground under the first floor, at night we kept our cows, goats, geese, and chickens."

The laughter of children drew a continuous crowd to the Russian booth where the attendant was kept busy taking apart and putting together a family of Russian dolls, excellent examples of the skill of the Russian wood turners. Each doll fitted snugly into another and the whole family was enclosed in a big stout figure about ten inches high. All were decorated in the fascinating enamel colors which the Russians use so expertly, and the big one held under her arm a gaily painted rooster. The children became much excited when six or seven of the dolls had been taken one out of the other, and there were still more to come, for this family consisted altogether of twelve children, the smallest being less than half an inch high.

Another group of children bending over some picture books seemed to have forgotten about everything but them. The language was Russian, which they could not understand, but they eagerly pored over the pictures by the painter Bilibin, probably the best known illustrator for children's books in Russia. The original books were made for the children of the late Czar, and because they were so beautiful he permitted them to be printed for the children of all the Russias. Eight had been published and some had found their way to America. Probably no illustrations have ever been made for children which in spirit, color, and design make a wider appeal.

An old lady arranging candles in a pair of brass candlesticks of a quaint old Russian design was doing this in order that the continuity of a family custom might not be broken.



NORWEGIAN, DANISH, AND SWEDISH EXHIBIT AT BUFFALO



She was very enthusiastic about the exhibition, but she said that these two candlesticks were the only heirlooms her family had been able to bring to America from their home in Russia; and while she was proud to lend them she hoped that good care would be given them. As she watched them leave her plain little room to take perhaps their first ride in an automobile she had said, "Every Friday evening since I can remember, in Russia and then when we came to America, candles have burned in them." That this long record might not be broken she was asked to bring her candles, too, and was assured that they would be lighted on the Friday evenings during the period of the exhibition.

A woolen rug on the wall in the Roumanian booth, with an attractive plant and flower design, was one of the best textiles shown and it happened to have a pedigree. It had been awarded first prize in the textile exhibit at the World's Exposition held in Paris in 1900. A citizen of Buffalo, who also lent the beautiful silver-and-blue dress on the model near the rug, had purchased it there. This dress was very graceful in line and simple but attractive in color. Its possessor, whose speech and accent one would never guess to be other than native American, said she had worn the dress at many parties before she had left her native Roumania.

A fine hand-woven rug which hung on the wall of the Jugoslavia exhibit was not an oriental, although it looked much like one, and was made in the same way: that is, the woolen yarn was tied in knots about the warp. A native Yugoslav explained that there is a section in the Balkans where for generations peasants have made famous rugs often confused with those of the Near East.

The stringed mandolin-shaped instruments in the same booth were tambouritzas used in the villages and towns of Jugoslavia much as mandolins and guitars are used in this country, except that more of the young people play on stringed instruments there than in America. Yugoslav boys



#### IMMIGRANT GIFTS TO AMERICAN LIFE

and girls, playing and singing their native music, gave one of the most popular entertainments during the exhibition period. Out at Black Rock, an industrial factory settlement in Buffalo, they have their own music and drama hall, decorated by themselves, where they give frequent concerts and plays.

A bright-faced mother with two rosy-cheeked children, wearing fur caps as they would in Russia, who had been in America only a few months, had brought a very attractive red bedspread which she had made in the old country. While looking around the exhibits she discovered a toy loom from Yugoslavia which she explained by signs, for she did not speak English, was just like the big one on which she used to weave. She later took much trouble to bring a group of Russian women out to the Museum to see it and asked, through an interpreter, if she might go into the booth and explain the loom to them. On the following Sunday she brought her husband who worked in one of the junk shops downtown to look at it. He could make her a big loom, she said, from the little model.

A brilliant piece of embroidery in the Hungarian exhibit caught the attention of many visitors. "What a wonderful flower show!" someone exclaimed. "Yes, that is what Willy Pogany, the artist and illustrator, calls his flower garden apron, such as men wear in Hungary." This apron, a fine example of the Hungarian peasants' free and happy use of color, is the outstanding decorative garment worn by men. It offers an expanse of cloth that invites the most elaborate decorations and concentration of favorite colors, a result that is nothing short of gorgeous. It does not matter how plain the rest of his costume may be, he is all dressed up when on Sundays and holidays he puts on this gay apron. It is usually the gift of his mother or sister, his sweetheart or his wife, and represents, as so many peasant things do, a rare combination of affection, skill, and taste.



SWEDISH IMMIGRANT'S TRUNK AT BUFFALO AND ALBANY  
DATE 1739 CUT IN IRON WORK; DECORATED IN 1805



The long, decorated cattle horns in the same booth caused much astonishment, for in Hungary there are cattle with horns as large as those in Texas. The Hungarians, however, make wider use of these horns. In the exhibition were several examples of cups, mugs, drinking horns, and loving cups made from cattle horns from other countries, but none so attractive as the carved and etched ones from Hungary. The color on these was obtained by rubbing black and red powder into the slightly incised lines cut into the bony substance which brings out the designs, sometimes naturalistic and sometimes conventional, for there are no limits for the peasant decorator except his own imagination and skill working against a hard and circumscribed surface.

A Hungarian bed, with pillows and spread of old blue, red, and black embroidery on heavy hand-woven linen, which had been used for many generations, was dressed after the custom of the old country by a woman whose mother was Hungarian and her father Russian. She had married an Englishman, and she intended ultimately to place these examples of artistic handicraft in the South Kensington Museum of London. She was so enthusiastic about the exhibition that she offered to improvise the bed in order to show the spread. She feared that, on account of the radical changes taking place in Europe where machine-made articles are supplanting hand-made ones, many of the peasant handicrafts will be lost. It was her hope that America, to which so many Hungarian immigrants have come, would somehow see this danger and encourage a revival of interest in such handicrafts here. She said that she knew of many people of skill and taste who would like to make the things they once made in the old country, but thus far there have been almost no organized plans to help them.

On a table near the drinking cups were three hat-shaped leather tobacco pouches from Hungary and also four elaborately carved pipes in a case which had been sent up from



#### IMMIGRANT GIFTS TO AMERICAN LIFE

Pittsburgh. The pipes were insured for \$100 each. The owner said they were the finest in America. He smokes them all.

"I'll bet they ain't real eggs," a little boy exclaimed as he peered through a glass case in the Czechoslovak section. "Yes, they are, everything is real here," replied his sister with superiority. A group of children had gathered around a wonderful nest of Easter eggs. They were decorated by some peasant girls of Bohemia, now a part of the Czechoslovak republic. There were six of these charming reminders of the old country, so carefully and beautifully traced and colored that the little boy could not believe his eyes. The Bohemian attendant explained that about Christmas time in the homeland the girls began in the long winter nights to draw the designs for their Easter eggs. These are original and the motifs are generally furnished by the flowers and plants in their gardens or along the countryside. The design is worked out by scratching it on the shell with a pin point. It is then colored with a fine-pointed brush or pen. It is not so simple to decorate an egg as it is an object with a flat surface, but these were remarkable examples of successful application of design to form. Easter eggs in the old country are not exclusively for children as they are here. Their decoration and distribution is a matter of great importance for, as a charming Bohemian girl explained, "One is always more pretty than the others and when a young man gets the most pretty one he knows where he stands."

Quite as interesting and similar in spirit was the painting on the several pieces of Czechoslovak furniture. Strong in color, yet not gaudy, and elaborate in design, yet not involved, a large chest, table, and shelf, as well as a miniature set of children's bedroom furniture, utilized the motifs furnished by the plants and flowers of old Bohemia.

In another glass case in the Czechoslovak booth was a collection of peasants' caps, no two alike, but each showing skill



HUNGARIAN BOOTH AT THE BUFFALO EXHIBITION  
OLD PEASANT EMBROIDERIES SHOWN ON THE PILLOWS AND BEDSPREAD; MAN'S  
APRON ON THE LEFT



in design and brilliant color with good craftsmanship in the embroidery, lace, and other needlework. The finest examples of these were lent by Vojtech Preissig, a native of Bohemia, who designed, and whose students at Wentworth Institute, Boston, printed the official poster of the exhibition. This poster was exhibited with the linoleum blocks and color proofs from which it was struck off in one of the small rooms of the gallery. Mr. Preissig's wood block and linoleum prints and color etchings are considered among the best in this country.

In the next booth were toys and woodcarvings from Poland, birds, bears, horses, and dogs roughly carved out by the peasants and painted in white and gay colors. There were also carvings of exceptional quality brought over by immigrants or done by Polish artisans in this country. But the feature of the Polish exhibit which many people liked best was the two paintings by W. T. Benda: the rollicking Polish Peasant Dance, and the stately Dance of the Aristocrats. Of the two equally well rendered, the Peasant Dance with its color, spirit, and swing was the favorite. Paintings were not generally sought for this exhibition but these were particularly appropriate to the occasion. Mr. Benda and his talented sister, who painted the golden grain field with the peasants at rest, thought the exhibition so worthy that they took the paintings off the walls of their living room that they might co-operate in making it a success. The curious heavy white felt trousers exhibited and the wide leather belts tooled and decorated with brass Mr. Benda got from the northern mountaineers of Poland. The influence of the art and traditions of his homeland has undoubtedly contributed to the genius of one of our best known American illustrators.

A Polish tapestry showing a freshly plowed field and a sower scattering seed, followed by a little procession of family and neighbors led by a priest, was not an extraordinary piece of work technically, but it was given a place because it pic-



tured the beautiful custom, practiced by the Poles and other agricultural peoples of Europe, of blessing the soil and seed as the new crops are put in. The simple ceremony is accompanied by singing led by a country violinist and it is a spiritual exercise worthy of the people who live by and love the soil.

One of the most beautiful groups of costumes in all the exhibition was that sent in by the Ukrainian groups now living in Philadelphia and Chicago. They were made on attractive lines and were brilliant with embroidery, lace, and beadwork. In the designs and gorgeous coloring they seemed to combine the forms and colors of both the Orient and Occident, and they probably caused more surprise and delight than any other costumes in the exhibition. The Ukrainians carry out original ideas in all their crafts which include textiles, enamels, woodcarving and staining, pottery, leather work, and wood inlaid with other woods or with metal and beads.

There was difficulty in getting to the next exhibit because of the crowd watching an old Armenian weave a real oriental rug. The weaver, as soon as he learned of the plans for the exhibition, said he wanted to help make it a success. He sent in a number of his own things and constructed, especially for the occasion, a loom upon which he demonstrated every evening and on Sundays how oriental rugs are made. On this particular day he had closed his place of business and had come to the exhibition to show some visiting school children from out of town how the work was done.

The needlework of the Armenians and Syrians was greatly admired. Their vivid color combinations in plant and flower designs and the restrained use of gold and silver thread on simple woven fabrics with excellent needle technique reach a high degree of perfection. A plum-colored linen altar cloth with an appliquéd vine and flower design was considered perhaps the most beautiful textile in the exhibition. It was certainly an extraordinary achievement in the art of appliquéd.

And this, like most of the objects shown in the exhibition, had its human interest story. It had been used in a Christian church in Armenia more than four hundred years ago. If it could speak it could tell many a tragic tale of that unhappy country. It was lent to the exhibition by a cultivated Armenian woman of Syracuse, New York, who brought it when she came to America as a refugee. Her father and sister had been massacred and the country so devastated that the survivors were compelled to sell the vestments of the little home church to get food to keep them alive. This old altar cloth she had somehow saved, and when she learned that there was to be an exhibition in Buffalo of the arts and handicrafts of the different peoples who came to America she sent it for exhibit, hoping that it would help a little toward a better understanding of the people from her own land.

The West Gallery housed the exhibits from Belgium, France, Italy, and Spain. There were but few things from Belgium, but these were exceedingly attractive. An excellent Flemish tapestry hung in the center of the wall and before it on each side were two of Meunier's famous bronzes depicting Belgian laborers. In the case below in front of the tapestry was a remarkable example of Belgian bobbin lace made of black thread. The attendant showed a photograph of a Belgian girl lacemaker who uses a thousand bobbins at a time.

The exhibit from France was principally modern although there were several costumes of historic interest, representing the seventeenth, eighteenth, and nineteenth centuries. A case of carefully selected French medals in gold, silver, and bronze, of which there is none more beautiful in the world, was greatly admired. There were also numerous examples of the handicrafts of the French soldiers at the Front, particularly the hammered decorations made of brass shells. The best examples of leather book bindings in the exhibition were in the French section, and a number of engraved crystals by Lalique, the famous craftsman in glass.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

In the Italian booth could be found perhaps the greatest variety of exhibits in the galleries, covering more periods than those in any other section of the exhibition. There were finished laces and laces in the making on attractive pillows with bobbins ready to be thrown by those skilled in the art; examples of good wrought iron and of carved wood, some modern and some extending back to the fourteenth century. The elaborate embroidery and brilliantly colored church vestments were modern although the designs had been used for generations. The inlaid furniture, including a bed which had been especially supplied with pillows and coverlets by a local Italian woman to represent the old world fashion accurately, had been brought over from Italy within the last ten years.

The young woman in charge of the Italian booth was a successful teacher in the public schools who had come to Buffalo direct from a village near Palermo, Sicily, with her father, Tony, a cobbler. The Italian section of Buffalo was overstocked with cobblers and so the newcomers had moved into the heart of the Irish ward where the father received the name by which he is best known, "Tony, the Dago." Both father and daughter were much interested in the effort to suggest to native Americans that there may be something beautiful even in the home life of a "Dago."

There are not many Spaniards in Buffalo, but the quality of their exhibits was of the first order. The quaint old carved furniture and many other examples of home handicrafts were among the finest articles in the exhibition. The examples of Spanish lace were second to none and the half-dozen brilliant shawls were rare and beautiful. One in a glass case was insured for \$5,000 and its embroidery was perhaps the most elaborate of this kind of handiwork shown. A small coral-colored shawl, without any decoration, was considered by many to be the best example of textile dyeing displayed. Much of the pottery, porcelain, and glass was old,



WILLY POGANY'S APRON AT THE BUFFALO EXHIBITION  
IN HUNGARY ON HOLIDAYS MEN WEAR RICHLY DECORATED APRONS, OFTEN  
GORGEOUS IN COLOR



but not more interesting than were the soft yellow inexpensive pieces of pottery made by the Spanish peasants of the present day and decorated in gay colors with flower and plant designs.

Passing from the West Gallery through the large central room again, one came to the East Gallery where articles from northern and western Europe were exhibited.

The green and yellow decorations on the wall at the left that greeted the visitor indicated that here were the exhibits from Ireland. Linens and laces exquisitely made were shown in many varieties of design. There was an Irish harp in a frame of yellow wood with a green inlaid shamrock decoration. This sign of harmony was not far from a real Irish shillalah, which the attendant assured one had no significance at all because the Irish, he explained, are a very peaceable people and the shillalah is only a relic of days gone by. The examples of Irish woodcarving in the form of children's toys were surprising. They delineated with rare fidelity the characteristic racial features of the men and women, while other toys represented the horses, carts, and agricultural implements used in the everyday life of the Irish country folk.

In the exhibit of Scotland one found all the plaids of the different clans. Again one was surprised at the variety and quality of children's toys made principally of wood. There were also homespuns made in Scotland and several spinning wheels brought over by early-day Scottish immigrants, and a special collection of tea caddies and teapots.

The Scandinavian countries, Norway, Denmark, and Sweden, were grouped together. Their exhibits, however, were separately labeled and there was little trouble in identifying them. But the similarity in design of certain objects, especially the textiles, was often noted. A beautiful toy made by a Norwegian sailor was a well designed and constructed miniature full-masted ship. Examples of carved wood in the form of steins, bowls, boxes, and kitchen utensils



# IMMIGRANT GIFTS TO AMERICAN LIFE

also came from Norway, some having been made before the discovery of America. From Denmark came excellent examples of hand weaving and tapestry, and the collection of Copenhagen porcelain was superior to any porcelain shown. Some pieces were especially admired because they were portraits and figures of real persons in Denmark, having been modeled by some of the best sculptors there.

The textiles from Sweden were excellent in quality of workmanship and design. The one placed in the center of the Scandinavian group (a typical Nordic design in blue and white) had received the gold medal at the famous handicraft exhibition held at Malmo in 1914. On the right of this weaving hung a copy of the official poster of the exhibition at which this award was made.

An old green chest, used as a trunk by a Swedish immigrant, was one of the most attractive objects shown. The date, 1805, evidently marked the last painting and decoration it had received. The trunk was very interesting in form, narrow at the bottom with a barrel or arched cover. The body was painted a pleasant light green and over the front had been drawn some white flowers, posies is perhaps the better word. The committee had some difficulty in getting it from the old gentleman to whom it had been passed down, not because he was unsympathetic with the exhibition, but he could not see why anybody should want an old trunk for an art exhibition. He was finally persuaded, and much to his surprise and satisfaction it proved to be one of the objects which interested nearly all visitors.

"Will you please tell me about those ships in the bottles?" a small boy asked the big Finnish girl who always had an inquiring crowd about her.

"Of course I will," she replied, as she recognized the same towheaded little fellow who had made the same request every day for a week, bringing with him always a new bunch of boys. "You know Finland has about 5,000 lakes and many



WOODEN TOYS AT THE BUFFALO EXHIBITION  
LITTLE CHURCH MODEL AND CASE FROM NORWAY; CART FROM SCOTLAND; MAN, HORSE,  
AND CART FROM IRELAND; FAMILY OF DOLLS FROM RUSSIA



of our boys are sailor-born. This trick of putting a full-rigged ship through the neck of a bottle is quite a pastime with them. They cut out the little wooden hull and all the masts and spars, and fasten them together with strings. They then put glue on them, tie them on thread and lower them through the bottle neck, pull them into place with guy strings, hold them so until they are all set, and they stay in place. Of course it is slow work and takes patience, but we Finns are slow people and some have patience."

"Didn't I tell you?" declared the youngster to his companion who had thought the bottle must have been blown around the little ship. The boys scuttled off, making room for others as the attendant explained the attractive costume of blue and white with elaborate silver decorations which she herself was wearing. Among these decorations was a belt with a small knifeguard or holder, but no knife in it. This represented an old Finnish custom, she said, still clung to by Finnish girls. The vacant knifeguard is worn as a sign of their not being engaged. A young man interested in a girl buys a little knife that would just fit into this guard, and he would (on a dark night presumably) stick the knife in the front door of the cottage where dwells the maiden of his choice. On the next Sunday he would go to church and if he saw that his knife was in its guard, "he would know," as the story-teller expressed it, "that everything was all right." When the laughter was over, she added, "Finnish boys are so slow and bashful that if we didn't have this custom we would not have many marriages in Finland." Then if the visitor stayed longer, and he probably would, there would be another story, the ring story, quite like the one just told. This ring a man had brought to the exhibition. It was a plain silver band with eleven miniature silver hearts mounted on it. It had been his mother's engagement ring, at that time just the plain band. Its first decoration, a miniature heart, was added when the first child was born and another



little heart for each of the other children. The ring with its eleven hearts was a family record. "We have quite some families in Finland," the attendant added; "I have known rings with fifteen hearts on them."

Every visitor stopped to see the English bobbin lace-makers with their flying bobbins going seemingly "every which way," but working out beautiful designs in the white thread, which gave one always greater interest in lace thereafter. These lacemakers, originally from England, came from Canada to the exhibition.

Near the exit of the room containing the exhibit from the north countries was a Danish woman weaving Scandinavian patterns in a "parade towel" as they call it. Danish towels, some of them at least, because of their charming designs and colors and their good craftsmanship, are quite worth parading.

This completed the exhibits of objects grouped according to countries which made up the main part of the exhibition.

In the room next to the main hall were assembled color reproductions of paintings from many lands, illustrating some of the customs, traditions, landscapes, gardens, architecture, costumes, and other subjects and scenes characteristic of the European countries represented in the exhibition. An attendant explained that these were called the "Homelands Prints," each one carefully labeled to interpret the subject fully. The entire left wall of this room contained excellent reproductions of the paintings of the famous and much-loved Carl Larsson of Sweden, who had died only a few years before. Larsson found his greatest inspiration in drawing and painting scenes from his own home. A picture of his house in the snow, of his bedroom, his carpenter shop, the barnyard with the friendly fowls, and his group of rollicking children at the swimming pool were all portrayed with delightful use of color, fine craftsmanship, and the habitual warmth of feeling which characterizes all his works. After seeing all the rooms of his house and all the members of his



JUGOSLAV STRING ORCHESTRA AND SINGERS AT BUFFALO  
GIRLS IN COSTUMES WHICH THEY BROUGHT FROM THEIR HOMELAND



family at work or at play, his children dressing up for a masquerade party, his elderly mother and father on the cottage porch or in their old-fashioned garden, the entire family preparing the Christmas dinner, one almost felt that he was visiting the Larssons and taking a real part in Swedish life.

Grouped near the Larsson prints were those of another Swedish painter, Bruno Liljefors, considered one of the greatest animal and bird painters in the world. Nearby also were a few beautiful landscapes by Prince Eugen of Sweden and a collection of color prints made from the paintings of Swedish peasants by Anders Zorn.

There were other color prints: the Rivière prints picturing the stone cottages, the potato fields, the cows and sheep of Brittany; landscapes of England by East and Constable; lacemakers of Belgium; posters of windmills and landscapes of Holland, and cheesemakers and fisher folk by Cassiers; winter scenes on the steppes of Russia or in Petrograd; grape harvests and marble quarries in Italy; peasants at work and gathered for festivities in old Bohemia from paintings by Uprka, the great interpreter of Czechoslovakian life; scenes of plowing, seeding, and harvesting in Poland; ceremonies blessing the soil and consecrating the crops in the Baltic countries; goats and cows in the Alps of Switzerland; and many beautiful pictures of huts, cabins, castles, and mansions of European countries.

After completing the tour of exhibits it was interesting to retrace one's steps in quest of objects of special interest distributed throughout their respective countries. This suggested the possibility of another arrangement in which like objects would be grouped together regardless of their origin. The costumes alone with their variety in color and design would, if brought together, make an interesting group. There were complete outfits from each of the twenty-two countries, and also hats, caps, shoes, stockings, socks, gloves, collars, scarfs, belts, shawls, and kerchiefs; and in several in-



stances striking costumes from the different provinces. The church vestments from many countries were especially attractive in both color and design. The children's costumes and several small wardrobes belonging to the more aristocratic dolls, of which there were thirty or forty in all with well modeled features characteristic of their race, would have made a popular and informing exhibit.

Then there were the toys, a veritable mine of them; a full-rigged ship from Denmark; a miniature church from Norway; toy churns, crocks and milk vessels from Finland; a miniature mountain chalet, carved bears and mountain goats from Switzerland; wonderful turned and painted birds and animals from Poland and Czechoslovakia; brightly colored wooden boxes and happiness birds from Russia; porcelain figures of little men and women from France; bagpipes from Scotland; tiny and perfectly designed and built furniture from England; carved wooden horses and carts and peasants from Ireland; a wonderful merry-go-round that actually worked, illuminated with real lights, from Italy; a perfectly built but tiny weaving loom from Jugoslavia; miniature dower chests from Hungary; an excellently modeled paper ship and tiny windmills from Holland.

The exhibition also contained an unusual selection of books from other countries. People as a rule are familiar with English books and many know something of German publications, but comparatively few are acquainted with what has been accomplished in the art of bookmaking in Russia, in Scandinavia, Finland, and Czechoslovakia. Here was a nucleus of native language books, sufficient to suggest an exhibition from all nations. Even if people are not able to read foreign texts they appreciate the illustrations and often the typography, the end papers, and the binding. A book printed in Moscow, in both Russian and Ukrainian, entitled *The Home Crafts of the Russian People*, was in the quality of color printing one of the finest books exhibited. The

cover designs and typography of these volumes from various countries illustrated the art and craft of bookmaking quite comprehensively.

The art of printing was not confined to the fine examples noted. Especially beautiful and quite as important were the specimens of magazine publishing, the Christmas annuals from Norway, Sweden, and Denmark—filled with fine reproductions in color of scenes of those northern countries painted by the best native artists, old and new. These three particularly reflected rural life. More cosmopolitan and possibly the finest of the Christmas magazines was the French publication *L'Illustration*. A mixed group of visitors, most of them unable to understand the text, pored over the pictures in these magazines; but here and there were others who expressed their enthusiasm in their native tongues, making a great medley of old world languages.

#### THE ENTERTAINMENT

Scarcely second in interest to the exhibition itself were the entertainments furnished by the foreign-born groups. The plan was simple. Each group was asked to present, on certain afternoons and evenings, entertainment of their own choice which they felt would give the greatest pleasure to their own people and would contain something characteristic of the homeland.

The first night was assigned to the Hungarians of Black Rock, the industrial settlement of Buffalo. They came with an orchestra of instruments which they had brought from the old country and played and sang their folksongs and danced their lovely home country measures until the lights went out.

On the next day forty Italian children danced the *Tarantella*—half of them had begged rides on motor trucks to get out to the Albright Gallery—and they danced, and danced, and danced, all afternoon, without intermission it seemed, so



#### IMMIGRANT GIFTS TO AMERICAN LIFE

great was their zeal. That evening the young men and women danced and sang until many of them had to hurry back to the mills for their work on the night shift.

On Scandinavian night an address was given on the contributions of the northern countries to civilization. There were also chorus singing and a Swedish home scene with a mother at the spinning wheel singing folksongs while the children sewed, knitted, or read.

Ireland's contribution was impromptu, but not lacking in spirit. A regular program had been arranged, but it happened to be on the night of the city election. When the hour arrived the audience was in place, but not the performers. They were looking after the election downtown. The master of ceremonies for the evening paid what tribute he could to the absent performers whose interest in politics, he explained, illustrated one of Ireland's contributions to our national life. The explanation was well received, and when the daughter of Erin who had charge of the program requested Irish volunteers in the audience to play, sing, and dance, a number responded to the enthusiastic approval of the audience.

The French on their night contributed a Normandy wedding scene, the bride being a most attractive French girl and the groom an American doughboy. The ceremony was beautiful and picturesque, with a fine looking lot of young people in the wedding party.

The Poles, of whom there are so many in Buffalo, gave their famous Krakowiak peasant dance and a program of instrumental music. The Czechoslovaks sang their old Bohemian folksongs and their new national hymn. A father and his little son, not more than five years old, did some native dances. The Jugoslavs brought their old world musical instruments played by the men while the women sang and danced in native costume. The Russian children especially delighted the audience on the afternoon of their entertain-



EASTER EGGS FROM OLD BOHEMIA AT THE BUFFALO EXHIBITION  
HAND-CARVED WOODEN TRAY FROM JUGOSLAVIA; CEREMONIAL FLASK FROM CROATIA



ment when they sang their folksongs and danced their national dances.

The spirit of the contribution of the Ukrainians was a memorable event. A play was to have been presented by the Ukrainian Dramatic Club of Buffalo, but two of the players became ill, and since there were no substitutes it had to be given up. When this was made known two young Ukrainian girls, who had been at the exhibition often, asked, "Is there anything that we can do to help? It seems too bad that our country cannot make some contribution." Asked what they could do, they replied that they could sing "America" in Ukrainian and they knew some of the Ukrainian folk dances, if that would help. They were told that it would help indeed and if they would come on the next evening they would have a chance to dance and sing for their homeland. They came, dressed in their native costumes, the older girl about seventeen and her sister perhaps thirteen, prepared to uphold the honor of Ukraine. As they glided around the marble court, encircled by hundreds of fascinated people, one could not help noticing that the shoes of the little one were broken out in several places, but her spirit was in good repair.

After they had finished—and the applause almost shook the marble columns of the court—one of them said, "Now we'll sing 'America' in Ukrainian. Our little brothers and sisters could help us if you want them to, but they aren't in costume and maybe you would rather they wouldn't sing." "By all means, get them to help," was the answer, and soon six of the ten scattered children had been collected. They sang the words of Ukraine and the music of "America" with a spirit great enough for both.

The last night of the exhibition no one who was there will ever forget. For this closing night those who had previously appeared in costume had been requested to return and bring with them any others who might like to come, especially inviting them to wear their old world dress. They did come,



#### IMMIGRANT GIFTS TO AMERICAN LIFE

whole families dressed up for the occasion. Some of the favorite numbers of the programs were repeated, with at least one number from each homeland. The evening and exhibition closed with a simple pageant in which the representatives of all the nations gathered about the figure of Columbia and together sang "America." Here was a real cross-section of our national life, a representation of our spiritual wealth. Here Armenians, Belgians, Czechoslovaks, Danes, English, Finns, French, Hollanders, Irish, Jugoslavs, Hungarians, Italians, Norwegians, Poles, Roumanians, Russians, Scots, Spaniards, Swedes, Swiss, Syrians, and Ukrainians of all ages were present, from a Scottish grandmother of more than eighty to a little Czech baby of three weeks. This was indeed a pageant of democracy.

"To take part" is the essence of democracy. But it was the way in which they took part that made the exhibition so worthy of record. They brought from their homelands to the land of their choice the traditions, the arts, the handicrafts, the music, the dances, the games, and the ardor, the love of beauty, the instinct for happiness, the zest for life of strong, natural, simple people. And as native and foreign-born neighbors mingled as they had never done before in this American city of people from many lands, all felt that the experience had been profound and enriching.



VENETIAN SILK LACE ROSALINE SQUARE AT THE BUFFALO EXHIBITION  
LENT BY MARION POWYS, LACE EXPERT FROM DEVONSHIRE, ENGLAND



### CHAPTER III

#### OTHER EXHIBITIONS OF THE ARTS AND CRAFTS OF THE HOMELANDS

THE exhibition held in Buffalo was in a sense the pioneer project. Two other exhibitions conducted under similar auspices were of the same general type and a like purpose lay behind them, but there was considerable variation in the way they were carried out. This chapter therefore will contain a short description of the exhibitions held in Albany and in Rochester, New York, and also of one held in Cleveland, Ohio, whose purpose was the same but which was given under different auspices.

##### EXHIBITION AT ALBANY

Although the foreign-born population of Albany was not so large or so varied as that of Buffalo, there were nearby cities and towns including Troy and Schenectady which gave much variety to the Albany exhibition. The capital city has in and around it a large number of Dutch descendants and some recent immigrants from Holland, and in the collar and shirt factories at Troy were several thousand Ukrainians, an immigrant group of unusual color and interest. Other groups will be referred to in the description of the exhibition and entertainment.

Quite in contrast to the setting at Buffalo which in the main occupied six different rooms in the Albright Art Gallery, the Albany exhibition, held three months after the one at Buffalo, was installed in the great rotunda of the State Educational Building. This rotunda is in the form of a cross which made possible the viewing of the entire exhibition from a middle point. It is constructed entirely of stone,



#### IMMIGRANT GIFTS TO AMERICAN LIFE

marble and tile, with mural decorations placed on the walls between great marble columns. At first the setting seemed impossible, especially because of the hundreds of objects which would have to be pinned, tacked, or otherwise fastened in place. There was not a single spot into which a pushpin or thumbtack could be forced. It was necessary therefore to construct a complete gallery within the spacious rotunda. By erecting a simple framework, covering it with beaverboard and kalsomining it in colors that harmonized with the decorations in the rotunda, a successful background was built against which many kinds of exhibits could be placed. Above this wall, about eight feet high, curtains of unbleached muslin which harmonized with the slightly tan-colored marble columns were hung, entirely covering the mural paintings. When installation was complete the exhibition was in point of unity and beauty a very satisfactory one.

While the spirit of the Albany exhibition was similar to its predecessor at Buffalo the many new and local objects, as well as the new arrangement, made the undertaking distinctly different. Not so many countries were represented, but a new one, Lithuania, was added, and larger exhibits were displayed from Holland and Belgium. It is not the purpose to describe in the text the objects shown at Albany, but it is hoped that the photographs reproduced will give a fair idea of their interest and character.

Quite as varied as the exhibits were the entertainments. The program was rich in vocal music, the special feature being the different singing societies. There were the Dutch Singing Society and the Russian Singing Chorus from Albany, the Polish Men's Singing Society from Schenectady, and the Liberty Bell Men's Chorus from Troy, which was the largest singing organization in that section of the state and included men of many nationalities.

Undoubtedly the most colorful single feature of the Albany entertainment program was that given by the Ukrainians of



RUSSIAN CHILDREN IN NATIVE DANCES AT THE BUFFALO EXHIBITION



#### OTHER EXHIBITIONS OF THE HOMELANDS

Troy. They had been asked to present something which would best reflect the spirit of their homeland and they gave a representation of a wedding ceremony and festival as it would be carried out in the village of Tarnapol, Eastern Galicia, the former home of many of them. The wedding celebration began at the point where the parents of the young people, having gone carefully over the matter, had given their consent to the marriage, and it continued through the dramatic and picturesque wedding feast including the ceremony held in the village church. All the participants were dressed in their native costumes, the musicians played upon instruments they had brought from Ukraine, and the music was of course the folksongs and tunes of the old home country. The entire celebration, which took about two hours, was in the native language and it was indeed a fine representation of the spirit and traditions of these interesting and picturesque people.

The evening on which this entertainment was given was that when the Vatican Choir on a tour of the United States sang in Albany, and, as the chairman explained, ordinarily every member of the Ukrainian Society would have attended the concert. "But," he continued, "you have given us an opportunity to contribute something toward this splendid undertaking and we have all preferred to come here to present to you a thing very near to our hearts, a wedding ceremony as celebrated in our home country. There each village has its own special traditions and customs and we will try to reproduce the ceremony of Tarnapol, the neighborhood from which most of us have come," which they did as just suggested.

Another feature of the Albany exhibition which differed somewhat from that of any other was the correlation of the library service. The Library of the State of New York is located in the State Educational Building, and its main entrance is immediately off the great rotunda. This made it



#### IMMIGRANT GIFTS TO AMERICAN LIFE

possible to relate the library to the exhibition, which was done in a remarkably helpful and effective way. Tables and shelves were arranged for books on arts and crafts, travel, geography, and history, and in addition special service was rendered those who wished to follow up any matter connected with the exhibition. The library display and service unquestionably added to the interest of the exhibits and aided in the effective interpretation of the whole subject.

#### EXHIBITION AT ROCHESTER

The exhibition held at Rochester followed by nearly a year those held at Buffalo and Albany, and, building upon the experience of its predecessors, was in some respects more extensive than either of them. The Chamber of Commerce took the lead and through city-wide co-operation covering a period of several months developed an exhibition and entertainment program in which hundreds took part and which was witnessed by large crowds every day and evening.

Although Rochester is not so large in immigrant population as Buffalo, yet the number of groups is perhaps not far from the same. An interesting thing about any local exhibition is that when the exhibits are placed and the entertainments presented there is very little duplication.

One of the large buildings of the Rochester Exposition Grounds was used for the event. The exhibition space was planned and the exhibits collected and arranged under the direction of George Hurdle, director of the Memorial Art Gallery of Rochester. At one end of the hall a special stage was built for the entertainments, the background of which was tastefully and ingeniously arranged to represent one of Columbus' ships, and every evening throughout the exhibition a short pageant was given in which the landing of the great explorer and his crew was pictured, together with the curious but friendly reception accorded him by the Indians. These were not mere actors but actual Redskins from a

## ARTS AND CRAFTS



## OF THE HOMELANDS

POSTER USED AT THE EXHIBITIONS OF THE ARTS AND CRAFTS OF  
THE HOMELANDS AT BUFFALO AND ALBANY

DESIGNED BY VOJTECH PREISSIG, A NATIVE OF CZECHOSLOVAKIA; CUT FROM LINOLEUM  
BLOCKS AND PRINTED BY HIS STUDENTS AT WENTWORTH INSTITUTE, BOSTON



#### OTHER EXHIBITIONS OF THE HOMELANDS

nearby reservation. After the regular landing episode had opened the entertainment, school children would emerge from behind the sails and rigging of the ship and give a program of dancing and singing, showing the contributions of the different homelands to music, the dance, and to physical culture in American schools.

The evening programs had hardly been begun when the spacious exposition building proved too small for the crowds that gathered to enjoy them and many had to be turned away. It was not uncommon, after a few days, to see groups of people, bringing their evening lunches, arrive at the building in the middle of the afternoon in order that they might be sure of being admitted. Often by five or six o'clock several hundred persons, including whole families of from five to ten children, would be permanently entrenched for the evening. The performance as well as the exhibition was free to the public, no seats were reserved, and every effort was put forth to make visitors welcome and comfortable. No record was kept of attendance, but it was the opinion of those in charge that had the time been extended for another two weeks the throngs would have continued to tax the capacity of the building.

#### CLEVELAND EXHIBITION OF HANDICRAFTS

Although not related in any way, except in purpose, to the other three undertakings and developed entirely apart from them was the exhibition of homeland handicrafts held at the Cleveland Museum of Art at about the same time as the exhibition at Buffalo. This exhibition was not so wide in scope nor did its organization include as many persons in a co-operating organization as did the others. Nevertheless in quality and arrangement of the exhibits it was a worthy undertaking, uncovering for the first time in Cleveland some of the city's fine cultural resources in her immigrants which later found a much wider flowering in the events described in



## IMMIGRANT GIFTS TO AMERICAN LIFE

Chapter V. It was unique inasmuch as it was a museum undertaking.

The method of working up the exhibition differed somewhat from the others, including suggestions of such practical value that we quote from a letter from Frederic Allen Whiting, director of the Cleveland Museum of Art, giving a brief account of them as well as the nature and character of the entertainments provided.

The basis on which the exhibition was planned here was that of encouraging the foreign-born residents of Cleveland in the belief that they made their own vital and valuable contribution to the civilization of the country.

In working up the exhibition we secured the co-operation of all the settlement houses and other groups in touch with the foreign-born and we secured a good and exceedingly interesting collection of material representing a large number of nationalities.

We secured the co-operation of the public libraries in the collecting of material and arranged for preliminary exhibits in each of the branch libraries from which representatives of the Museum selected the material which was best adapted for our larger exhibition. This served the double purpose of gathering material and interesting people in different parts of the city in the plan and leading them to come to the Museum for the large exhibition.

After the exhibit was installed we arranged for a number of spinners and others, who could do actual work in the galleries, to work on Sunday afternoons in costume, each in the section devoted to her own nationality. This created a good deal of interest.

I think that perhaps the most valuable contribution we made to the experiment was that we prepared a series of Sunday afternoon and Sunday evening programs, covering in this way, during the exhibition, all the larger national groups. At each of these programs I spoke briefly, explaining my belief that the color and gayety which was the native inheritance of these people was sadly needed in our more drab American life and I hoped that they would realize the value of these things and not lose their love of color and of dancing and singing just because they had come among people to whom it is not a natural heritage. I was followed by someone representing the Americanization Committee who spoke briefly of the desire of the Committee to co-operate with everyone who wanted to learn more of American life and citizenship. I then introduced someone representing the special national group who was qualified to speak in English



ROTUNDA OF EDUCATIONAL BUILDING, ALBANY  
UPPER VIEW, BEFORE THE EXHIBITION WAS INSTALLED; LOWER VIEW, WITH  
EXHIBITS IN PLACE



#### OTHER EXHIBITIONS OF THE HOMELANDS

on the cultural background of his people and of the contribution which they brought to America. This was followed by a group of national dances and national songs, usually by the local singing societies.

Although each of the four exhibitions already referred to developed different methods and a wide variety of expression, there was a single thread of purpose running through them, the common recognition of the place of the arts and crafts of the immigrants' homelands as a part of the cultural heritage of America. The warm welcome accorded the interesting and beautiful objects displayed, the folksongs, the music, the dances, and the customs from the old world was a very real encouragement to every participant to try to preserve and weave into the fabric of our American life these priceless customs and traditions.

#### SOME RESULTS OF THESE EXHIBITIONS

In describing the exhibitions no attempt has been made to measure their ultimate value or determine their results. While it is not possible to estimate thoroughly the effects of such undertakings, yet certain quite important facts seem to be evident.

*Interest Measured by Attendance.* Undoubtedly one of the measures of the influence of an exhibition is the interest indicated by attendance. To encourage as wide an attendance as possible admission was free to both exhibits and entertainments. In Buffalo it was the opinion of many that it would not be possible to get large numbers of people to come to the Albright Art Gallery. However, as it was the best place where the exhibits could be adequately displayed, it was chosen. In the two weeks during which the exhibition lasted, the attendance amounted to 42,961 persons, the largest number on record for any two consecutive weeks since the gallery had been dedicated nine years before. Thousands of school children visited the exhibition and were instructed in the



#### IMMIGRANT GIFTS TO AMERICAN LIFE

folk and industrial arts of foreign countries by the staff of the gallery or those in charge of booths.

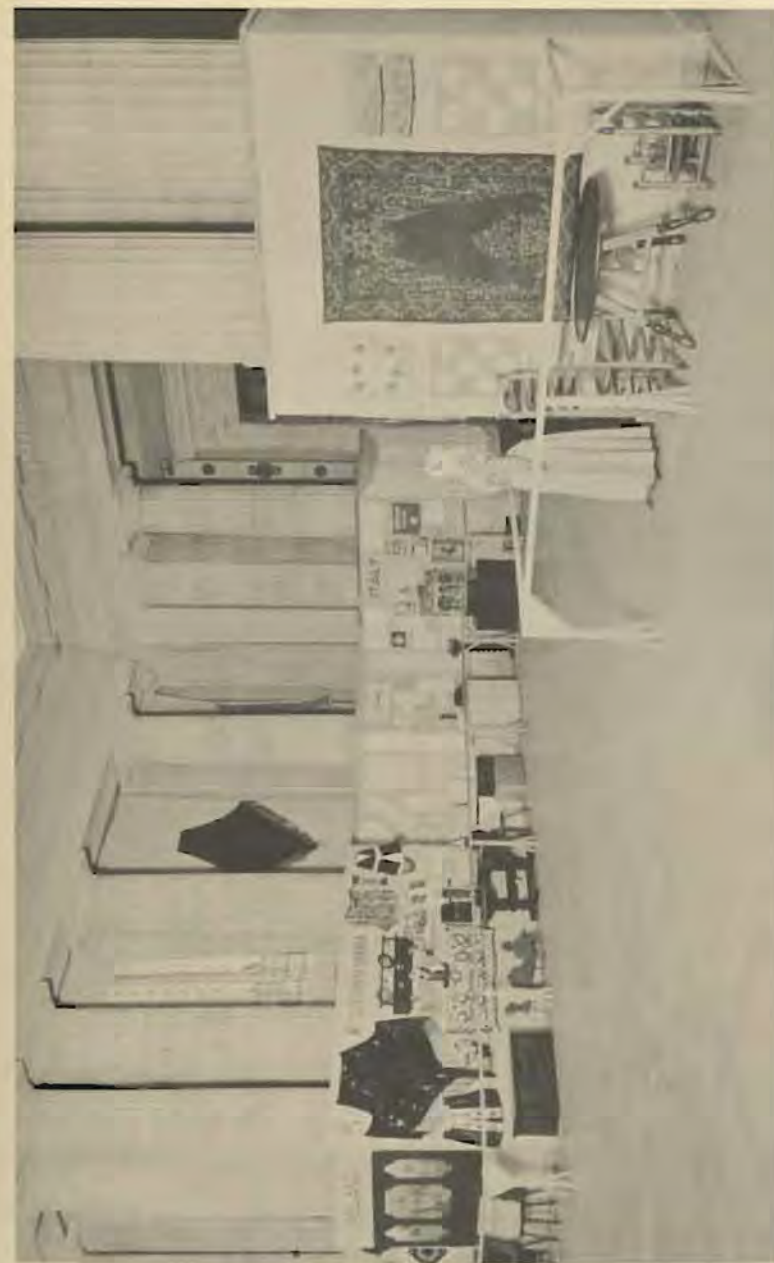
In Albany there was no way of making an accurate count of the attendance, but on the first Sunday of the exhibition employees who had been in the building since it was first opened and were usually adequate to direct and give information to visitors found it very difficult to handle the crowds.

In Rochester, although the exhibition was held in one of the large exposition buildings, its capacity was always taxed and there were several occasions when a great number of visitors had to be turned away.

*Interest in Americanization Work.* Another measure of the value of these exhibitions was their influence upon the attitude of the people of the community toward the interests sponsoring them. The increase in interest in Americanization work in Buffalo was set forth in the following letter from George E. Smith, director of Immigrant Education of the Buffalo City Board of Education.

Before the exhibition we had experienced considerable difficulty in raising funds for Americanization work, but just following it we raised with ease some \$20,000 to carry on our work. But far more important than the money raised was the increase in mutual appreciation between our native and foreign-born citizens through this beautiful and democratic exhibition in which the arts and crafts, the music, folk dances, customs, traditions; in short, the gifts of the people of the homelands of Europe were first adequately made known to their fellow Americans born on this side. Out of this and as a direct result of it we formed in Buffalo The American Fellowship, Incorporated. This means that not only the doors of opportunity shall be kept open to all those who seek an education through the schools, but that the bonds between the native and foreign-born will be strengthened in many ways as time goes on.

*Increased Interest of Foreign Born in the Schools.* One of the principal motives behind the exhibitions was to attract foreign-born groups to classes which were being conducted in the public schools for their benefit. There were neighborhoods of foreign-born citizens which it was impossible to in-



GENERAL VIEW OF THE EXHIBITION AT ALBANY



#### OTHER EXHIBITIONS OF THE HOMELANDS

terest in this educational work. It was found that they would not form or join classes. Apparently they had no confidence in what the state was trying to do for them. This was particularly true of one large and strong Ukrainian settlement which the State Department of Immigrant Education had been trying for two years to interest. In the words of the director, William Chandler Smith, "We had not made a dent in the situation. But immediately following the exhibition in which the Ukrainians took an active and most commendable part they themselves applied for instructors in English and other branches and they now make up some of our very best classes."

*Influence on Naturalization.* In both Buffalo and Rochester the exhibitions were followed by unprecedented applications for citizenship, an increase, according to city authorities, undoubtedly due in large part to the interest awakened. While no effort had been made during the exhibitions to stimulate citizenship, the good feeling that grew out of them acted as an immediate incentive. Moreover, all who were associated with the work were impressed by the fine spirit of co-operation between the natives and foreign born and their mutual pride and enjoyment in the undertaking. One evening a Buffalo citizen of outstanding influence in the community, who had at first opposed the project, saying that he thought the money could be better spent on four-minute speakers to go into the foreign settlements and talk on Americanization, but who out of a sense of duty had been on hand much of the time to help in whatever way he could, stood watching a graceful and spirited dance by those whom he termed an "inferior people." "I don't know," he remarked, "how much good this exhibition has done the foreign born but I do know that it has made a better American of me. And there are a lot of others who feel the same way about it. We of America do not know how rich we are in cultural heritage until we see some demonstration like this."



#### IMMIGRANT GIFTS TO AMERICAN LIFE

At Buffalo on the evening of the program given by the Italians, the chairman of the group said, "I have lived in America twenty-two years, and like other Italians I have not known whether or not we were welcome to your fairs and exhibitions, but now we know that we are and it makes all the difference in the world to us." His gratification was shared by many others.

*Better Understanding.* Is it too much to say that such exhibitions may change completely the attitude of the stranger within our gates toward country and government? On the first night of the opening of the exhibition at Buffalo a Finn, not long in this country, told the young woman attendant at the Finnish booth that while the things shown were interesting he was sure that the exhibition was some kind of capitalistic scheme to put something over on the immigrant. A spirited discussion followed in their native tongue. Very tactfully the attendant gave it as her best judgment that there were no hidden motives behind the undertaking, that it was a genuine attempt to bring about clearer understanding between the native and foreign-born peoples, but even if she were mistaken, was it not better, she asked, to join in this opportunity to make Finland better known to America? The visitor agreed, with the proviso that if he became confirmed in his suspicions he would withdraw. On the days that followed, while the young woman interpreted the exhibits to the public, the visitor got in touch with his countrymen in Buffalo and very soon the Finnish booth became a quite popular place. Some friends, however, he could not induce to come, but the once suspicious immigrant became himself a valued co-operator and toward the end of the exhibition asked if he could have his two little girls photographed in the Finnish booth with the United States and Finnish flags in the background, which was immediately arranged.



ARMENIAN LINEN ALTAR CLOTH 400 YEARS OLD  
THIS WAS BROUGHT TO AMERICA BY A REFUGEE NOW A CITIZEN OF ALBANY, AND IS A  
FINE EXAMPLE OF APPLIQUÉ



## CHAPTER IV

### ORGANIZING AND CONDUCTING AN EXHIBITION OF THE ARTS AND CRAFTS

THE suggestions contained in this chapter have in the main grown out of the exhibitions already described. They are intended to encourage groups or communities to attempt similar experiments and to be an aid in giving wider recognition to the cultural value of the arts and customs of our people of foreign birth.

#### SIZE AND SCOPE OF THE EXHIBITION

Although the suggestions made here will apply particularly to large undertakings such as those held in Buffalo, Albany, and Rochester, yet most of them can be applied to small projects as well. For instance, a satisfactory exhibition could be held in a single room of an elementary school through the children's assembling interesting things that their immigrant parents have brought from their homes in the old country. These objects could be tastefully arranged about the schoolroom and on a given day parents and friends could be invited. A few might be willing to talk about the objects exhibited and tell something of the customs in the old homelands.

But whether large or small, there are three things to keep in mind if results are to be satisfactory. The exhibition should be attractive, informing, and well arranged; it should provide for the participation of both foreign and native born; finally, it should look definitely toward some future co-operation among all those who help to carry it out.

Suggestions for organizing and conducting an exhibition on an extensive scale may be conveniently considered in



three parts: The Central Organization, The Exhibits, and The Entertainment.

#### THE CENTRAL ORGANIZATION: COMMITTEES COMPOSING IT

The Central Organization will be the administrative machinery for carrying out the entire exhibition. For large enterprises it should include a committee on each of the following: Sponsorship, Directors, Finance, Publicity, Education, Continuation, Invitation and Announcement, Exhibits, and Entertainment. Under these headings it should be possible to do all the necessary work. This should be distributed as widely as is consistent with efficiency, for participation is a prime consideration in such undertakings. On the other hand, the committees should not be divided and subdivided unless fairly good results can be obtained, and there may be instances in which it will be better to contract rather than to expand their number.

*Sponsorship.* The first step to be taken by those who have initiated the plan is to get together a group of well-known persons in thorough sympathy with the idea, some of whom may not be able to take active part but whose names will give endorsement and prestige. This group should consist of persons recognized as leaders in the different aspects of community life, including foreign-born as well as native citizens. It should also include some local officials engaged in work with immigrants.

The names of the sponsors will not only guarantee to the public the worthiness of the undertaking, but will be interpreted as expressing interest in and friendliness for the immigrant. The number should be determined by the size of the exhibition planned. For the America's Making Exposition and Festival held in New York City, described in Chapter V, there were over one hundred sponsors. In undertakings of smaller scope a few outstanding citizens would suffice.

If, as in Buffalo and Albany, the exhibition can be carried

on under the local and state boards of education, that would give it authority at once and not only relate it to an institution with which all are familiar, but form a close link between the immigrant and the school system. At Rochester, in addition to such educational auspices, the Rochester Chamber of Commerce was a leading sponsor.

*Governing Committee or Board of Directors.* The group of sponsors selected, a Governing Committee or Board of Directors should be chosen. This body should determine the policies of the exhibition, settle all matters referred to it by other committees, and supervise the entire enterprise. If the governing body be a large one it should appoint a small executive committee to assume responsibility for carrying out the details of the plan.

*Finance.* It is indispensable that the matter of financing the work be taken up in its early stages. No exhibition can succeed without adequate pecuniary resources. Those who promote it should determine as early as possible the amount of money necessary to carry it out and sources of financial support so that funds may be available as the project develops. A Committee on Finance should have entire charge of all money matters including the preparation of a budget; appropriations, disbursements, and so forth, would be referred to it. After considering the items of expense the Committee will allocate funds to the various groups in such amounts as can be estimated.

Although the budget should be as definite as possible the way should be left open for any later modification of the plan. If additional resources are wanted for any part of the work the proper persons should submit the matter to the Finance Committee in writing. Sources from which money may be secured are the city council, school board, clubs, churches, patriotic or other civic organizations, social organizations, and individuals.

Special or independent groups may assume financial re-



#### IMMIGRANT GIFTS TO AMERICAN LIFE

sponsibility for a particular exhibit or entertainment. This arrangement should be noted in the budget statement issued by the Finance Committee so that it will be clearly understood. So much of the success of the undertaking depends upon the immigrants themselves that nothing should be overlooked in regard to their part in the financial set-up which might result in a misunderstanding. In the enthusiasm of preparation there are opportunities for assumptions that should be avoided. For that reason it is well not to rely too much on the spoken word, but to put all matters of finance in written or printed form. Not merely the success of the exhibition may be affected by failure to do this but the relations of participants may be strained. Moreover, lacking a definite and typewritten budget, available to all concerned, it has happened that individuals and committees of both native and foreign-born citizens have at the end of an otherwise successful celebration found themselves loaded with financial obligations which were not anticipated and which might have been avoided.

There are so many variable elements in an exhibition that it is not possible here to give a sample budget that would be of any practical value. Each community must decide this matter for itself. However, the major groupings of expense that should be included in the preparation of a budget are as follows:

1. Preliminary organization and promotion: this may include salaries of a director and staff, office rental, and other expenses in preparing for the event.
2. Place: rental of a place for the exhibits and entertainments including necessary service such as light, telephone, attendants, posters, and so forth.
3. Exhibits: expense of preparing, installing, maintaining, and removing the exhibits. This will include backgrounds, framework, booths, tables, shelves, signs and labels, cases for showing the articles, expressage, insurance, and so forth.
4. Entertainments: expense for these would cover such items



UKRAINIAN WEDDING PARTY AT THE ALBANY EXHIBITION  
THE PARTICIPANTS, FACTORY WORKERS IN TROY, PRESENTED A WEDDING FESTIVAL AFTER THE TRADITIONS OF THEIR NATIVE VILLAGE



## ORGANIZING AND CONDUCTING AN EXHIBITION

as possible rental of costumes and properties, transportation for those taking part who would otherwise be unable to participate, programs, ushers, and so forth.

5. Publicity: notices for newspapers and magazines, invitations and announcements, posters, letterheads, folders, postage, and so forth.

The expense for the preliminary work would range from almost nothing, as in the Buffalo exhibition where most of the work was contributed, the Board of Education supplying the office space and lending the director, to the America's Making Exposition in which the overhead for the year previous to the exposition amounted to almost \$20,000. It might be added that most undertakings like those here described do not require more than a few months of preparation and in many cities the preliminary work could be contributed in whole or in part by interested individuals or groups.

*Publicity.* A Committee on Publicity should have charge of all matters of advertising, both free and paid. These would include special articles to appear in newspapers before the opening of the exhibition in order to arouse the interest of the public; notices and articles during its progress to keep up the attention; announcements, handbills, posters, and all other means of attracting people through the written or spoken word. The importance of newspaper co-operation is a thing to be kept constantly in mind. The Committee on Publicity should include persons who understand the kind of articles acceptable to the press and who would see that adequate copy is supplied. In addition to the regular newspapers in English the Committee should use those in foreign languages. The text of announcements distributed to the foreign born should be in their own tongue as well as in English.

*Education.* The Committee on Education should relate the public schools and other educational institutions to the exhibition. Schools are very important agencies in inter-



preting such an enterprise to the community. The Committee should enlist the full co-operation of the teachers who will usually arrange to accompany groups of pupils to the exhibits, and if possible relate the exhibition program to classroom instruction. Pupils studying history, literature, geography, and so forth, could learn much about the traditions, customs, and habits of the various nationalities as portrayed through their arts and crafts. In addition, excellent material could be found for classes in design. Through their pupils teachers should be able to encourage the attendance of parents. Often the exhibition and entertainments can be definitely related to the work of study clubs in the community.

*Continuation Committee.* Continued co-operation between participating groups is of much importance. The experience in working together should serve to promote other endeavors in the future. In short, the problem is to find out just how the gains from such exhibitions can be carried over, after they have closed, into the life of the community. Perhaps a better name for the Continuation Committee would be a Committee on Future Relations, or Future Activities. This committee should be at work from the very beginning, keeping in touch with the various plans as they progress, observing and recording what might contribute to future efforts. The record of objects exhibited will of course be valuable to this committee, but its particular service would be to keep a classified record of persons who have been active in the exhibition, which should show, in addition to name and address, nationality, work performed, the special ability of each person, and any other information important for future use in the community.

*Invitation and Announcements.* With organization plans quite definite, the work of the Committee on Invitation and Announcements would be to get in touch with as many of the foreign born as possible. Although many will be repre-



PEASANT FURNITURE FROM FRIESLAND, HOLLAND, AT THE ALBANY EXHIBITION  
GAILY PAINTED ON A CREAM-COLORED BACKGROUND WITH LOCAL SCENES AND NATIVE FLOWERS AS MOTIFS



#### ORGANIZING AND CONDUCTING AN EXHIBITION

sented on the various committees, it is desired to reach the masses, and for this some general announcement will be needed.

As a suggestion for getting the exhibition under way, printed circulars, similar in spirit and content to the one noted below, should be sent out to organizations and groups for distribution to their members and friends. These might also be left in the principal meeting places of the foreign born, in stores, in shops, and distributed in residential districts. The following circular was used in connection with the Buffalo Exhibition:

To the Citizens of Buffalo:

It is planned to hold at the Albright Art Gallery, beginning October 22 and closing November 4, an Exhibition of the Arts and Crafts of the Homelands and it is hoped that all our people will do what they can to make it a success.

This Exhibition will consist of the best examples of the Arts and Crafts of the peoples of Europe who came from their homelands to become citizens of the United States. The Exhibition will include especially those arts and crafts that have to do with the home and everyday life of the people, such as costumes, furniture, weaving used in the home, work in wood, leather, metal, clay, glass, bone, horn, ivory, etc.

In addition to the Exhibition itself, on certain afternoons and evenings, entertainments will be given by different groups of the characteristic music, songs, dances, etc., of their homelands. In many cases the performers will be in native dress and they will use the language of the homelands.

The object of this exhibition is to acknowledge publicly the gifts which the people of the old country bring to the land of their adoption. It will also give native-born Americans who cannot travel in Europe an opportunity to see for themselves something of the evidence of the arts, customs, traditions of their more recent fellow citizens, all of which will make for mutual appreciation, better understanding, deeper sympathy, and more effective co-operation among all our citizens.

Be sure to get in touch with the Committee and let them know of any material which you or your friends may have for the exhibition or of any who could take part in the entertainment.

COMMITTEE IN CHARGE



#### IMMIGRANT GIFTS TO AMERICAN LIFE

*Exhibits.* The Committee on Exhibits would perhaps be the largest one. Through several subcommittees it would be responsible for securing, installing, interpreting, and dismantling the exhibits, and returning the objects at the end of the exhibition. It should include a number of foreign-born citizens representing the groups taking part.

Probably the question oftenest asked in connection with an exhibition is, "How did you ever get all those beautiful and interesting things together?" The answer is that all possible sources were tapped, some of which were unexpected ones.

*Entertainment.* The Committee on Entertainment should include a number of foreign-born leaders who would be able to assemble the gifted and accomplished members of each group and help them carry out good programs.

The spirit and quality of the entertainments provided have as much to do with a successful exhibition as do the exhibits. Here is a chance for the people themselves to portray some of the customs of their homelands, a contribution wholly their own, and to participate in a gaiety they may not have enjoyed since leaving their native country. This phase of the exhibition may also call forth abilities of persons who have not otherwise contributed to it, thus adding to the number of those taking part.

#### THE EXHIBITS

*Sources and Selection of Material.* The first step of the Committee on Exhibits is to decide upon the countries from which objects will be exhibited. These countries will be determined largely by the nationalities of the foreign groups living in the community. An exhibition gains interest and color, as well as significance, by including as many as possible of the nationalities which make up the general population. In the four exhibitions described the peoples represented were limited to European lands, but other expositions have included other continents.



OLD NORWEGIAN ALE JUG AT THE ALBANY EXHIBITION  
PROBABLY 300 YEARS OLD, CARVED BY HAND, WITH SPOUT MADE OF HOLLOWED LIMB



The next step will be to get objects from immigrants themselves and this will lead to the discovery that many families have brought over one or two favorite possessions which only such a quest would reveal. Descendants of immigrants may also own heirlooms appropriate for this kind of exhibition. Other sources are: persons who have collected objects while traveling abroad; dealers who specialize in characteristic articles and objects of art from foreign countries; artists and craftsmen from Europe working in America whose products show the old world influence; and public and private museums.

The rule for selecting articles should be very elastic. The announcement of an arts and crafts exhibition, unless the scope is quite definitely indicated, is likely to bring in paintings and other examples of fine art with relatively few samples of the minor arts, especially the very desirable objects associated with everyday life. Things of human interest used in the home, especially those of good craftsmanship, make an attractive display. Although the effort to elicit material and the selection should be under the direction of those who know what is artistic, it is well for them to bear in mind that objects of homely use, associated with the everyday life of the immigrant in his native land, are often beautiful. To seek these out will encourage the continuation of the old world arts and handicrafts adaptable to life in the new country.<sup>1</sup>

The Committee on Exhibits should begin the search early, for it will be necessary to view many objects in advance, and devise ways to transport those that may be large or heavy or delicate to handle. Also in going to see a certain object in a home or shop one may run across a number of other quaint or characteristic things which the owner had not thought

<sup>1</sup> For the method of selecting exhibits which had first been assembled by libraries, see account of Cleveland Exhibition of Handicrafts, p. 61; for the selecting of exhibits assembled by schools, see the Homelands Exhibit at Trenton, p. 103.



sufficiently important to suggest. The Committee will find itself torn between two opposing desires, one to select only the best, the other to accept whatever people offer. This latter will not be possible, for such latitude, instead of assuring an attractive and informing display, would result in a sort of hodge-podge country fair art department that would neither gain the admiration of discerning visitors nor be received as representative by the discriminating foreign born themselves, many of whom are competent judges. On the other hand, if selection is too strictly limited to the best examples of art, it may rule out very unique things and deprive some persons who ardently want to participate from making their contributions. Such an exhibition is more than a display of artistic skill judged by a narrow standard; it is an expression of the love of people for familiar objects which combine both human interest and beauty.

It may be helpful in determining the limits of the exhibits to remember one thing often overlooked, namely, that objects which may not be particularly well done or beautiful in themselves can be so placed that they will harmonize and really add to the attractiveness of the whole. For instance, a poorly woven textile may be very good in color and by placing it with something else become a helpful note in a composition; or an otherwise indifferent object might add variety and picturesqueness to a group.

The Committee is quite certain to discover or have offered it a good many things that, because of their unattractiveness, their poor quality, or an over-abundance of similar ones, cannot be harmoniously worked into the exhibition. This difficulty was met and partly overcome in Buffalo by a simple plan. The objects which had been selected as of major attractiveness were arranged as well as could be in a permanent form which remained throughout the period. But a special day for each nationality was set aside and on this day all the articles that had been collected from that particular group



HUNGARIAN MAN'S APRON EMBROIDERED IN SILK WITH FLOWER MOTIFS



were displayed in their booth. In this way it was possible to show everything that had been brought in without interfering with the general quality of the exhibition.

It is well to remember that articles with a special human appeal to a particular country go far toward making an interesting exhibition. For instance, among the Finns dairying is an important industry and many of the vessels used as milk containers, made from the native woods, are quite beautiful. They have also fashioned tiny vessels for children's toys. Because these articles seem rather commonplace to them the Finnish people are likely to think they hold no interest for an American exhibition and therefore may not offer them. But these simple, well designed objects used in the everyday life of the immigrant in his own land are just what is wanted. When he realizes that the things he cares about are valued by native-born Americans, one of the main purposes of the exhibition has been accomplished.

*Recording and Installing the Exhibits.* After the objects have been selected and received each should be carefully marked for identification and a receipt given. A record of the nature and value of the article, and the owner's name, address, and nationality should be entered in a permanently bound book. This record will not only contribute to the safe-keeping and return of the objects borrowed but it will be a connecting link between the exhibition and any future occasion when the information it contains might be needed.

In installing an exhibition the first requirement is a substantial but plain background into which thumbtacks, pushpins, nails, and screws used to fasten the exhibits firmly can be driven without injury. It should be strong enough to support shelves and one that will not crack, warp, or be easily twisted out of shape. The Albright Art Gallery in Buffalo already had an ideal background because the walls had been built for exhibition purposes; therefore all that was necessary



#### IMMIGRANT GIFTS TO AMERICAN LIFE

was to have screens made on wooden frames filled in with beaverboard to divide the exhibition booths.

These screens were then screwed fast to the walls with angle-irons and they thus made the divisions and enclosures neat and strong. But in Albany, where the exhibition was held in the rotunda of the Educational Building, as has been explained, it was necessary to construct an entire gallery inside the marble hall. A simple framework of 3 by 3 lumber was erected in such a way that it supported itself, a problem any good local mechanic can solve. Beaverboard was then nailed to this framework and the new walls given one coat of gray kalsomine. In another instance the beaverboard was not even painted because its natural color made a very good background. If beaverboard or some such material is not available and the walls are built of lumber, a good background is burlap, preferably in the natural color; or a much less expensive covering would be a gray felt building paper.

It is important generally, and especially for their educational value, to keep exhibits of the different countries as separate units, space being allotted to each in proportion to the number and size of the objects to be shown. It is also well to have in a central or conspicuous place a cosmopolitan group which will include a harmonious arrangement of one or more objects from each of the nationalities represented. This, as will be recalled, was done in Buffalo with much success.

It is hardly possible to give any but the most general suggestions as to how to arrange the material. In the Buffalo exhibition space was marked off between the different countries with screens, thus making booths or three-sided rooms, with the front left quite open; in Albany the different exhibits were comparatively open; in other events such as the Homelands Exhibit at Trenton, New Jersey, there were separate rooms. Types of these and other exhibits can be seen in the illustrations. Above the separate exhibits in plain large print would appear the name of the country



TOYS AND SHIP MODEL SHOWN AT THE ALBANY EXHIBITION



represented. Where large rooms are available the divisions should be planned so that as the visitor enters the exhibit hall he will get a comprehensive view of all of it, and as he proceeds the units of interest may be seen for themselves and also in their relation to the entire room. This will mean arranging the main exhibits along the walls, keeping the middle of the room clear for certain types of low exhibits, but leaving sufficient space for visitors to circulate freely.

Some of the articles shown will be fragile, easily soiled, or otherwise subject to injury from too much handling, and small objects may also be easily misplaced or carried away. These should be adequately protected in glass showcases. Large objects of a fragile nature which can be seen from a short distance should be protected from crowds by ropes, bars, or balustrades. Labels which can be easily read, sometimes in two languages, should be generously used. They should be clearly printed, in contrast to the typewritten ones frequently used, which but one person at a time can see and often only with a change of spectacles. The placing of them so that they are neither too high nor too low is important.

The main entrance to the exhibit hall should be made as attractive as possible with some suggestions as to what the visitor will see inside. An ideal thing is to have near this entrance a large map beautifully made on which are indicated in harmonious colors the countries included in the exhibition.

Care should be taken in the arrangement of an exhibition to avoid congestion at any point and especially to provide the freest circulation about exhibits likely to attract crowds. This will be facilitated by planning open spaces and aisles through which visitors can pass conveniently, and by the use of signs and guide arrows easily and pleasantly follow through the whole exhibit.<sup>1</sup>

<sup>1</sup> For further suggestions concerning installation and interpretation of exhibits, see *The A B C of Exhibit Planning* by Evart G. Routzahn and Mary Swain Routzahn, Russell Sage Foundation, New York, 1928.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

*Interpreting the Exhibition.* After the exhibits have been installed and properly labeled they will need still further interpretation. Exhibitions are very rarely overinterpreted. There should always be a catalogue or some other descriptive publication covering the exhibits as a whole which will not only be a guide or index to visitors but a souvenir worth keeping. In addition to the listing of all exhibits with their locations clearly noted the catalogue should contain information concerning the purpose of the exhibition and other essential facts as to dates, hours of opening and closing, directions for reaching the building, possibly a floor plan, and anything else that would help the visitor in his efforts to reach the exhibition and enjoy it.

Each booth should have an interpreter who is familiar with the objects and to some extent with the life and customs of the people represented, one who would be able to answer all questions that may be asked. A person with a fund of human interest stories about the objects displayed is always popular, but care should be taken to see that the information given is authentic. The interpreter should usually be of foreign birth, which in itself would lend authenticity to the exhibit for the native born, and would emphasize the contribution of the foreign-born people to the exhibition. Such an interpreter should constantly be on the lookout for visitors of his own nationality with whom he could discuss the exhibits in his native language. Color and picturesqueness are added if the interpreter wears the native costume.

Guides should be posted at various stations about the hall to give directions, to prevent congestion in any one place, and to insure visitors the greatest ease in getting from one booth to another. Boy and Girl Scouts are often helpful in this work. Attendants well instructed in the traditions and folk habits of the different nationalities might also be at hand to assist those who wish to study particular objects or



AMERICAN INDIANS WHO TOOK PART IN THE LANDING OF COLUMBUS  
PAGEANT AT THE ROCHESTER EXHIBITION



phases of the exhibition. They would be able to escort delegations or groups of school children.

An information bureau should be established near the main entrance, a sort of headquarters for the entire exhibition. Here general assistance could be given visitors and contacts made with the guides and attendants in charge of interpreting the exhibits. A bulletin board in a conspicuous place on which may be tacked newspaper clippings about the exhibition and other notices of interest concerning its special features is also essential.

The public library is usually a valuable source of cooperation. Libraries are willing to post notices or display posters about an exhibition and are always glad to make available books related to it; in some instances a temporary branch has been established in the exhibition hall where books of information on the countries represented could be consulted.

The entertainments, especially those given in the afternoons and evenings, will attract audiences to whom announcements in regard to particular features of the program can be made. It is important that the one who makes these announcements be fully informed on and have the ability to arouse interest in the events to which he calls attention.

*Dismantling the Exhibits.* Since there will be a complete record of all the objects displayed, the matter of dismantling should require only reasonable care in checking them against the book record as each is taken from its place and delivered to the person responsible for returning it safely to the owner. A receipt should be obtained when delivery is made. Many persons who lend articles will be glad to call for them. This offer should be encouraged as it will reduce considerably the work when the exhibition is over. However, a definite time, say two days after closing, should be set for the owner to come for his property, and if he does not it will be best to see that delivery is made, a receipt taken, and the matter thus closed.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

In case anything is lost or damaged the Committee will naturally wish to make compensation. If the value of the article is a part of the record the amount of compensation could be decided upon at once. For articles of exceptional value the owner, when they are offered, will often volunteer to insure them. In some instances insurance will be taken out by the management. It is well before the opening day to insure the whole exhibition against fire.

#### THE ENTERTAINMENT

The first suggestion in regard to the entertainment to be given is that the foreign groups be allowed latitude in selecting their programs, with the understanding that they must be characteristic of the homelands. Native music, folksongs, and dances in native costumes given with the zest that always accompanies them in the homelands will delight any audience and will be welcomed by the immigrants themselves.

If possible, give each group an afternoon or evening during which it can work out its ideas alone and unhampered. These occasions will be an opportunity for pleasant reunions. Sufficient time should be allowed for preparation of the programs well in advance as often participants will have only a small margin of leisure to devote to them. But much of the entertainment may be of a spontaneous nature and through care in arranging the time of the performances many persons may take part. It will often help if the Committee assume responsibility for calling for special performers and getting them away from the entertainment hall if they have other appointments or must return to work. Frequently people cannot arrange for the safe-keeping of their costumes after the performance is finished; the Committee should therefore when necessary provide lockers or otherwise protect property until the owners can call for it.

Last but not least, when entertainments run into late hours the Committee should see that the rush of the audience to



UKRAINIAN ENTERTAINERS AT THE ROCHESTER EXHIBITION



#### ORGANIZING AND CONDUCTING AN EXHIBITION

get away does not preclude a formal expression of appreciation to the performers for their skill and sacrifice of time and the pleasure they have given.

During the working up of the entertainment programs the Continuation Committee will find excellent opportunity for getting acquainted with the performers and for planning future occasions in which native and foreign born will continue to work together.



PART TWO  
LATER EXHIBITIONS AND FESTIVALS





PUBLIC SCHOOL CHILDREN IN ITALIAN DANCES AT THE  
ROCHESTER EXHIBITION



## CHAPTER V

### OTHER EVENTS EXPRESSING APPRECIATION OF IMMIGRANT CONTRIBUTIONS

SINCE the exhibitions held in Buffalo, Albany, and Rochester, other events in both the United States and Canada have given expression to the cultural heritages from many lands. Most have made the arts and crafts the center of interest. Others have been somewhat broader in scope, but all have had the same motive: a better understanding among all citizens and a wider appreciation of the elements the foreign born have added to our national life.

It will not be possible to do justice to these efforts, but brief reference will be made to the following: America's Making Exposition and Festival, held in New York City; Norse-American Centennial, held in Minneapolis; the exhibitions and entertainments given in various cities by the International Institutes of the Young Womens Christian Associations; Bowery Savings Bank exhibitions, in New York City; International Folk Festival, in Omaha; recent experiments undertaken in Cleveland, particularly the All Nations Exposition and the Theater of the Nations; Homelands Exhibit held in Trenton, New Jersey; Folk Festivals of the Homelands, in New York City; Handicraft and Folk-song Festivals, in Quebec; and other exhibitions and festivals held in Canada.

#### AMERICA'S MAKING EXPOSITION AND FESTIVAL, NEW YORK

In the late fall of 1921, after a year of intensive preparation, the America's Making Exposition—an exhibition and festival—was opened to the public in the 71st Regiment Armory, Lexington Avenue and 34th Street, New York City.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

This event may be said to have had two roots: one reaching back to the Arts and Crafts of the Homelands exhibitions, in Buffalo, Albany, and Rochester, and the other developing independently through a small group in New York City. The State Department of Education, which through the Department of Immigrant Education had joined each of the upstate cities in sponsoring these homelands events, continued its interest and when the America's Making Exposition was planned for New York City it also joined with the local Board of Education in sponsoring it. But there was an independent committee of citizens in New York which had been working on a somewhat similar plan and this committee joined the boards of education of the state and city, and the two groups combining organized, incorporated, and guided the undertaking throughout.<sup>1</sup>

While the America's Making Exposition was an outgrowth of the homelands exhibitions already referred to, developing as part of a series of state-wide events of which the exhibition in the metropolis was to be the last, yet the character of the celebration was especially influenced by the original New York group, who wished to bring out not so much the immigrant backgrounds as to emphasize the actual contributions which immigrants had made to the upbuilding of the nation. The celebration as finally carried out was a harmonious combination of both immigrant backgrounds and immigrant contributions with the main emphasis on the latter, and it was this fact which gave the undertaking its name, America's Making. The name was suggested by Franklin K. Lane, the first president of the New York organization. Mr. Lane died before the exposition was opened, and John H. Finley was elected to succeed him. The other officers of the organization were: Frank P. Graves, honorary president; William L. Ettinger, vice-president; Mrs. H.

<sup>1</sup> See letter from Seymour Barnard in regard to the early planning for this exposition in the Appendix, p. 169.



GREEK EXHIBIT OF SPONGE FISHING AT THE AMERICA'S MAKING EXPOSITION, NEW YORK CITY  
WHEN THE GREEKS WERE INVITED TO TAKE PART IN THE EXPOSITION THEY BROUGHT A FISHING BOAT AND DIVING PARAPHERNALIA  
FROM THE GULF OF MEXICO TO ILLUSTRATE AN INDUSTRY WHICH THEY HAVE DEVELOPED IN AMERICA



#### OTHER EVENTS EXPRESSING APPRECIATION

Edward Dreier, secretary; and H. D. Walbridge, treasurer. The Executive Committee included: William C. Smith, chairman; Seymour Barnard, Allen T. Burns, Allen H. Eaton, William McAndrew, M. E. Ravage, Edward F. Sanderson.<sup>1</sup>

For a period of two weeks thirty-two immigrant groups, and also the Negro, through exhibits, pageants and other entertainments, addresses, motion pictures, and the printed page revealed their contributions to America. Several thousand foreign-born citizens of New York City and its environs participated. To many of these it was the first public acknowledgment that native-born Americans cherished and wished to conserve these contributions. The exhibits were open all day and in the evening. In the afternoons and evenings entertainment programs were given by each national group. Two very impressive pageants were presented, one at the opening and one at the close of the celebration in which all the groups took part.

There were more than thirty exhibits at the celebration in the Armory. It is not possible to give even the briefest account of all of these here, but the spirit and something of the character of these exhibits and their accompanying demonstrations are suggested in a brief description that was written at the time. Its purpose was to show that much of our wealth and prestige can be traced in part to the labor, the skill, the ingenuity of our citizens from other lands. It reads:

The foundation stones upon which our government rests are laid in English law; the first free school for boys and girls—the forerunner of our public schools—was opened by the Dutch; the first girl seminary in America

<sup>1</sup> In addition to the Executive Committee there was a General Committee of 125 well-known people in the city who were especially interested in the celebration.

The staff consisted of an acting general director, Matilda Spence, and directors of the following: exhibits, Charles J. Storey, festival programs, Elizabeth Burchenal, decorations, Howard Greenley, publicity for the American press, Harwood, Inc., publicity for the foreign language press, Ernest L. Mandel, historical research, Mrs. Seymour Barnard, economic research, S. G. Linholm, research and organization, Elizabeth Roemer, music, William H. Humiston; consultant on forms and ceremonies, Ruth Burchenal, stage manager, Richard Clark, business manager, A. R. Rogers, office manager, Florence K. Tag, and a catalogue and program editor, Jeannette Eaton.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

was established by the Czechoslovaks; our system of physical education comes largely from the Swedes; the kindergarten is the gift of the Germans. In the mines and mills of the Atlantic coast, Italians, Poles, and Slavs contribute millions of man power. The Norwegians and Swedes have shaped thousands of frontier homes from the rough lands of the Northwest; Finns are leaders in the fishing industry of the Pacific Northwest, the Portuguese off the New England coast; the sponge industry in the Gulf states has been developed almost entirely by Greek immigrants. America is now the largest grain growing nation in the world, thanks in part to the immigrants from Russia. We rank first in dairying because our Danish settlers have shown the way, while the mountain farmers from Switzerland helped us to win first place in cheese making. In fruit culture we have had the help of the Spanish, Italian, and Portuguese settlers with their century-old experiences around the Mediterranean, and in flower growing and landscape gardening we owe much to the Dutch, to the Scotch, and of late to the Latvian immigrants. In the marble quarries the Italians far outnumber any other nationality; and the Welsh were the first to develop the slate industry. Most of our diamond cutters are from Belgium; the pearl button industry has been developed by the Czechoslovaks; the Swiss outnumber all other groups in fine watch manufacturing; and in the clothing trades, in which America now leads the world, the Russians contribute by far the largest number of workers.

These and many other group or mass contributions were pictured at the America's Making Exposition. It was a pageant of industry, education, and democracy such as no other nation has ever seen, so great in volume and variety that only through a festival of this kind could these contributions be suggested.

Quite as important as the great celebration held in the Armory were the exercises conducted in the public schools. Every public school in New York City took some part, often several combining in a pageant where pupils and teachers wrote the text, designed and made the costumes and properties, and the children acted the parts. The Department of Education reported that within a period of about three weeks 2,265 pageants were given, each telling in its own way the story of the many races which make up the population of America. These pageants were seen by 1,465,145 persons.



PEASANT DANCERS FROM CZECHOSLOVAKIA IN AN ENTERTAINMENT AT AMERICA'S MAKING EXPOSITION, NEW YORK CITY



#### OTHER EVENTS EXPRESSING APPRECIATION

Many important publications on the subject of immigrant contributions to American life were published in connection with this event.<sup>1</sup> Visitors from other states attended the Exposition and Festival, and undoubtedly it has had considerable influence on some of the later events that are mentioned in this volume. A Continuation Committee appointed immediately after the close of the celebration still exists and functions in New York City, and several members of the group associated with America's Making have been identified with permanent organizations in the city having to do with immigrants.

#### NORSE-AMERICAN CENTENNIAL, MINNEAPOLIS

The Norse-American Centennial held in Minneapolis in the summer of 1925 celebrated the one-hundredth anniversary of the landing of the "Restaurationen," a forty-foot sailing sloop bearing the first group of Norwegian immigrants to America from Stavanger, Norway. There were fifty-two of them when they departed on July 4 and fifty-three when they arrived at New York ninety-seven days later, a girl baby having been born on the journey.

The exhibition presented an impressive picture of the pioneer life of the Norwegians in the states of Iowa, Wisconsin, Minnesota, the Dakotas, and other parts of the Northwest, especially bringing out the crude beginnings of that

<sup>1</sup> The following books and pamphlets were published for the America's Making Exposition and may be seen at the Russell Sage Foundation Library and the State Library, Albany: The Jugoslavs in the United States of America; Belgium's Contribution to America's Making; The Czecho Slovaks; Norwegian Immigrant Contributions to America's Making; Scotland's Mark on America; Hispanic Contributions to the Formation of the United States; Poles in America; Hungarians in America's Making; Esthonian Folksongs; The English Race and America's Making; Guide Book to the Exhibit of the Russian Section of America's Making; Lithuanians; The Dutch of the Netherlands in the Making of America; Americans of French Lineage; Italy in America's Making; Immigrant Contributions to the American Nation, Suggestions for Use and Further Study in Preparation for a Festival and Exhibit; Contributions by Swedes to American Progress; Some Contributions of Negroes to American Life; Welshmen in America's Making; Icelanders in the United States.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

life and tracing the result of hard work and deprivation through the remarkable development of agriculture and industry in that region where the Norwegians settled in large numbers. The exhibits included many of the things brought by these immigrants to America, as well as the implements made by their hands to till the ground and support life in the new country. A great many examples were shown of the handicrafts, especially in textiles and wood which were characteristic of Norwegian home life. There were also examples of painting, sculpture, and craftwork done by both immigrants and their descendants.

This Centennial, by bringing together such graphic and convincing evidence of their labor in developing the Northwest, was a source of pride and satisfaction to Norwegian-born Americans; it was also inspiring to native-born Americans, thousands of whom joined in the unique celebration. The publicity in connection with it was widespread and visitors came from all sections of the country, President and Mrs. Coolidge making a special trip from Washington in honor of the event. It was the occasion for publishing a history of the Norwegians in America.<sup>1</sup>

#### INTERNATIONAL INSTITUTES OF THE YOUNG WOMENS CHRISTIAN ASSOCIATIONS

The work that has been done among the foreign born by the International Institutes of the Young Womens Christian Association deserves much fuller mention than it will be possible to give. No other single organization has lighted and kept glowing so many fires of friendship and appreciation between native and foreign born throughout our country. Each of the fifty-five branches of this body has carried out some kind of celebration, the names and places of only a few of which can be mentioned here and these without respect to

<sup>1</sup> Norlie, Olaf Morgan, *History of the Norwegian People in America*. Augsburg Publishing House, Minneapolis, Minnesota, 1925.

#### OTHER EVENTS EXPRESSING APPRECIATION

their relative importance. Among them are: A Festival of Christmas, Songs and Customs of Many Lands—"Following the Star," Monongahela Valley, Pennsylvania, 1921; Handicraft Exhibit, Bridgeport, Connecticut, 1924; Harvest Exhibit and Festival, Lowell, Massachusetts, 1925; The Masque of the Nations, an International Folk-Song Festival, Baltimore, Maryland, 1926; Spring Festival of Songs, Dances, and Customs, With Which Many Lands Welcome the Coming Spring, Bridgeport, Connecticut, 1926; Homelands Exhibit and Festival, Lawrence, Massachusetts, 1926; International Folk Festival, Duluth, Minnesota, 1927; International Exhibition and Entertainment, Reading, Pennsylvania, 1928; Old World Festival, Duluth, Minnesota, 1929; Spring Festival of Old World Folk Customs, Boston, Massachusetts, 1929; Old World Handicraft Exhibit, Passaic, New Jersey, 1929; Spring Festival, McKeesport, Pennsylvania, 1930; International Folk Festival, Flint, Michigan, 1930. It should be added that as most of these festivals celebrated spring, they were given in that lovely season.

The above list of events is only suggestive of the very broad and practical program of activities in which this organization has assumed part or full responsibility. The institutes have initiated and carried out about 50 festivals throughout the country, about 75 handicraft exhibitions, and between 40 and 50 musical festivals, many of the latter in connection with National Music Week.

While it is not possible to go into the details of these programs or to trace their results, it should be noted that they are always planned with a definite look ahead for the continuation of the influence which the exhibit or festival fosters. In this connection the purpose is well set forth in a report, entitled *Second Generation Youth*, which was made at the National Conference of International Institutes of the Young Womens Christian Associations held in Detroit in 1930.

The report was largely concerned with the relation between



#### IMMIGRANT GIFTS TO AMERICAN LIFE

immigrants and their children, and it emphasized the need of encouraging community undertakings to give recognition to the parents, thus adding to their sense of security and satisfaction in the new world; particularly the holding of city-wide international folk festivals. These are usually planned by a central committee of leaders of nationality and native American groups, with separate committees for each episode portrayed or special evening planned. Such festivals, the report goes on to say, should be held in the most impressive and fitting setting the city affords. The participants should be largely choruses made up of men and women from local communities, who have latent artistic ability but who have had practically no opportunity for self-expression in their daily work because of the nature of modern industry and their relation to it, and who have received little social recognition. Festivals offer them a chance for artistic expression, a wide and appreciative audience, and insure a prestige they have lacked. The report concludes: "Handcraft exhibits and international musicals are ways of adding to the parents' social satisfactions and increasing their sense of social security."

#### BOWERY SAVINGS BANK EXHIBITIONS, NEW YORK

The motive which has impelled the Young Womens Christian Associations to encourage and carry out so many undertakings with the immigrant as the center of interest has been social. The motive that the Bowery Savings Bank had in arranging Exhibitions of the Arts and Crafts of the Old World in the lobby and corridors of its bank at 130 Bowery, New York City, was in the main a business one, though it was also educational. This branch is situated in a section of the city where many immigrants live and work. The two exhibitions which the bank organized, installed, and carried out brought thousands of people into its corridors, including many who had never been there before. It welcomed and



CARPATHO-RUSSIAN DANCING GIRL AT THE AMERICA'S MAKING EXPOSITION, NEW YORK CITY



#### OTHER EVENTS EXPRESSING APPRECIATION

instructed these visitors, and the bank is authority for stating that a considerable number returned to become depositors and customers.

The first exhibition was a collection of arts and crafts from Poland, Russia, and Ukraine, held in May, 1928; the other from Italy, held in June, 1928. While most of the objects had been made in the old countries, in each instance there were several excellent exhibits by American citizens of foreign birth. The objects selected included paintings, sculpture, prints, wood and metal work, weaving, toys, and a variety of other kinds of handwork. The interior of the bank being of marble, special walls were constructed on which the paintings were hung and the many small objects tastefully arranged in glass-covered cases. While the primary motive of the exhibition was to demonstrate the value of the bank to the foreign born of the locality and to encourage strangers to feel at home in it, it was of great interest to the native born both of that locality and of other neighborhoods who visited it in large numbers. The fact that it was an educational undertaking, in which the bank took great pains to display and interpret the exhibits, led many school teachers of the neighborhood to send their classes to visit the exhibition.

#### INTERNATIONAL FOLK FESTIVAL, OMAHA

The International Folk Festival held at Omaha in 1927 was organized and sponsored by the Omaha Social Settlement and directed by representatives of the Young Womens Christian Association; the Christ Child Society; the Ancient Order of Hibernians; Sokol, Omaha; the German Musik Verein; the Concordia Ladies Singing Society; the Swedish Harmony Glee Club; and groups of Lithuanians, Croatians, Czechs, Magyars, Swedes, Serbians, Mexicans, Scots, and native-born Americans. The Social Settlement is situated in the packing house district of Omaha. It is a crowded neighborhood comprising some twenty nationalities of very mixed



#### IMMIGRANT GIFTS TO AMERICAN LIFE

elements. Of these nationalities thirteen took part in the festival, which included over two hundred participants. Admission charge was nominal, expenses were kept down, and there was no cost for music as all of it was provided by the different racial groups supplemented by a school orchestra. The costumes were authentic and in many cases came from the country its wearer represented; while the spontaneity and zest with which the different groups sang their songs and wove their ancient dance measures, and the good will of all who took part, gave the festival great civic, social and educational value. The capacity audiences that represented all nationalities expressed Omaha's approval and enthusiasm.

Out of the Folk Festival and Costume Ball which followed it grew the International Folk Arts Society of Omaha, the purpose of which, to quote directly from its by-laws, is: "(1) To encourage and foster friendly relations among the various nationalities of Omaha, and (2) To promote and enrich American art by exhibiting and cultivating that brought to us from other lands."

The International Folk Arts Society is an informal organization with a central committee representing the various nationalities. There are no dues and no registered membership, but whenever there is anything to be done to encourage closer acquaintance and fellowship with the foreign-born people of Omaha the Society sees that it is done. They have since their organization in 1926 put on two folk festivals and an exhibition in co-operation with the Omaha Art Institute. Of this exhibition the Omaha World Herald said:

Such an exhibit of old world crafts of every variety as is now being shown at the Art Institute by the International Folk Arts Society of Omaha is a matter of interest to every intelligent resident of the city. For it is on these old country traditions that American traditions have to build. Even a casual survey of this collection shows how rich Omaha is in beautiful specimens of the crafts of other lands. A closer examination, however, reveals the inborn and inbred art-sense which comes into our city so quietly and humbly from across the water and spends itself for the most



SCOTTISH CHILDREN ENTERTAINERS AT THE AMERICA'S MAKING EXPOSITION, NEW YORK CITY



#### OTHER EVENTS EXPRESSING APPRECIATION

part in trying to accommodate itself to American jazz and kewpie dolls and over-stuffed furniture.

As an antidote to this the new International Folk Arts Society, organized at the Social Settlement last fall, had for its purpose the appreciation and cultivation of the arts which have been brought to this country from other lands. The sixteen nationalities represented in its membership are to be congratulated on the vision of co-operation which has brought them together in this open field of art.

The city which develops its possibilities along these lines of making the most of all that its citizens have to offer, culturally and spiritually, as well as industrially, is surely the city of progress.

#### THE NEW CLEVELAND EXPERIMENT

The New Cleveland Experiment, as we shall call it to distinguish it from the earlier exhibition held at the Cleveland Museum of Art in 1921, and referred to in Chapter III, is one of the most important undertakings in appreciation of foreign-born citizens yet carried out in our country.

There is no better introduction to this forward-looking Cleveland plan than to state its purpose in the words of John H. Gourley, director of the Division of Recreation, who has been chairman of the projects from their inception. This purpose is as follows:

1. To bring to a more general community consciousness the many diversified talents in our nationality groups.
2. To bring a definite recognition of the remarkable work being done within the groups for the cultural advancement of each group.
3. To give opportunity before greater audiences and thus to the city for the many excellent works of the groups.
4. To bring encouragement to the groups to continue their programme of cultural and health interests and to increase the participation in their activities through this programme of encouragement.
5. To encourage the younger generations to take added pride in their own racial origin, traditions, culture, and history.
6. To strengthen the spirit of each group to contribute their arts, skills, lore, traditions, and the sterling qualities of their character to American life.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

7. To lend color to American life through the perpetuation in American life of their own arts and skills.
8. To bring recognition of the essential humaneness of each group to all others by co-operative enterprises.
9. To build a co-operative spirit of understanding toward the city and civic interests.
10. To increase the prestige of the groups and their leaders so that added confidence may be gained, looking toward a free, competent, and able participation in all civic and cultural interests.

The events which have already taken place, because of the large number of people who participated, the patterns they set which other communities may follow, the wide interest shown in the city where they took place, deserve a much fuller description than space permits, but a general idea of their character and scope may be briefly given. The experiment is under the general auspices of the City Department of Recreation and while it has received the support of all the Cleveland newspapers, yet each newspaper is especially interested in one aspect of the undertaking and supports it. The Cleveland Press sponsored the All Nations Exposition; the Cleveland Plain Dealer, the Theater of the Nations; and the News, the Sports of All Nations.

The All Nations Exposition which took place in March, 1929 was held in the Cleveland Public Hall and continued for an entire week. The following twenty-nine groups were represented in the Central Council which body, in co-operation with the Department of Recreation and the Cleveland Press, was responsible for carrying out the project: Armenian, Bulgarian, Croatian, Czech, Chinese, Danish, French, German, Greek, Hindu, Hungarian, Irish, Italian, Japanese, Lithuanian, Latvian, Macedonian, Mexican, Polish, Roumanian, Russian, Rusin, Slovak, Slovenian, Swedish, Spanish, Syrian, Tyrolean, and Ukrainian. The Exposition consisted of two main features: the exhibition itself, which was open from morning until night during the whole seven-day period;



#### OLD NORWEGIAN JEWELRY

BROUGHT TO AMERICA BY IMMIGRANTS AND SHOWN AT THE NORSE-AMERICAN CENTENNIAL AT MINNEAPOLIS; NOW IN THE LUTHER COLLEGE MUSEUM AT DECORAH, IOWA



#### OTHER EVENTS EXPRESSING APPRECIATION

and the entertainments which were usually given in the afternoons and evenings.

The background and setting for the exhibits in the Cleveland Public Hall were picturesque arrangements of cottages, castles, or some other form of human habitation.<sup>1</sup> The foreign-born groups secured and arranged their own exhibits, and they were all characteristic of the countries from which they came. They included sometimes a cottage with its furnishings, sometimes a single room, as a Danish kitchen; or a special feature such as the Lithuanian bake-oven, or a Slovenian street scene.

In addition to the portrayal of old world scenes and the exhibiting of objects of use and beauty arranged in them, several of the groups sold food especially characteristic of their home countries, some of it being prepared on the spot.

A remarkable variety of objects brought to America by immigrants was shown. An idea of these may be gained by the following selected from a much longer list: weaving, embroidery, knitting, appliqué, tapestries, lace, rugs, carpets, pottery, porcelain, majolica, stoneware, silver, pewter, enamel, mosaics, wrought-iron, wood carving, furniture, carved and decorated oxen and horse yokes, trunks, chests, jewel-boxes, beads, leather work, perfumes, decorative glassware, candlesticks, ship models, samovars, tea kettles, distaffs, spinning-wheels, watches and clocks, coins, wooden, brass, copper, and pewter kitchen and dining-room vessels, skates, skis, games, toys, and a number of examples of painting, sculpture, and printing. The attendants and many of the visitors wore their native costumes.

The entertainments were planned to be as characteristic as possible and it is estimated that in the choruses, orchestras, dances, sokols, and other events about two thousand people participated. Among the features of the entertainment

<sup>1</sup> The problem of construction and direction was in charge of John Brown, park commissioner; Raymond Persche, city forester; and Philip Garbo, designer.



might be mentioned: the Hungarian String Orchestra and the Hungarian Workers Singing Chorus of a hundred voices; the Ukrainian Band and Women's Singing Society; the Lithuanian Dancers; the Highland Dancing Troupe and the Scottish Choral Union; the Royal Hungarian Gypsy Orchestra; the Slovenian Tumblers; the German Chorus and German Turnverein; the Greek Church Chorus; the Spanish Dancers; the Macedonian Folk Singers; Gymnastics of the Finnish Girls Club; Wedding Scenes from Krakow, Poland; Wedding March from Jugoslavia; Fencing by Italians; Country Fair and Festivals from Croatia; and the Swiss Yodlers.

Visitors paid a nominal admission charge to the exhibits and the entertainments, and the total attendance during the week was about 100,000. These admission charges more than met the expenses of the exhibition, which had been guaranteed by the Cleveland Press, and the surplus was divided among the various groups that had contributed to its success.

The Cleveland Press printed informing articles both preceding and during the Exposition, describing the exhibits and giving pictures of many persons who took part. Special posters for the Exposition were made in connection with a contest held in the public school, the winners of which were taken on an airplane trip to Detroit and return.

In addition to the city authorities and the Cleveland Press, which sponsored the Exposition, the International Institutes of the Young Womens Christian Association, the Public Library, and the foreign-language newspapers gave valuable co-operation.

The organization that was responsible for the original exposition has been continued and is now planning other undertakings in keeping with its liberal and unifying spirit. In the opinion of William R. Hopkins, city manager of Cleveland, the All Nations Exposition, in its foundation for a better



*Courtesy of the Newark Museum, Newark, New Jersey*  
 ITALIAN COW BLANKET SHOWN AT THE HOMELANDS EXHIBIT AT TRENTON, NEW JERSEY  
 WORN BY THE FAMILY COW IN FESTIVAL PARADES



#### OTHER EVENTS EXPRESSING APPRECIATION

understanding among all its citizens, was the most remarkable civic event that had ever been staged in Cleveland.

The Theater of the Nations, as already noted, was a series of performances carried out under the auspices of the city Department of Recreation and the Cleveland Plain Dealer. "Acting on the knowledge that for years each nationality in the city has fostered drama groups presenting worth-while productions in their own tongue, the Plain Dealer," writes a member of the staff, "developed the idea of bringing all the glamour and color and romance of Cleveland's cosmopolitan population into the spotlight so that the larger public of Cleveland might become familiar with the valuable contributions that these nationality groups had to make to the cultural life of the city."

The Plain Dealer encouraged this project not only in its columns but by making the Little Theater in Cleveland's Public Auditorium available to each national group for one performance and one rehearsal without cost to them. Where a large auditorium was required the Music Hall was engaged under special arrangement. A master set of scenery adaptable to almost any conceivable stage need was designed and placed at the disposal of the groups by the Plain Dealer. This journal also bore every expense incidental to the organization and mechanical production except that of costumes.

In all, 36 nationalities were represented on the Advisory Committee of the Theater of the Nations and 29 groups participated in the 22 productions given. As many as 1,289 persons took an active part in the performances which were witnessed by 20,000 people.

The series opened on January 12, 1930, with a production of *The Robbers*, by Schiller, under the auspices of the Syrian-American Club, and closed on May 25 with *La Tosca*, by Victorien Sardou, given by the Italian Filo Dramatic Club, in a new Italian version by S. Gianluigi. Other presentations during the season were:



# IMMIGRANT GIFTS TO AMERICAN LIFE

Maria Doxapatri, a historical drama by Dimitrios Vernadakis, under the auspices of the Greek-American Progressive Association; Roseanne, a three-act drama of present-day Negro life by Nan Bagby Stephens, presented by the Gilpin Players; an International Night in which the nationalities represented on the program were Hindu, Russian, Dutch, English, Bulgarian, Welsh, Armenian, and Chinese; Janos Vitez, a musical fairy tale in three acts by Sandor Petofi, presented by the United Hungarian Societies to an audience of 3,000 with hundreds turned away; Priadky (The Spinners), a musical comedy in five acts by Jana Feriencika, presented by the General Stefanik Circle of the Slovak League of America; Prodana Nevesta (The Bartered Bride), a three-act comic opera by Bedrich Smetana, presented by the Czech Singing Society; Urh, Grof Celjski (Urh, Count of Celje), the oldest existing Slovenian opera, by Viktor Parma, presented by Zarja, the Slovenian Singing Society; Sokica, a drama with music in five acts, presented by the Croatian Singing Society; Johan Ulfstjerna, a historical drama by Tor Hedberg, presented by the Swedish Theater of Cleveland; Die Ehre, a four-act drama by Herman Sudermann, presented by the United German Players; two plays, La Paix Chez Soi (Peace at Home), a one-act comedy by Georges Courteline, and La Malade Imaginaire, the comedy-ballet by Molière, presented by La Maison Française de Cleveland; La Malquerida, a drama by Jacinto Benavente, presented by the United Spanish Societies; Pa-Amay Ha-Mashiach (The Footsteps of the Messiah), a symbolic drama adapted from Sholom Asch by Chaim Ostrowsky, presented by the Zohar Hebrew Dramatic Studio in Palestinian Hebrew; Weselez Siedemnastego Wieku (A Seventeenth Century Polish Wedding), a musical play adapted from old Polish chronicles and traditions by Vincent Zub, presented by the Polish Amateur Dramatic Club; Rutvile, Zemaitijos Mergele, a historical tragedy by V. Nagornoski, presented by the Lithuanian Cultural



POLISH, HUNGARIAN, AND GERMAN BOOTHS AT THE HOMELANDS EXHIBIT HELD IN THE STATE MUSEUM AT TRENTON, NEW JERSEY



#### OTHER EVENTS EXPRESSING APPRECIATION

Garden League; Rasmine's Bryllup (Rasmine's Wedding), a comedy with music by Axel Frische and Robert Schonfeld, presented by the United Danish Societies; Keep Your Given Word, a one-act comedy by Anton Babulsky, and Oh, Don't Love Two, a three-act operetta by Anton Nahorjansky, both presented by the Rusin Dramatic Club; The Rabbi's Journey, a legendary play in four acts by Harry Sackler, presented by the Yiddish Culture Society; The War Prisoner, a five-act drama with folksongs and dances by Karpenko Kariy (Ivan Tobilevich), presented by the Ukrainian Bandurist Dramatic Club Society; The Colleen Bawn by Dion Boucicault, given in English by the American Association for the Recognition of the Irish Republic.

Most of the groups responsible for these productions added interest and color by having their ushers, as well as members of the audience, dressed in native garb. Proceeds were used for some philanthropic, social, or cultural purpose in the city. At the time of each presentation the public library arranged an exhibition of the arts and crafts of the national groups represented, the objects for which were for the most part supplied by the groups, and it made accessible many books dealing with their homelands.

The notable way in which each of Cleveland's three leading daily newspapers has found a satisfactory field in which to specialize and at the same time support the programs being fostered by the others is worthy of special mention, and that each undertaking is co-ordinated with the Department of Recreation in a city-wide effort to bring about better understanding between native and foreign-born people establishes Cleveland as a unique leader in this field.

#### THE HOMELANDS EXHIBIT AT TRENTON, NEW JERSEY

The Homelands Exhibit held in the State Museum at Trenton was the first instance in which a state museum has carried out an undertaking of this kind. It continued for



#### IMMIGRANT GIFTS TO AMERICAN LIFE

three months, from November 6, 1930 to February 1, 1931. In the words of the announcement, "It was conducted with the hope of giving America a truer appreciation of the gifts of Europe to this country; and at the same time to emphasize to foreign-born parents and their children the dignity and beauty of their native handicrafts."

The exhibit was held under the auspices of the Art Advisory Committee of the Museum, which is composed of twenty-one women representing different sections of New Jersey. The Art Committee was assisted by a School Committee which conducted school exhibits, and by a State-wide International Committee comprised of twenty men and women of foreign birth who helped with the assembling of material and with the planning of Nationality Day Programs. Valuable assistance was also given by the National Board of the Young Womens Christian Associations and the various international institutes in New Jersey. As its adviser, the Museum secured the services of Mrs. Gladys Spicer Fraser of New York, who had excellent knowledge of peasant arts and crafts.

The material was assembled through a series of meetings of the various co-operating committees, advance newspaper announcements, letters sent to immigrant organizations throughout the state, and through the public schools of Trenton. An unusual feature of the undertaking was the preliminary exhibits held in the schools of Trenton previous to the general exhibit at the Museum. A letter announcing the exhibit and giving instructions for this preliminary gathering of material was sent out by the superintendent of schools to the principals throughout the city, who with the teachers were urged to give the project hearty support and to utilize it as a profitable unit of work in connection with classes in history and geography.<sup>1</sup> The school exhibitions were held in the local schoolhouses about a month in ad-

<sup>1</sup> For a copy of this letter, see Appendix, p. 171.



UKRAINIAN FOLK DANCERS, NEW YORK CITY  
MORE THAN FIVE THOUSAND YOUNG PEOPLE INCLUDING NATIVE UKRAINIANS AND FIRST AND SECOND GENERATION AMERICANS HAVE  
BEEN TAUGHT THE FOLK DANCES OF UKRAINE BY VASILE AVRAMENKO



#### OTHER EVENTS EXPRESSING APPRECIATION

vance of the general exhibition at the Museum, and while they were on view the Art Committee from the Museum visited them and selected the articles to be used in the general exhibition. The schools located in the districts of the foreign born in Trenton had particularly fine and comprehensive exhibits which greatly stimulated interest in the larger exposition. In connection with each school exhibit programs were prepared of folksongs, dances, and plays to which the children invited their parents.

Instead of displaying the folk arts and crafts in regulation cases two of the galleries at the Museum were reconstructed to represent rooms in peasant homes. On entering, the visitor was greeted by a bit of Italy. The exterior of an Italian peasant house with its bright awning, strings of peppers, rows of tomatoes, and macaroni hung out to dry furnished a fitting setting for peasant pottery and household utensils. A bedroom of Hungary showed a quaint high bed with many pillows. A kitchen of Jugoslavia with a built-in tile stove and copper cooking vessels made an appropriate background for the peasant costumes with their bright embroidery. A Polish room with raftered ceiling was arranged with Zakopane carved wood furniture; one of Germany with furniture typical of the late Renaissance or early Baroque style of about 1670. Nearby was a section devoted to authentic peasant costumes of European countries. In the center of the hall a Slavic wayside shrine and well were constructed with a curious ikon in brilliant colors.

A series of alcoves showed folk handicrafts from France, Switzerland, Spain, Czechoslovakia, Ukraine, Russia, Roumania, Belgium, Sweden, Holland, and Austria. The outside of each room and alcove was decorated with a design typical of the country it represented, done under the supervision of Vilko Gecan, an artist from Jugoslavia.

A feature of the exhibit was a well-worked-out publicity program. Advance newspaper announcements were sent to



#### IMMIGRANT GIFTS TO AMERICAN LIFE

different parts of the state outlining the proposed event and asking for information on any articles that might be available. These announcements were widely published so that before the exhibition took place there was a general knowledge throughout the state of New Jersey of what was coming. During the entire three months' period during which it continued, regular releases of interesting features and entertainments were sent through the Associated Press to both the English and foreign language local newspapers in New Jersey and to leading newspapers in New York City and Philadelphia. Special articles were published by local magazines; in one a series entitled *Trentonians of Foreign Birth Tell of Christmas in Their Motherlands* described customs in England, France, Germany, Greece, Hungary, Ireland, Italy, Poland, Scotland, Spain, and Sweden.

The exhibition was open from morning until evening and was visited by 46,607 persons. A total of 117 classes of school children made special appointments to study it under the guidance of the Museum staff, and ten clubs and other adult organizations held regular or occasional meetings at the Museum during which talks were given on the arts and crafts displayed there.

In summing up the results of the Homelands Exhibit Mrs. Kathryn B. Greywacz, curator of the State Museum, who organized and directed the exhibit, has stated that besides stimulating interest in and creating a love for the arts and crafts of Europe among native citizens the foreign born have taken a keener interest in all the activities of the Museum as well as in civic programs. In May following the exhibit, during music week, in answer to a request by the mayor of Trenton, a series of nationality programs was given as a part of the exercises. At the New Jersey State Fair held in the fall of 1931 a considerable number of exhibits were entered by immigrants who had never before taken part. The whole undertaking has put the State Museum of New Jersey in a position



*Courtesy of Torres Studios, New York*

BULGARIAN ENTERTAINERS WHO TOOK PART IN THE FESTIVAL OF THE NEW YORK FOLK COUNCIL AT THE GUILD THEATRE, NEW YORK CITY



#### OTHER EVENTS EXPRESSING APPRECIATION

to render valuable help to any community which may wish to promote a Homelands Exhibit.

#### FOLK FESTIVALS OF THE HOMELANDS, NEW YORK

The Folk Festival Council of New York City gave two programs at the Guild Theatre early in 1932, one on January 31 and the other on February 7. The number of groups participating was so large that it was not possible to give the entertainment in one evening.

The Council<sup>1</sup> had been formed upon the invitation of the Foreign Language Information Service in 1931. "The Folk Festival Council," its announcement to the public read, "is composed of people of twenty-four different nationalities or ethnic groups, and its purposes are to give the people of New York an opportunity to enjoy the contributions of the foreign-born groups to the folk-arts, and to keep these arts alive as a vital part of our community life by providing foreign-born people themselves with fine and dignified opportunities for artistic expression."

This festival was but one undertaking in the long-term plans of the Council which, it is announced, will carry the work into 1936. Another was an exhibition of immigrant handicrafts held more or less continuously from November 1,

<sup>1</sup> The Chairman of the Council was John H. Finley; the Vice-Chairman, Thomas L. Cotton; the Treasurer, Foreign Language Information Service, Inc.; Executive Secretary, Arthur Leon Moore.

The co-operating organizations were: American Folk Dance Society; American Irish Historical Society; Andalusian Academy of Spanish Dancing; Armenian Junior League; Bulgarian Society of New York City; Children's Clubs of Vasa Order; Christadora House; Council on Adult Education for the Foreign Born; Danish Lutheran Church; English Folk Dance Society; Estonian Educational Society; Finnish Folk Dance Society; Folkdansens Vanner; Foreign Language Information Service; Gaelic Society, Inc.; German-American Commercial League; Hungarian Cultural Federation; International Institute, Young Womens Christian Association, New York City; Irish Industries Depot; Irish Theatre and Arts Exhibit; Jan Huss House; Yugoslav Folk Dance Circle; Leikaringen Yggdrasil; Lithuanian Operatic Society; Mexican Cultural Society; National Board of the Young Womens Christian Associations; National Recreation Association; Polish Falcons of America VII; Russell Sage Foundation; Slovak Arts League; Fourth Operatic Society; Svityrys Dancing Group; Ukrainian Dancers Club; and Union Alsacienne de New York.



1931 to March 1, 1932, in the offices of the Foreign Language Information Service at 222 Fourth Avenue, New York City.

The programs were built around the cycle of the seasons and consisted mainly of traditional songs, dances, and picturesque incidents related to the changing seasons. The dances were given in the colorful native costumes of the homelands and were accompanied by the simple music characteristic of rural life.

Each program was opened with a prologue spoken by Te Ata, a Chickasaw Indian maiden wearing her ceremonial costume, which contained an address written in 1907 by Hiamovi, high chief of the Cheyennes and the Dakotas, to the great chief at Washington. The Great Mystery, Hiamovi said, had meant that one day his country should be peopled by men of every color.<sup>1</sup>

On January 31, 1932 the groups taking part and some of their contributions were as follows: The Armenians, a springtime interlude entitled Ascension Day Is Here; the Hawaiians, a May Day celebration in Hawaii, Lei Day; the English, ceremonial and country dances including the Horn Dance, Garland Dance, Newcastle, and Sellenger's Round; the Spanish, a group of Spanish dances, solos and choruses; the Norwegians, the Feast of Saint John, Jonsok; the Polish, harvest festival in Poland, Dozynki; the Irish, an ancient harvest festival, Samhain; the Czechs, a harvest festival, Obzinky; the Bulgarians, the opening of a fall festival, the Call of the Flute; the Swedes, the crowning festival of the year, the Feast of Saint Lucia.

The groups and the names of some of the offerings on the program of February 7, 1932, were: The Lithuanians, a May festival entitled Geguzinė; the Hungarians, a scene from a spring festival and Magyar dances; the Finns, dances of Finland by Imatra; the Esthonians, a festival of

<sup>1</sup> For Hiamovi's address see quotation from *The Indians' Book*, recorded and edited by Natalie Curtis, in the Appendix, p. 172.

great antiquity, Jaanioo; the Mexicans, a typical fiesta; the Jugoslavs, a village scene in front of a church, with dances and tambouritza orchestra; the Slovaks, Market Day; the Germans, Christmas Eve in Germany; the Danes, a Shrove-tide festival; and the Ukrainians a festival with folk dances.

Shortly after the entertainments a party was held at Vasa Hall, New York City, to which all who participated in the two programs were invited. Here those who had separately entertained the public with their music, dances, singing, and games were given an opportunity to meet one another socially. This gathering was an early realization of the hopes which the sponsors had long had in mind. Nearly five hundred attended and the whole evening was devoted to folk dancing, as many as four hundred joining in the Kolo, the Yugoslav round dance, and dances from the other homelands. It achieved exactly the social integration desired, and within a few days after the party arrangements had been made by which groups of dancers from several countries had planned to meet together and learn each other's steps and music.

As a direct result of the festival many of the groups that took part have been asked to give their programs in different parts of New York City and at points in nearby counties.

#### CANADIAN FOLKSONG AND HANDICRAFT FESTIVALS

The program which Canada is working out in the effort to conserve and encourage the arts, crafts, and skills of the French-Canadians and her more recent citizens of foreign birth, happily called "New Canadians," has in it much that is worthy of emulation for our country. This program, which, taken in its entirety, may well be called a movement to emphasize the contributions of all the members of Canada's great family, has brought both public and private forces into co-operation and has given the particular celebrations much more than local significance. It falls naturally into two



distinct undertakings widely separated geographically: first, the annual Folksong and Handicraft Festival held in Quebec; second, the series of New Canadian Folksong and Handicraft Festivals held in Winnipeg, Regina, and other northwestern districts. Some of these celebrations have accentuated aspects of Dominion life other than that of the immigrant. For instance, in a festival given at Banff in July, 1928, which continued seven days, the Indians of the Canadian Rockies with their decorated tipis and handicrafts as a background for their ceremonial songs and dances, were the center of interest. There was also a Highland Gathering and Scottish Music Festival at Banff, and later a Sea Music Festival was held at Vancouver in which the program consisted of solos, chorals, chanties sung by old sailors of Vancouver and those northern Pacific waters, and instrumental interpretations of the sea. In all of these the same purpose and inspiration dominated the undertaking as in other instances, namely, to lift out, sometimes from obscurity and almost disdain, those cultural values which are so great a part of Canada's heritage.

The Folksong and Handicraft Festival held at Quebec was in a sense the beginning of the co-operative movement which has extended throughout the Dominion. It is therefore interesting to know how this festival originated. The Chateau Frontenac at Quebec, which was owned by the Canadian Pacific Railway, was partly burned in 1923 and it was widely prophesied that it would never be rebuilt. The railway did rebuild it and invited a number of newspaper men from the Dominion and the States to be present at its reopening. In seeking entertainment for their guests, John Murray Gibbon, general publicity agent for the Canadian Pacific, requested one of his French-Canadian friends to ask some of the inhabitants about Quebec to sing their folksongs and play their music. This the local musicians were unwilling to do because they said the English did not understand French and therefore would not care for their songs; they



HUNGARIAN SHEPHERD'S COAT

THE BLACK FELT DESIGN IS CUT OUT AND APPLIQUÉD ON TO THE HEAVY WHITE FELT. THESE COATS SERVE BOTH AS CLOTHING AND SHELTER FOR THE HUNGARIAN SHEPHERDS



#### OTHER EVENTS EXPRESSING APPRECIATION

did not wish to entertain an unsympathetic audience. When Mr. Gibbon proposed to print translations of the songs they consented to make the attempt. The translations of these charming old roundelays and ballads in their hands, the visitors were delighted with the entertainment. Out of this celebration grew the first festival held in 1927, and since so much folk music is connected with the daily work of the inhabitants at the loom or in the fields the handicrafts were added as a part of the program.

It was felt that these festivals offered a real opportunity to create a better understanding between the French and English-speaking people of the Dominion and at the same time to bring to Quebec, at a season of the year when there was little travel, people who would not otherwise come. Beginning with the second year, in addition to the Canadian Pacific Railway, the National Museum, the National Gallery, and the Public Archives of Canada acted as sponsors. When the audiences for the musical programs outgrew the limits of the hotel they were transferred to an auditorium. The exhibits consist for the most part of examples of handwork from the French-Canadians living in and adjoining the Province of Quebec. But other provinces, New Brunswick, Nova Scotia, Cape Breton, and even faraway Labrador, sent their offerings of blankets, carpets, socks, gloves, caps, sashes, baskets, carved bone and walrus ivory, handwrought metal and wooden vessels, and other objects made by hand or on the hundreds of looms on farms and in villages.

In addition to the articles shown craftsmen were at work on many of the things represented. The very clothes they were wearing became an object lesson as they often were made of the wool from the backs of their own sheep and each process—shearing, carding, spinning, weaving—had been carried on in their own homes. Wool and flax were shown in their natural states, and to see women spinning yarn and thread on the same kind of wheels that the French peasant



#### IMMIGRANT GIFTS TO AMERICAN LIFE

had used for centuries in Normandy and other parts of France was to return in spirit to the life of the seventeenth century. Indeed, in many parts of the French and Maritime Provinces, industry and agriculture are still as primitive as in those faraway ages. The true representation of what goes on day by day and year by year throughout some of the rural districts was extremely educational. To these homely scenes was added the charm of men and women and children singing at their work the centuries-old French tunes to the accompaniment of the whir of the spinning wheel or the sharp rhythmic beat of the shuttle in the loom. Throughout the corridors of the quaint hotel were the sounds of fiddles, of clogging, of the singing of the old folksongs, as dear to the hearts of the people now as to the early immigrants when the country was known as New France. Every evening there was a concert of peasant songs and choruses and sometimes one of more sophisticated or classic music.

Generous prizes are now offered for the development of old musical themes or of original compositions in harmony with them. The result is a genuine, widespread interest in their preservation. Dr. Marius Barbeau of the Department of Ethnology of the Ottawa Museum has collected and preserved over six thousand of these chansons. It was also through his researches that three wood carvers of ecclesiastical subjects were discovered. These craftsmen who took part in the handicraft exhibition for the first time in 1928, represent a school that was founded in the Province of Quebec about 1700 and has continued without a break to the present day.

Growing out of the annual festival at Quebec was the series known as the New Canadian Folksong and Handicraft Festivals to which reference has already been made, organized, installed, and interpreted by the Canadian Handicraft Guild. This organization was incorporated in 1906 to preserve and promote the cottage industries of Canada and



POLISH DANCERS AT A RECENT AMERICA'S MAKING FESTIVAL  
STAMFORD, CONNECTICUT



#### OTHER EVENTS EXPRESSING APPRECIATION

to "encourage and assimilate the varied beautiful crafts which newcomers were bringing in from countries world-famed for a proficiency in the manual arts."<sup>1</sup> It aids immigrants during the trying early days of their settlement in a new country by providing them with a market for good handiwork, and through exhibitions of the products of their skill increases contentment in their homes. It also sends to immigrant families teachers and supervisors to keep up the standard of excellence.

Of these folksong festivals, a description of the one held at Winnipeg in 1928, the first for which the Canadian Handicraft Guild took full responsibility, will give some idea of others conducted in the northwestern part of the country. Among the objects shown were weavings done on hand-loom, which included tapestries; embroidery, appliqué, and other forms of needlework; lace, both needle and bobbin; crocheting, knitting; sewing, dyeing; rugs and carpets, hooked, braided, and woven; bead, leather, and metal work; wood carving and joining; artificial flowers; costume dolls, and other toys. Prizes were awarded for this work done largely in their homes by New Canadian girls and women from the following thirteen European countries: Denmark, Germany, Hungary, Iceland, Italy, Jugoslavia, Norway, Poland, Roumania, Russia, Serbia, Sweden, and Ukraine.

The musical program at the Winnipeg Festival was organized by the Music Department of the Canadian Pacific Railway, and continued throughout the afternoons and evenings of the three days' celebration. The afternoon entertainments were given in the ballroom of the Royal Alexander Hotel, the evening ones at the Walker Theater. All performances drew capacity audiences. It is not possible to print in full the interesting programs, but such a variety had never

<sup>1</sup> This organization maintains offices and exhibition salesrooms in Montreal and every year holds a special exhibition in which examples of the work of immigrants are shown.



been heard in Canada before. Their character may be gleaned from a few of the numbers: The Bellman Quartette, whose members were born in Sweden, gave selections in their native tongue and folk dances; the Icelandic Chorus, fourteen short folksongs; the Norwegian Folk Dancers, in native costumes, and the Norwegian Glee Club gave dances and songs; the Danish-born population, folksongs, dances, and by request the Danish National Anthem; Ukraine, solos, ballets, choruses, sung in both Ukrainian and English; Germany, male choruses by the Mennonite Choir of Niverville and Folksongs and Dances by the Black Forest Singers and Dancers from the Schwarzwald; Holland, sixteenth century Dutch music, by the members of the Double Quartette in costumes of the period; Italy, accordion players who specialized in national airs and danced the Tarantella; the Don Cossacks sang and played the balalaika, mandolina, and guitarre, while Roumania, Czechoslovakia, Poland, Hungary, and Jugoslavia were well represented by quartettes, choruses, instrumentalists, and folk dancers. The final performance included at least one number from each of the groups that had taken part, the culminating feature being the singing of "O Canada" and "God Save the King" by a massed chorus of two hundred people, most of whom were natives of other homelands.

The printed programs of these entertainments, supplied to the audience without charge, contained the names of all who took part with pictures of many of them in their native dress, and translations of all songs. The programs also contained short articles describing the music, dancing, and costumes of the old homelands of these New Canadians.<sup>1</sup>

<sup>1</sup> Among other events which have helped to bring out the contributions of the immigrant are the International Music Festivals held in Boston; the Nationality Pageants presented at the Massachusetts Bay Tercentenary in 1930; the America's Making Exhibition at Stamford, Connecticut, and the Folk Festival at Bridgeport, both held in 1931; and the activities of Pro-America and the Roerich Museum in New York City.



*Courtesy of the Canadian Pacific Railway*

THE BYTOWN TROUBADOURS AT THE FOLKSONG AND HANDICRAFT FESTIVAL AT QUEBEC, CANADA  
A FRENCH-CANADIAN LUMBERJACK QUARTETTE WHO SING FOLKSONGS OF FRENCH CANADA AT THE ANNUAL FESTIVALS



## CHAPTER VI

### RESOURCES FOR FUTURE EXHIBITIONS

THE Arts and Crafts of the Homelands Exhibitions and also most of the other events described in the preceding chapters have had to do mainly with old world backgrounds. This chapter will deal not with these but rather with some contributions made to the arts and crafts of the new world by our immigrant citizens and the ways in which their work has contributed to the cultural life of our country.

At the Buffalo exhibition a visitor who had made the rounds of the display said: "This is all very colorful and impressive and it gives a good idea of the things in which the immigrant is interested, but it is old world stuff; what I want to know is, do any of these people do anything in these directions after they come here?" The question was a very pertinent one and it probably reflected the thoughts of other visitors less articulate in recording their reactions.

This chapter will partly answer that question. It is, however, fair to say that even in the Buffalo exhibition there was considerable evidence of the carrying over of the arts and crafts from the old world into the new. There were foreign-born craftsmen at work; there were examples of painting, sculpture, and handicrafts which had been done by American citizens born in other lands. There were also the immigrant men and women and children who took part in the entertainment—the music makers, the dancers, the actors, the singers of folksongs—all definitely contributing to the beauty and gaiety of the life of the city. However, in the main the exhibits shown were of objects brought to America from Europe.

This chapter, therefore, in addition to answering the ques-



tion asked by the visitor at Buffalo will suggest to those contemplating similar exhibitions an important source of new and significant material. Much of it is interesting because of intrinsic worth, but when regarded also as a part of the immigrant's gift to his adopted country it becomes doubly so. The extent of such material can only be suggested here, but any person seriously concerned can with a little effort find an abundance of it.

#### METHOD OF SELECTION

Before referring to any of the artists and craftsmen who have been chosen to illustrate the great mine of immigrant skills which lies close at hand for those who care to explore it, the method of selection that has been roughly followed might be stated.

Each person had to meet the obvious requirement of having been born in another land and of having become a citizen of our own. In one or two instances citizenship has not been completed but is in process. The individuals mentioned are men and women whose work has in one way or another given special pleasure to the writer. No two persons selecting artists and craftsmen from the long list available would choose the same. For those listed here no claim of superiority over a group which anyone else might choose is held. However, there are good and sufficient reasons for anyone's including them. Many have reputations extending far beyond the shores of their adopted country; others have had their work purchased by leading art museums and galleries, or have won awards in important national competitions; still others have made outstanding contributions either through the application of their old world patterns or motifs to a new world need, or through teaching. Here they have rendered a distinctive social service by bringing into the lives of native-born Americans the influence of fine old traditions and craftsmanship.

To summarize, no attempt has been made to choose only the greatest or the most successful, but rather to choose a varied group of men and women from many lands, each of whom has bestowed a distinct gift. Selections have been narrowed to a few fields, chiefly those of sculpture, painting, graphic arts, and the handicrafts. These will give a wide variety of subjects suitable for exhibition either through the display of the objects or of good photographs of them. Often one will find in the lives of the artists themselves many a stirring story of human interest that is in itself an inspiration.

#### FOREIGN-BORN SCULPTORS

Sculpture is not a popular art in this country, but there are unmistakable signs of its becoming so. As a nation we already have to our credit some fine examples, which discriminating observers have given high rank. In this development some of our foreign-born citizens have played an important part. Among them we choose men from Ireland, Canada, England, Poland, France, Germany, Austria, Norway, Sweden, Roumania, Czechoslovakia, and Italy.

In considering American sculptors without regard to their place of birth but solely because of the quality of their work, one name stands out conspicuously, that of Augustus Saint-Gaudens. Of him it has been said, "No sculptor has left us nobler memorials of great events in American history." Of these perhaps the most universally known is the standing full-sized figure of Abraham Lincoln in Lincoln Park, Chicago. When our people decided to present a statue of the great emancipator to the people of England to be set up in a public square in London, it was a bronze replica of this Lincoln which they chose.

Many recalling the work of Augustus Saint-Gaudens would signalize the Memorial to Colonel Robert Gould Shaw leading his colored troops to battle erected at the corner of Boston Common just opposite the State House; or the



#### IMMIGRANT GIFTS TO AMERICAN LIFE

splendid equestrian statue of General Sherman at the Fifth Avenue entrance to Central Park, New York City; or that symbolical but mysterious figure carved from granite, the Adams Monument, in Rock Creek Cemetery at Washington, D. C., of which Royal Cortissoz has said, "It is the finest thing of its kind produced by an American sculptor, and an achievement which modern Europe has not surpassed." These and other works of Saint-Gaudens are pictured and described in our libraries, and there is hardly an art museum in this country with a department of sculpture but contains some examples from his hands. In many schoolrooms throughout the land are reproductions of his statues and reliefs. The most adequate record of his life and achievements, where are permanently installed notable examples of his work, is, however, the Saint-Gaudens Memorial at Cornish, New Hampshire, his home and studio for many years.

Augustus Saint-Gaudens came to America with his parents from Ireland in 1848, bringing into the new world the blood strains of two homelands. His father, Bernard Saint-Gaudens, a cobbler by trade, was born in the little village of Aspet at the foot of the Pyrenees Mountains in France. In search of work, he went to Ireland and in the shop where he found it he also found the girl of his choice, Mary McGuinness. They married and after a few years decided to come to America.

The struggle of this immigrant family to get a foothold in the United States is the typical story of countless others who have given up their homes in the old world and have cast their lots without reservation in the new. Mute evidence of the efforts of these French-Irish parents to give their children better opportunities than they had enjoyed is the little pair of handmade shoes in the Museum at Cornish, New Hampshire, shaped by the young mother who continued, after her arrival in America, to make and mend shoes in her home as



*Courtesy of the Canadian Pacific Railway*

A FRENCH-CANADIAN WEAVING A CATALOGNE, A RAG CARPET, AT THE  
FOLKSONG AND HANDICRAFT FESTIVAL, QUEBEC, CANADA



she cared for the children while the father went out in search of any honest work he might find.

Endowed by both parents with a love of the beautiful and with a sterling character, Augustus at thirteen decided that he wanted to be an artist. As the first step he was apprenticed to a New York cameo cutter by day and at night attended Cooper Union. The story of this immigrant boy's progress as a sculptor, from his first statue, Hiawatha—the American Indian—to a permanent and high place among the great sculptors of his day should be of equal inspiration to both native and foreign born. It is the story of reciprocal offerings which applies in some degree to millions of immigrants who have found here a new land of opportunity where, nevertheless, it has taken great courage and industry to make the most of them.

In thinking of our sculptors who have interpreted the American scene and the American spirit, our minds turn instinctively toward one who as a young man worked with the great Saint-Gaudens, one who came to the United States an immigrant boy from Canada, A. Phimister Proctor.

Mr. Proctor chiseled *The Buckaroo* and the *Indian Chief* for the Civic Center, at Denver, Colorado; *The Circuit Rider*, an imperishable record of a fine American type, the Christian minister of frontier days, for the State House grounds in Salem, Oregon; and the equestrian statue of Roosevelt, *The Rough Rider*, at Portland, Oregon. As a sculptor of animals he is known for the famous *Tigers* flanking Nassau Hall, Princeton, New Jersey. These are a few of the many works to Mr. Proctor's credit throughout the country. The others must be passed over here, except that of his recent and to many his most important achievement, *The Pioneer Mother*, a heroic bronze in Kansas City, Missouri. This is a massed group of two horses and three human figures. Seated on the lead horse is the beautifully sculptured form of a young woman with her baby resting in her



#### IMMIGRANT GIFTS TO AMERICAN LIFE

arms, her face looking intently toward the West. On the right side of the horse which the mother rides walks the young father. His gaze is straight ahead, but he is ever alert to danger from any side as he guards his precious possessions and leads his horses along the trail.

The mention of The Pioneer Mother brings to mind another statue of a similar name, although very different in type, The Pioneer Woman by Bryant Baker, a native of England, given to Ponca City, Oklahoma, by E. W. Marland. This is a standing figure, or to be more precise, a walking figure, of a pioneer woman and her small son. The commission was awarded to Mr. Baker as the result of a spirited country-wide contest in which twelve well-known sculptors took part, the selection having been made not by the customary jury but by a vote of the people who saw the statue.

Mr. Baker has done a number of American subjects, some monuments and some portrait studies. Two of these latter especially well known are that of his friend, the poet, James Whitcomb Riley, and that of Woodrow Wilson. Many consider Mr. Baker's sculpture portrait of the late president the best that has been done of him.

An interpreter of the newer America, the land of industry, is Max Kalish of Cleveland, Ohio, who depicts with fine feeling the laborer in mine and mill and factory, of which there are millions in our country and to whom scant attention has yet been given by those working in the plastic arts. The dynamic figures of Mr. Kalish are both human and moving, not only because he is a skilled artist and craftsman but because he has been one of his own subjects, having come to America an immigrant boy from Poland and having worked with his father and brothers in the coal mines and steel mills of Pennsylvania and Ohio. He has experienced the life he interprets and idealizes. His figure of The Oiler, a tall strong American railroader in overalls and worker's cap, carrying in his hands a red copper oil can with a long curved-



*Courtesy of the Canadian Pacific Railway*

HABITANT WEARING A CEINTURE FLÉCHÉE, A FESTIVE SASH OF CANADA

FOR A TIME THE ART OF MAKING THESE SASHES WAS LOST BUT HAS BEEN REVIVED BY THE PEASANT CRAFTSWOMEN OF THE FRENCH-CANADIAN PROVINCE



at-the-end spout to reach every part of the great locomotive, is a faithful picture of a very familiar person in American railroad life. Other figures of men in industry which will recall in spirit and execution the great Belgian sculptor, Constantin Meunier, are *Toil's End*, *The Fireman*, and *The Laborer at Rest*. Only in subject and skill of presentation, however, does the comparison hold, for Mr. Kalish distinctly portrays the American workman.

Philip Martiny was born in Alsace when that country was a part of the French republic before the Franco-Prussian War. He came to America when he was twenty years of age and fell in with Augustus Saint-Gaudens, with whom he spent five happy years assisting him with some of his famous works. He also executed many commissions by himself, the first of importance being the *Soldiers' and Sailors' Monument* in front of the City Hall in Jersey City, for the design of which he was awarded first prize in a contest in which sculptors from forty-three states competed.

Mr. Martiny distinguished himself in connection with the sculpture of several international expositions held in the United States, particularly on buildings calling for a skill and facility in decoration not common with sculptors of the western world. In his *History of American Sculpture*, Lorado Taft writes of Mr. Martiny: "At his best he of all our sculptors shows the most highly developed decorative sense and the most astounding skill in expression. He brings us what we as a nation lack, the gift which France possesses in such abundance." Among Mr. Martiny's most recent works are some fine memorials to the soldiers of the World War. He died in 1927, the most outstanding sculptor to come to us from France.

American sculpture has sometimes been criticized on the ground that it is not often found related to the mother art of architecture. Without attempting to discuss the merits of this criticism, it is pertinent here to refer to the work of one



who views his art not as sculpture per se, but as architecture conceived in sculptural form. This man is Lee Lawrie, who was born in Germany, and who came to the United States in 1879 with his widowed mother, who later married an American citizen. Under the law both mother and child became citizens. "If," someone has written, "we had no other examples of sculpture related to architecture the work of Lee Lawrie would be sufficient to guide aright the young sculptors of our country who are certain to follow his lead and make the structure elements of a building flower into decorations of honesty and beauty rather than to mark merely the addition of another ornament."

Among the well-known works of Mr. Lawrie are the decorations in the Harkness Memorial at Yale University, done in collaboration with James Gamble Rogers, the architect; the sculpture in Saint Thomas' Church, New York City, done in collaboration with Bertram Goodhue; and of outstanding interest among public buildings the sculpture of the new State Capitol at Lincoln, Nebraska, also in collaboration with Mr. Goodhue. All three of these are remarkable examples of consistent and beautiful treatment.

From Austria came one who through both his own work and as director of important sculptural projects rose to be one of the greatest influences in the field of sculpture our country has known. Karl Bitter, a native of Vienna, at the age of twenty won his first recognition in America in a competition for the design of the bronze doors in Trinity Church, New York City, a contest in which a number of leading American sculptors had entered. He had not been long in this country and it was while yet he was struggling to learn the language and get a foothold in the new land that this important award came to him, perhaps the least known of any of the contestants. At once it placed him in a favorable position with the architects of the great city, with several of whom he was soon collaborating in important commissions.



SLAVUL-CROATIAN CHORUS, DETROIT, MICHIGAN  
SLAVUL MEANS NIGHTINGALE. THE COSTUMES OF THE SINGERS WERE MADE IN THE VILLAGES IN CROATIA FROM WHICH THEY CAME.  
THEIR LEADER WAS A POLICEMAN IN DETROIT



#### RESOURCES FOR FUTURE EXHIBITIONS

The combination of his taste, judgment, and skill as an artist and his marked ability to work with others led to the selection of Mr. Bitter to direct the sculptural work at the Pan-American Exposition held in Buffalo in 1901. Here he had an opportunity to show his gifts as sculptor and a co-ordinator of sculptors. Those who attended the Buffalo Exposition will remember the Standard Bearers, the monumental equestrian figures at the entrance to the great fair. These were Mr. Bitter's own contribution. Later came the Louisiana Purchase Exposition in St. Louis in 1904, where he was chosen director of sculpture, and still later at the Panama-Pacific International Exposition held at San Francisco in 1913, where he held the same position.

In the opinion of many the sculpture in connection with the Panama-Pacific Exposition was the finest which the new world had yet seen. It proved to be an enormous project employing thirty-five American sculptors and over a hundred assistants who were kept busy for more than a year. Karl Bitter not only demonstrated again his rare ability as a director and co-ordinator of artists and craftsmen, but through his imagination and comprehensive grasp of the whole plan gave the world an exhibition of sculpture related to architecture and gardens which up to the time had had no counterpart. In 1915 just as relief was coming from the strain and responsibility of this great task, Mr. Bitter was run down by an automobile in New York City and his useful and brilliant life ended. But his work at this marvelous exposition had flowered beautifully. In his busy years since he as a young man of twenty had won the Trinity Church award for the bronze doors, he had become an active and honored citizen, and one of the most effective interpreters of American life in sculpture that our country has known. Among his finest monuments and memorials are the Jefferson Monument at the University of Virginia; the Villard Memorial in Sleepy Hollow Cemetery, Westchester County,



New York; and the Carl Schurz Monument, Carl Schurz Park, New York City.

It would be interesting to make a study of the sculpture of any great exposition held on this continent to see how many of the artists came from other lands. Probably not one in 10,000 visitors at the San Francisco Fair gave thought to this question. However, among the images which nearly every visitor who spent even a day in the beautiful courts formed by the exposition buildings must have carried away in memory were the two winged figures, Rising Sun and Descending Night, in the Court of the Universe. Both were of exceptional grace and beauty; Rising Sun, gently ascending from the sphere on which it was poised nine hundred feet above the court, and Descending Night, hovering over another sphere at the opposite end of the court. These were the work of Adolph Weinman, a native of Germany. Nor did it probably occur to most visitors at the exposition who saw these figures that they had often seen examples of Mr. Weinman's work in another form without knowing them to be his.

Mr. Weinman is one of the chief medalists of our country, and he was chosen by the government to design two of our silver coins, the dime and the half-dollar piece. The law does not permit reproductions of photographs of coins unless a bar is run through the illustrations, which would mar the design, but why use a substitute when the original is available? Let the reader consult his own examples of Mr. Weinman's taste and skill. He designed the half-dollar in 1893 and the dime in 1916. It is needless to say that these popular medals are more beautiful when bright and clean. Let us hope that such dimes as Mr. Rockefeller has the reputation of sometimes giving away are at least shining examples of Mr. Weinman's work.

In speaking of coins it will not be amiss to refer here to a few others that have been designed by American sculptors

of foreign birth. A coin not commonly seen in circulation in recent years, except in western states, the American silver dollar, was designed by Anthony de Francisci, who came to America from Italy. All silver dollars minted in 1915 and up to the date of this volume, 1932, were designed by him.

For the more prosperous collectors who go in for gold coins there are the ten and twenty-dollar pieces, which were designed in 1907 by Augustus Saint-Gaudens. Both are good, but the twenty-dollar piece is particularly acceptable. It so happens that another coin of great beauty with which most of us are more familiar than with the interesting gold pieces was made by one of our immigrant sculptors. When in 1909 the government decided to seek a new design for our smallest piece of money, the one-cent piece, it turned to one of our most outstanding medalists, Victor Brenner, who came to us a poor boy from Russia, and he gave us the Lincoln penny. Among the many examples of his work as a medalist this one-cent piece will always hold a high place and it is to be hoped that it will long remain the official design for our only copper coin. Although it is not permissible in such exhibitions as we are discussing to exhibit photographs of one of these coins, there is no reason why the coins themselves should not be shown as examples of the work of immigrant sculptors.

Sometimes an artist working in the new world will find wide and appropriate uses for the designs and technique of his native land. Thus Trygve Hammer, although he came to the United States when a boy and most of his education was acquired here, has often utilized in his sculpture and in his decorative painting the designs and motifs of his homeland, Norway. An interesting example of these motifs may be seen in the old Savarin dining room in the Pershing Square Building, New York City, where many of the wall decorations were done in collaboration with a Danish born artist, Olaf Olesen, who has developed a very attractive and prac-



#### IMMIGRANT GIFTS TO AMERICAN LIFE

tical method of using cement for mural painting. In his decorations Mr. Hammer used Norse designs even in the radiator coverings, ventilators, and other articles of utility. Mr. Hammer was the architect for his own home on Long Island, New York, in which he designed and carved the woodwork and had his own motifs carried out in the textiles and other furnishings. However, more accessible expressions of his interior work are to be found in the new home of the American Scandinavian Foundation, 25 West 45th Street, New York City.

In such exhibitions as we are considering an educational note of much interest can be added, as has already been suggested, if some of the artists' experiences, the obstacles they overcame, be revealed. Not stories of the artistic temperament striving to find expression, with which many people cannot associate themselves, but the prosaic things of everyday life which the poor must overcome in the quest for that something ahead. For instance, there is the story of David Edstrom, born to be a farmer boy in the valley of Woe, Sweden, in the heart of the forests of Smaland. Unable to make even the meager living which the country folk in that district must have, his farmer parents, when David was seven, emigrated to America and settled in Iowa. The soil was good in that state and the family made it yield a fair return. David lived there until he was twenty-one. But there was not much in the community to encourage him in the direction in which he was thinking. So he left home determined to become an artist, and he found his first work in a meat-packing house in Chicago. It was hard, disagreeable work, but he saw more than some boys would have seen in it. He saw the brawny muscles of the men handling the meat and felt the urge to draw them. To learn to do this and to model he came to New York via a box car. But once there, he decided that his native Sweden would be his best teacher. He stoked his way over. There he studied and



*Courtesy of Brown-Robertson Co., New York*

ABRAHAM LINCOLN, IN LINCOLN PARK, CHICAGO  
BY AUGUSTUS SAINT-GAUDENS



#### RESOURCES FOR FUTURE EXHIBITIONS

worked and exhibited; and finally established a reputation in Europe by making portraits in sculpture of important persons including the Crown Prince and Princess of Sweden. Returning to America, his chosen home, he made other notable portraits and added to these symbolic pieces in which he found his greatest interest, for he had come to think of life in symbols. Combining realism and symbolism, he did a memorial of great beauty to the Canadian Soldiers of the World War at Montreal. What he considers his most important work and one upon which he has for several years been engaged is *Man Triumphant*, carved in heroic size. "This," he says, "is what I am living for. If I can make the thing happen in marble, it may help men and women to make it happen in their lives."

The work of George Julian Zolnay has for so long been identified with the American scene that few of us probably think of him as having been born and reared to young manhood in Roumania. Mr. Zolnay has designed and built monuments and memorials in several sections of our country. He had charge of the sculpture of the art department at the Louisiana Purchase Exposition at St. Louis in 1904, and his monument to Pierre Laclède Liguist, founder of that city, is one of its proud possessions. Perhaps equally well known locally, though of a different interest, are the great lions at the entrance gates of University City, Missouri. In New Bedford, Massachusetts, stands his stone group commemorating the whaling industry once so vitally merged with the life of this New England town. This monument marks an epoch in American life which gathers significance and romance with the passing of the years.

But it is in the southern states that we shall find what is perhaps Mr. Zolnay's most distinct and unique gift to this country of his adoption, his interpretation in sculpture of the life and spirit of the Old South. In Nashville, Tennessee, is the memorial to the Private Confederate Soldier, and in St.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

Louis the Confederate Memorial, The Call to Arms; while in Richmond, Virginia, holding high places in the hearts of countless southerners are the Jefferson Davis and the Winnie Davis monuments. Mr. Zolnay has recently completed a remarkable memorial to Woodrow Wilson for Roumania.

In one of the most important art schools of our country, the Art Institute of Chicago, the Director of Sculpture, Albin Polasek, is a native of Czechoslovakia. There are in the high schools of our country several outstanding teachers of foreign birth, but Mr. Polasek combines with his ability as an instructor, of which hundreds of young Americans have taken advantage, great originality and skill as a sculptor. In addition Mr. Polasek has fine feeling for symbolism. One of his notable American portraits is the life-size statue of Theodore Thomas, the first to bring symphonic music to the people of our country. Incidentally Theodore Thomas was an immigrant from Germany.

We close this limited list by choosing from Italy not a single sculptor but a family of sculptors, the Piccirillis, whose work is both outstanding and unique. There are six brothers: Zetulio, Furio, Attilio, Orazio, Masonello, and Ferruccio, all born in Italy, all skilled sculptors, and all American citizens. These brothers and one sister came with their parents to America from their native city, Massa, Italy, just off the Mediterranean coast in the center of the Carrara marble industry. In the opinion of many architects and sculptors this family knows more about marble in the quarry and in the monument than any other group of men in our country. Probably their greatest contribution to the advancement of sculpture in America has been in carrying up into heroic size the designs made by other artists. We mention here but one of these monuments, the great statue of Lincoln by Daniel Chester French in the Lincoln Memorial at Washington. It is many times the size of the original design, but such confidence had Mr. French in the judgment



PIONEER MOTHER, IN ST. LOUIS, MISSOURI, BY A. PHIMISTER PROCTOR



#### RESOURCES FOR FUTURE EXHIBITIONS

and skill of the Piccirilli brothers that he not only entrusted them to enlarge his original study, he of course completing the work, but he left them to select the blocks of which the inspiring statue is made. They found the marble in the hills of Georgia and it was in the opinion of Attilio Piccirilli, who supervised the quarrying of the pieces used, "as good as the best Carrara and far more appropriate for the subject."

In addition to their very important tasks for other artists these brothers have themselves created the designs and done all the work on monuments and memorials of the highest order. Perhaps the best known of these is the Memorial to the battleship Maine which was blown up in Havana Harbor in 1898, erected in Central Park, New York City. It was designed by Attilio and built entirely by these six sons of Italy. Of their individual work we have not space here to refer. However, one statue by Attilio, the oldest brother, is so fine and in a sense so well represents them all, that brief mention should be made of it. This is his memorial to his mother, a marble statue in Woodlawn Cemetery, New York City. No son has ever paid a more beautiful tribute to his mother. It seems more than the contribution of an Italian immigrant to America. It is Italian, there is no mistake about that. Nor could it have been made without America; both countries determined the life of this mother and her six sons. But its sublime note of universality lifts it above place and race and time; it is a gift to the world from Italy through America.

#### FOREIGN-BORN PAINTERS

In referring to painters of foreign birth we have selected artists from England, Germany, Norway, Denmark, Sweden, Iceland, Italy, Holland, Belgium, Armenia, and Russia.

It seems natural to begin our list with the late Thomas Moran, the landscape painter who came to America from Lancashire, England, where he was born in 1837. He began



#### IMMIGRANT GIFTS TO AMERICAN LIFE

painting when a boy and continued vigorously into his ninetieth year. But it is not so much his long life as the service he rendered this country by interpreting the Rocky Mountain region that sets Mr. Moran apart as a great painter. Stephen Tyng Mather, so long director of the National Park Service, said, "More than any other artist he has made us acquainted with the Great West."

Mr. Moran had for years looked forward to painting in the American Rockies. He found his opportunity when he accompanied the Hayden Expedition to the Yellowstone in 1871. Here he made the water color sketches upon which some of his later paintings were based. This was before we had a single national park in our country, and Mr. Moran's early sketches and later finished paintings were decided influences in arousing interest in the great scenery of the Rocky Mountain regions. The Yellowstone sketches and also the water colors made on the Powell Expedition to the Grand Canyon of the Colorado in 1875 have been preserved in a single collection through a purchase by George D. Pratt of New York, who presented them to the National Park Service in Washington. Among the best-known oil subjects done by Mr. Moran are the two large canvases purchased by Congress, *The Grand Canyon of the Yellowstone*, and *The Grand Chasm of the Colorado*, both of which now hang in the Senate Gallery of the Capitol at Washington. Other famous western mountain subjects are: *The Teton Range*, *Yosemite Falls*, *Mount Moran*, and *Spectress of the North*. Mr. Moran was not only the pioneer interpreter of our greatest mountain region but in the opinion of William H. Holmes, director of the National Gallery of Art at Washington, "He was the greatest master of landscape art America has produced."

Space does not permit us to give more attention to the paintings of the western mountain regions of America, but even the briefest reference should include the canvases of



FOREST SILENCE, BY JOHN F. CARLSON



#### RESOURCES FOR FUTURE EXHIBITIONS

Albert Bierstadt who came from Germany in 1831 and whose originals may be seen in many of the art galleries in our country. Without making any comparisons between the native and foreign-born painters of the far West, these regions have long held a great fascination for artists from Europe who have seemed to bring to the subject a special perspective and enthusiasm.

Although painting in northern Europe, especially in the Scandinavian countries, is not so old as in those along the Mediterranean Sea, yet from Norway, Denmark, and Sweden have come a number of men who have found inspiring subjects in American scenes and who have added appreciably to our achievements in this field of art.

Jonas Lie, who was born in Norway, has brought to his adopted country some of the traditions of his native land. This no one will doubt who studies his paintings of the Canadian woods, his fishing villages and fishing fleets off the North Atlantic Coast or any of his winter landscapes. One somehow feels that the interest which leads Mr. Lie to choose these northern subjects, often painting winter scenes from his skiis, is rooted quite definitely in the rugged earth of his native Norway.

There are other scenes besides those of land and water that Mr. Lie paints with power and beauty, especially scenes of herculean works. The great oil paintings of the building of the Panama Canal will ever remain a priceless record of that mighty achievement. One of these, *The Conquerors*, an unparalleled portrayal of work in Culebra Cut, is now owned by the Metropolitan Museum of Art. *The Heavenly Host* is another Canal scene in which giant scoops swing high above the ground as if hanging from the clouds, carrying back and forth countless tons of earth. Of all the moving picture records that have preserved for us this stupendous performance none seems to possess that romance of reality which the paintings of Jonas Lie so faithfully present. Twelve of these



paintings have been placed in the library at West Point as a memorial to the engineer of the Panama Canal, General George Goethals.

Emil Carlsen, who was born in Copenhagen, Denmark, came to this country when he was nineteen years old. The story of this young man's struggle in America, where he worked first as a draftsman and then as an architect and for many years seemed far from his goal, is one of mingled hardship and fascination. Between the experience gained here and in the old world, to which he returned more than once for study and work, he developed the ability to paint pictures of such beauty and such pleasure-giving qualities that he has attained a distinctive place among America's best-known artists. Whether the subject be a landscape of beech woods or the Atlantic or Pacific Ocean, both of which he knew so well, or just a still life group of copper, gray crackle ware and onions, each reflects that personal attribute, a kind of quiet ecstasy which he feels for the subject and which, through the delicate handling of light, the exquisite feeling for texture, plus the intangible qualities of tenderness toward his subject, marks an outstanding and beautiful personal record of everything that he undertakes.

Of Mr. Carlsen's *The Miraculous Draft of Fishes* which hangs in the Chicago Art Institute, E. V. Lucas has said, "You find his large imaginative quality, his power of suggesting both the loneliness and mystery of water, the drama of the miracle, and the reverence of the fishermen." And of the delicate still life, *Yellow Crockery and Brass*, which hangs in the Worcester Art Museum, the same author says, "You see here his loving solicitude for detail and his fine sense of arrangement." Both the old world and the new have contributed beyond question to the qualities so cherished in the work of this American painter of Danish birth.

Another Scandinavian of similar name, but born in Sweden in the Province of Smaland in 1875, is John F. Carlson. He

came to America with his parents when eleven years old. All of Carlson's training as a painter was in his adopted country, but when one sees his winter scenes, his beech forests, his sylvan streams and woodland pools one feels that the old northland influenced both his choice of subjects and his power to interpret them. Among his landscapes that have made his work familiar to many people throughout this country are: *Woods in Winter*, in the Corcoran Art Gallery, Washington, D. C.; *Woodland Repose*, in the Toledo Art Museum; *Morning Mists*, in the Brooks Memorial Gallery, Memphis, Tennessee; *Autumn Beeches*, in the Public Art Gallery, Dallas, Texas; *Winter Dream Days*, in the Art Association of Lincoln, Nebraska; *Winter Beeches*, in Randolph Macon Woman's College, Lynchburg, Virginia. Nor are his paintings his only contribution to America. He is a well-known teacher, having served as head instructor in landscape painting in the Art Students' League of New York City, and he has established the J. F. Carlson School of Landscape Painting at Woodstock, New York. Among his writings is an important textbook on *Elementary Principles of Landscape Painting*.

Although Iceland has not given us a large number of immigrants compared with other countries of the North, perhaps in all 10,000, most of them farmers in the northwestern states, she has given us a landscape painter, Emile Walters, who has the distinction of being the youngest artist whose work has been accepted for the National Gallery at Washington, D. C. Not his youth, however, but the quality of his work, entitles him to mention here. The landscape chosen for the National Gallery, a country scene in the region of Oyster Bay, entitled *Roosevelt Haunts*, is the type of picture Mr. Walters likes best to do. This still sparsely settled section of Long Island which the former president knew so well has been one of Mr. Walters' favorite sketching grounds. Not only have his studies found their way into public and private galleries in



#### IMMIGRANT GIFTS TO AMERICAN LIFE

our own country, but a collection has been made for his native land by the National Museum of Iceland at Reykjavik.

Italy has contributed far more sculpture to America than has any other nation, but not a few of her native sons have become good painters. Albert Operti, born in Turin, Italy, in 1852, the son of Giuseppe Operti, pianist to Victor Emmanuel II, has given us through his paintings, stirring records of exploring expeditions into the far North. He made two voyages with Admiral Peary to the Arctic and brought back many paintings of that region—The Farthest North, made in connection with Peary's march to the Pole; The Rescue of the Greeley Party; The Last Franklin Search, painted for the American Geographical Society; the large mural decorations for the American Museum of Natural History; and many smaller paintings and sketches all carefully portray the life and scenes in the far North.

From Zonnemaire, Holland, came the Dutch boy, Leonard Ochtman, with his parents in 1866. Leonard was twelve years old when the family settled down to life in Albany, New York. Although entirely self-taught, Mr. Ochtman has taken a high place among American painters; his canvases, particularly the sunlit snow on silent fields and woods, have great delicacy and beauty. Besides teaching himself he has taught both Mrs. Ochtman and their daughter to paint. Among his landscapes to be seen in public collections are: Winter Light, in the Metropolitan Museum of Art, New York City; Frosty Acres, in the City Art Museum, St. Louis, Missouri; Silent Morning, Gallery of Art, Columbus, Ohio; A Gray Morning, Brooklyn Museum; Summer Morning, Butler Art Institute, Youngstown, Ohio; December, Museum of Art, Fort Worth, Texas.

Undoubtedly the largest number of eminent painters of foreign birth from any one country have come to us from Germany. One thinks at once of William Ritschel, Carl Rungius, F. Winold Reiss, Joseph Lauber, William Wendt,



AMERICAN PIONEERS, OVER ENTRANCE TO THE STATE CAPITOL BUILDING AT LINCOLN, NEBRASKA.  
BY LEE LAWRIE



#### RESOURCES FOR FUTURE EXHIBITIONS

Gustav Wiegand, Karl Buehr, Joseph C. and Frank Leyendecker, and others, all doing with marked results different types of work. For the purpose of this chapter William Ritschel has been chosen.

Mr. Ritschel has come to be one of America's leading painters of the sea. Even before he was a painter he was a sailor and when he paints the ocean he paints not only what he sees but what he feels. Mr. Ritschel was born in Nürnberg in 1864 and came to America when he was thirty-one years old. His canvases of the California coast are outstanding in their rugged and colorful beauty, and it is through them that he is perhaps best known. Among these are: Rocks and Breakers, in the Pennsylvania Academy of Fine Arts, Philadelphia; Fog and Breakers, in the Detroit Art Club, Detroit, Michigan; Rockbound Coast, in the City Art Museum of St. Louis, Missouri; Carmel by the Sea, in the Los Angeles Art Museum, California.

A young painter of unusual skill, J. Paul Verrees, a native of Turnhout, Belgium, came to America shortly after the World War. Mr. Verrees was trained in the National Academy at Antwerp where he studied architecture and in addition took the courses in painting and engraving, early joining the ranks of painter-gravers. He enlisted under the Belgian colors in 1914 but was wounded during the third month of the conflict and after considerable time spent in English and Scottish hospitals was discharged from military service. But even in convalescence he found much material for his etching needle and for his oil sketches. When he was able to do a reasonable amount of work he followed the advice of his friend, Arthur Rackham, and came to America. Here he became one of the founders of an important art organization of our country, the Brooklyn Society of Etchers. Examples of his work can be seen in the museums and art centers of New York, Chicago, Washington, and San Francisco.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

Hovsep Pushman, an American artist of Armenian birth, is an excellent craftsman and he finds in the objects of the East models of form and color which he paints with rare fidelity. It is, however, his portrait studies of the people of his homeland and neighboring countries that have given the greatest play for his technical proficiency and his fine power of interpretation. No American painter has equaled him in the skill and beauty with which he portrays these striking types. Among those that have recently been bought by public or private collectors are: *An Armenian Girl*, and *Flowers of Armenia*; *The Incense Burner*, an Ethiopian child in purple dress against a green-blue background, holding a large brass incense burner in one arm; *The Sheykh of the Tribe*, a man in plum-colored robe with a yellow turban; *Turkestan*, a young woman of that far eastern country exquisitely painted with a dim, delicately colored mural in the background; *The Portrait of a Chinaman*, remarkably realistic yet pervasive in expression, altogether an interpretation of distinction. One doubts if any but a native of the East could do such portraits.

The first man to arrange for an exhibition of paintings by American artists in Russia was Professor Nicholas Roerich, director of the Art School of Petrograd, who at that time could not have dreamed that some day he would be a citizen of our republic and an outstanding influence in American art. Professor Roerich was also president of the World of Art, an institution organized to extend the interests of the Russian people to art in all parts of the world. An advocate of the belief that through art and beauty would come better understanding among all peoples, he was looking then as now far beyond national boundaries. As a young man, Professor Roerich was one of the leading artists of his native Russia, but his paintings have long since taken on international significance and are to be found in possibly more public and private collections the world over than that of any other



MEMORIAL TO HIS MOTHER, IN WOODLAWN CEMETERY, NEW YORK CITY, BY ATTILIO PICCIRILLI  
THERE ARE SIX BROTHERS IN THE PICCIRILLI FAMILY, ALL SCULPTORS, BORN IN ITALY



#### RESOURCES FOR FUTURE EXHIBITIONS

American citizen. But painting is not his only interest; his master effort is to make all the arts better understood in their vital relation to life. His own canvases, many of them of great power and beauty, have gone far in this direction, serving both as means and end. Behind his virile work as a painter he has created and directed other forces for promoting beauty in life which have marked new achievements in America and in the world. Among these are the Master Institute of United Arts and the Corona Mundi, International Art Center, which he has founded in New York City in connection with the Roerich Museum. Neither these nor his scientific work in exploration and archeology in the Himalayas of China, Tibet, and India can be described here, but the conviction that underlies the broad work he is carrying on in both scientific and artistic fields is clearly expressed in his own words. "Art," says Professor Roerich, "will unify all humanity. Art is one and indivisible. How many young hearts are searching for something real and beautiful! So give it to them. Bring art to the people where it belongs."

#### FOREIGN-BORN WORKERS IN GRAPHIC ARTS

There are two reasons for including the graphic arts in such an exhibition as we are considering; first, because many of our citizens of foreign birth have made such important contributions in this field, and second, because examples of their work are readily available for such exhibitions as are advocated in this book.

The graphic arts here will comprise the work of artists whose designs are reproduced in numbers. These may be either in the form of original prints as, for instance, etchings, wood block or linoleum prints, engravings, and certain lithographs; or reproductive prints that may be made in large quantities partly through the aid of modern machinery as illustrations for books, magazines, and newspapers or as decorations in themselves. Typography, that branch of the



# IMMIGRANT GIFTS TO AMERICAN LIFE

graphic arts which has probably done most to advance civilization, might well be suggested, but since we cannot attempt to be inclusive it will be better to stick closely to what might roughly be termed the pictorial side of the graphic arts which yield much interesting material for exhibition purposes. The countries represented by foreign-born artists in this field are: England, Czechoslovakia, Germany, Sweden, Russia, Poland, Hungary, Austria, and Holland.

There is no more appropriate person with whom to begin than that old pioneer wood engraver, Timothy Cole, who worked at his craft in his home in Poughkeepsie, New York, until his death on May 7, 1931 at the age of seventy-nine. Timothy Cole was born in London when Queen Victoria had been on the throne but fifteen years and was brought to the United States when he was three years old. His outstanding contribution to the art of America was his wood engravings of the old world masterpieces made from the original paintings in Europe and accompanied by the artist's own writings. He engraved Italian, Dutch, Flemish, English, Spanish, and French subjects published first in the Century Magazine and later in book form. We of the present generation, who have witnessed the growth of public and private collections of famous paintings in America and who now have within our reach countless reproductions of many of the most notable pictures throughout the world, cannot know how much this pioneer work by Timothy Cole meant to the Americans of an earlier day who had never before seen even ordinary prints of the great old world canvases. These wood engravings were made before the halftone was invented, and the subjects chosen by Mr. Cole were done with deftness and feeling which in wood engraving in our country has never been excelled and will probably never again be equaled. In so great esteem is he held that many of the leading museums and private collectors of America have secured Mr. Cole's en-



TAPESTRY, HIAWATHA, IN THE MINNEAPOLIS INSTITUTE OF ARTS  
BY PAULINE FJELDE



gravings and in some cases the original blocks from which the prints were made.

Turning from this pioneer in the graphic arts to a brother craftsman of the present, the name that comes to mind is that of Rudolph Ruzicka. Born in Czechoslovakia but having received most of his training in America, Mr. Ruzicka has reached the position he holds, first by the quality of his engraving, and second by the way in which he has related the engraving to the printed page in some of our best examples of modern book-making. It is never possible to know just how much the influences of the artist's homeland have affected his work, but it is always fair to give tradition and early environment some credit in an instance of such extraordinary individuality as Mr. Ruzicka's work displays. Examples of his engravings are to be found in many private collections, and in the Art Institute of Chicago, the Carnegie Institute of Pittsburgh, the Metropolitan Museum of Art, the Brooklyn Institute of Arts and Sciences, and in several public libraries throughout the country. In libraries they are usually decorations or illustrations for books.

A type of original print made from designs cut in wood, usually referred to as wood-block prints, is well represented by the work of Gustave Baumann, who came to us from Germany, and Bror Julius Olsson Norfeldt who was born in Tulstorg, Scania, Sweden.

Probably no wood-block printer in America has a more complete mastery of his medium than Gustave Baumann, whose vigorous designs and beautiful color harmonies have so faithfully portrayed American subjects from his early studies of Indiana farms and villages to his present interpretations of the poetic architecture and natural background of the Indians of the Southwest. The homely scene appeals to him: houses of wood, old barns, flower and vegetable gardens, picket and rail fences, wagons, carts, wheelbarrows, flower pots and garden tools, the things with which and by which



folks work and live. He delights in trees, not the tree alone but the tree related to an old house, a stone fence or some other evidence of human life. This appreciation for the picturesqueness of human habitations Mr. Baumann has brought to his later work in the Taos country of the Southwest. One feels grateful to him for portraying for those not able to visit that very interesting southwestern country the truth and beauty of Indian life. These records are sometimes reproduced in editions of one hundred, thus making available to a considerable number of people original prints of exceptional quality in which the subject is designed, cut into the wood-block, and printed by the artist himself.

The work of Bror Julius Olsson Norfeldt is so individual that it is not possible to compare it with that of other artists. It does, however, as much perhaps as that of any other American working with wood-blocks, suggest the qualities of the Japanese wood-block prints from which its technique is evolved. It is probably in its colors and in the texture achieved more than in the forms used which suggest this similarity. There is a rugged quality in Norfeldt's work which has made a distinct appeal to the public, and in addition to many prints privately owned purchases have been made for the New York Public Library, the Chicago Art Institute, the Toledo Art Museum, the Detroit Art Institute, and the Museum of New Mexico.

An old world art widely practiced in this country, etching, has had many recruits from artists of European birth. A fairly complete list of etchers could be secured through the American Federation of Arts, whose headquarters are in Washington, D.C., and considerable first-hand information about the artists themselves through our two largest etchers' organizations: the Brooklyn Society of Etchers, and the Chicago Society of Etchers. For the purpose of this chapter we shall have to limit our references to but one, William Auerbach Levy.



POLISH PEASANT DANCE, "KRAKOWIAK," BY W. T. BENDA  
PAINTING EXHIBITED AT THE BUFFALO AND ALBANY EXHIBITIONS



#### RESOURCES FOR FUTURE EXHIBITIONS

William Auerbach Levy was born in Russia in 1889, came to America with his parents when very young, and spent his childhood as a typical New York East Side boy. It was in this environment that in later years, after he had received training in drawing and painting and had, through a European scholarship, studied and worked abroad, he found the picturesque models which he has interpreted with such fascination that his prints are probably in every museum in America which has collections of modern etchings, as well as in several European collections. Mr. Levy first studied with Charles W. Mielatz and afterward assisted him in teaching at the Art Students' League in New York City. Mr. Mielatz was a remarkable teacher and an etcher of exceptional ability and it is to this association that Mr. Levy acknowledges much of his development as a technician. But to this training Mr. Levy has added an extraordinary appreciation of subjects appropriate for interpretation by the etcher's needle. One of his best-known subjects is *The Blind Beggar*, the model for which he found in the neighborhood where he grew up.

From the many American illustrators of foreign birth we choose four: W. T. Benda from Poland, Willy Pogany from Hungary, Joseph Urban from Austria, and Hendrik van Loon from Holland.

The name of W. T. Benda is familiar to many people through his decorative paintings, his illustrations for books and magazines, and his masks. Mr. Benda's work is unlike that of any other illustrator, having a line, color, and texture distinctly its own. Though he is always progressing, it is a pleasure to look back at his earlier drawings of which the one made for the Children's Room of the New York Public Library is a good example. Here are portrayed, with exceptional character and spirituality, the eager faces of children from many lands as they may be seen any day, seeking picture and story books at this important educational center. What movement and color inform his remarkable drawing

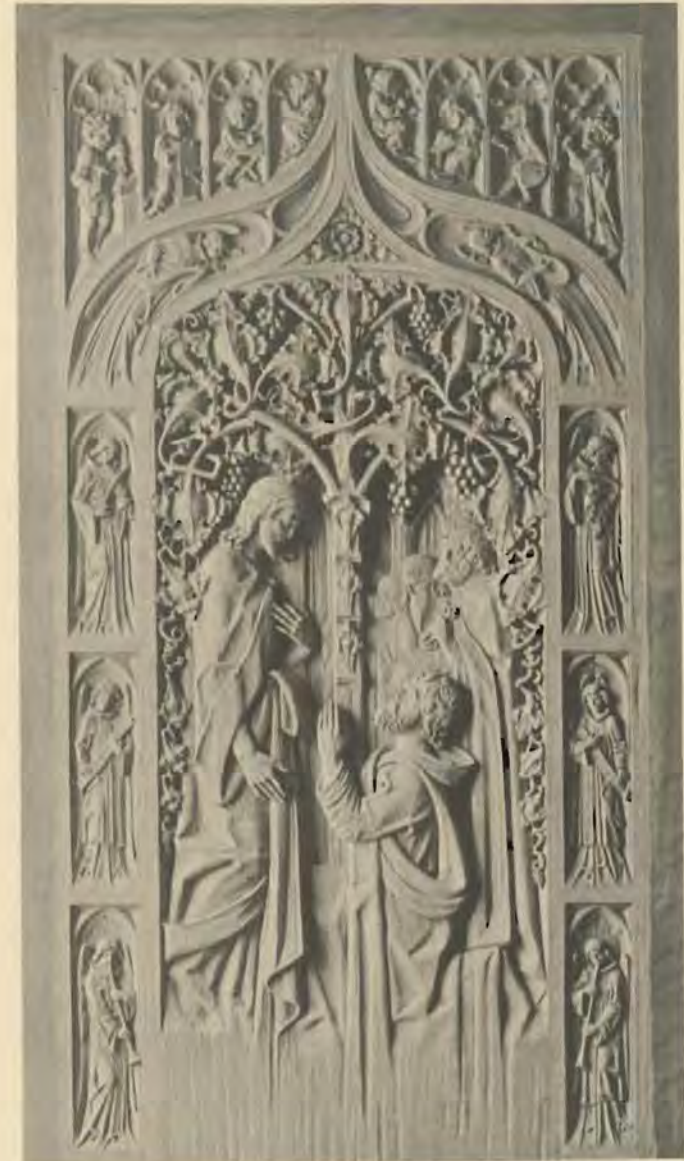


of the rollicking peasants' dance shown in the illustration opposite page 140! This subject portrays the artist's native Poland and reveals the play spirit of a people, so many of whom have become citizens of our country.

Even more individualistic than his paintings, if possible, are Benda's masks. He has transferred his skill in drawing and painting faces to this newer art of modeling in paper to which he had added a unique skill. His masks are built up from thin strips of paper and modeled in so lifelike a way as almost to startle one. To the headdress of some he gives a fantastic beauty that seems to surpass actuality.

Willy Pogany, illustrator of folk tales and fairy stories, is known equally well in his homeland and in the land of his adoption. His first work done in America was a series of drawings for the *Fairy Tales of Hungary*, a book by Nandor Pogany, his brother, now translated into English. Later he illustrated several classics, including *Gulliver's Travels*, *Arabian Nights*, *Alice in Wonderland*, *Folk Tales from Many Lands*, the *Old Testament*, *Fairies and the Christmas Child*, and *Tales of a Persian Garden*. Mr. Pogany has had wide experience in other fields, including the making of mural decorations, moving picture sets for famous cinema productions, and scenic sets for the Metropolitan Opera House. In any of these fields one will find a wealth of material suitable for exhibition.

Joseph Urban, one of America's most versatile artists, is widely known on both sides of the Atlantic as an illustrator, having achieved far more than a national reputation in his native Austria before he chose America for his home. If he had done nothing more than the pictures for *Kling Klang Gloria* he would have attained notable success, for these in point of design, color, and human interest are among the best illustrations of children's books. Perhaps even more popular are his inimitable illustrations for Hans Andersen's *Fairy Tales* and for the *Brothers Grimm Stories*.



"AMERICAN GOTHIC," WOODCARVING IN THE CHURCH  
AT CRANBROOK, MICHIGAN, BY I. KIRCHMAYER



#### RESOURCES FOR FUTURE EXHIBITIONS

But Mr. Urban has achieved equal recognition for work in other fields. He has done many stage settings for the Metropolitan Opera House, among which are *Pelleas and Melissande* by Debussy, *Egyptian Helen* by Strauss, and *Don Juan* by Mozart; perhaps even more motion picture sets, notably *When Knighthood Was in Flower*. His work as an architect is outstanding, of this the Ziegfeld Theatre and the New School for Social Research on West 12th Street in New York City are well known. These references, although quite outside the field of illustration, are made for their obvious suggestions of exhibition material by this gifted artist. Since only one design can be chosen to represent Mr. Urban, an example of architecture which suggests both his versatility and his play spirit has been selected, the Gingerbread House at Hamburg, New Jersey.

Hendrik van Loon, equally well known for his pictures and his writings, came to America from Holland. His illustrations are simple, quaint, and almost childlike in their directness. It is difficult among his countless pictures to refer to an especially outstanding one, but one of distinction is the frontispiece for the *Story of Mankind*. It is in text and drawing a fine example of van Loon's graphic manner of expression. The text reads: "High up in the North in the land called Svithjod, there stands a rock. It is a hundred miles high and a hundred miles wide. Once every thousand years a little bird comes to this rock to sharpen its beak. When the rock has thus been worn away, then a single day of eternity will have gone by." The illustration for this text seems in perfect keeping with the simple but extraordinary statement it illustrates.

#### FOREIGN-BORN WORKERS IN THE HANDICRAFTS

There is a very large and important group of artists in our country which for convenience here will be called craftsmen. In the broad sense of the word, painters, sculptors, print-



#### IMMIGRANT GIFTS TO AMERICAN LIFE

makers, and other creators in the fine arts' field are all craftsmen, but they have so long been identified with particular branches of expression that it seemed convenient to classify them more specifically. The group here to be designated as craftsmen work in various materials; wood, metal, glass, porcelain, and they make textiles, laces, or do some of the many forms of needlework, and so forth. The craftsmen chosen here include workers who came from Scotland, Austria, Poland, Sweden, Germany, Hungary, Lithuania, England, Italy, and Norway.

There is no name that means more to the student of American woodwork from the beginning of the republic to the present day than that of Duncan Phyfe. Born in Scotland but coming to America as a young man, he was the last and perhaps the greatest of a noted line of early cabinetmakers in this country, most of them from England or Scotland. A number of Duncan Phyfe's tables and chairs and secretaries are in the Metropolitan Museum of Art and in other museums, while many more are in American homes. Probably no man's work has been so widely and carefully copied by the manufacturers of fine furniture of the present day as that of Duncan Phyfe.

Among our present-day woodcarvers or sculptors in wood, as they are sometimes and very properly called, only three of many names may be mentioned: I. Kirchmayer, a native of Austria; Adam Dabrowski, born in Poland; and Karl von Rydingsvärd from Sweden.

Mr. Kirchmayer is known to the architects with whom he worked in creating some of the best ecclesiastical carvings in our country as the creator of the American Gothic type in wood sculpture, and it gave him real pleasure to have his work so described. While most of his work was done in America, his woodcarving traditions are rooted in the medieval village of Oberammergau to which he had gone as a boy. There he lived and worked, mastering his chosen medium



PIONEER WOMAN, IN PONCA CITY, OKLAHOMA, BY BRYANT BAKER



#### RESOURCES FOR FUTURE EXHIBITIONS

while yet in his teens. Leaving Oberammergau, while still a young man he spent a few years in Paris and London and then came to America where he developed elements of thought and technique that have set his work apart as probably the most perfect union of design and craftsmanship in our country. Among Mr. Kirchmayer's works are: The Rood Beam, The Pulpit, The Font Cover, and twelve statues in the Church of Saint Mary the Virgin, New York City; some extremely fine carvings in Detroit, including Christmas in Heaven, in the Detroit Institute of Arts, and some smaller pieces done for George C. Booth's collection of the Work of American Craftsmen; as well as some for the church at Cranbrook, Michigan.

Adam Dabrowski, thoroughly trained in the traditions of his native Poland, has covered in his woodcarving a wide variety of subjects from the simplest peasant animal toys of his homeland to the most delicate and detailed carving of wild flowers. Not only has he done his part to preserve the wood sculpture traditions of his native country, but he has also helped carry forward its best traditions in physical and dramatic education among his young compatriots as a leader of the Polish Falcon in New York. Mr. Dabrowski has conducted a school in Brooklyn where all types of woodcarving were taught.

Karl von Rydingsvärd is known as a craftsman and teacher on both the Atlantic and Pacific coasts. Interesting among his many works are the woodcarvings in the Alaho, the palatial yacht of Arthur Curtis James, in which he has depicted the whole story of the development of water transportation. Mr. von Rydingsvärd has not only made the handicrafts of his adopted country richer because he has added Swedish to American motifs, but he has also worked out important experiments in proving the therapeutic value of woodcarving for certain types of invalids and handicapped persons.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

Turning to the workers in metal we shall mention but three of many: Samuel Yellin, a native of Poland; Oscar Bach, born in Germany; and Hunt Diederich from Hungary.

The work of Samuel Yellin of Philadelphia is known throughout our country, ranging from the heaviest iron gates to the most delicately wrought escutcheons for the keyhole of a jewel box. Examples from his hands are the great iron gates to the Pennsylvania Railroad Company's yards in Philadelphia, the gates to and the metal work in the Harkness Memorial Tower at Yale University, the doors of the Bok Singing Tower at Lake Wales, Florida, the iron work in the chapel at Valley Forge and in the National Cathedral at Washington, D.C. But Mr. Yellin's influence is not limited to his superior craftsmanship. He has a school in connection with his workshop where he gives boys who have a special aptitude for metal work an opportunity to learn the best that is known in it. His museum of iron handicraft including many rare examples, both ancient and modern, and his fine library together with his personal help are available to these young craftsmen. Mr. Yellin's shop with its forges glowing and its hammers and anvils clanking as men and boys pound away, shaping the hot metal into permanent forms for some museum piece, a special order for a client, or perhaps a personal thing to go into the home of a workman, is a sight and sound not soon forgotten.

Oscar Bach is not only a craftsman of rare ability in iron, but also a sculptor and painter. Although he is perhaps best known for his work in iron, yet he designs and works brass, copper, and alloys, and some of his finest examples include enamels applied to metal with singular taste and skill. Many of Mr. Bach's best things have gone into fine American homes. His work covering a wide variety of subjects is always designed and executed with perfect appropriateness in harmony with the masonry, woodwork, gardens, or other architectural features with which they are associated.



CLOCK DIAL MADE OF METAL, IN CRANBROOK, MICHIGAN  
BY OSCAR BACH



#### RESOURCES FOR FUTURE EXHIBITIONS

Hunt Diederich who came to America from Hungary works chiefly in flat metal, its character expressed largely in silhouettes. He delights in making useful things beautiful, weather vanes, fire screens, candlesticks, mudscrapers, and so forth, but he often accepts large architectural commissions such as lighting fixtures and metal staircases. He models some pieces of free sculpture, separately and in the round for purely ornamental purposes. In these the distinguishing feature is usually the silhouette, which finds expression in horses, particularly polo ponies, dogs, cats, deer, chickens, and other members of the animal family. He also enjoys doing silhouettes in scissor cuttings from paper.

A craftsman in the precious metals, gold, platinum, and silver and the finer alloys of bronze, one who might as appropriately be grouped with the sculptors as with the craftsmen, is Louis Rosenthal, born in the village of Plungyan in what was then the Russian province of Kavno, now Lithuania. We cannot here trace his interesting development from the small boy carving images in tree trunks in the forests of Lithuania to the unique place he now holds as a miniature sculptor in his adopted America. To some he is known as the Penknife Sculptor and there is a certain correctness in the description, for all his figures are done originally in wax with a small penknife as the only tool. But Penknife Sculptor is an inadequate title for an artist who has been compared in technique to Benvenuto Cellini. It is doubtful if Cellini was ever able to cast miniature bronzes in as delicate and perfect form as several Mr. Rosenthal has made.

Among the best known of Mr. Rosenthal's sculptures are: Samson and the Foxes, an enduring bronze statue only one and one-half inches high; Hercules and the Centaur; The Spirit of the Jest; and The Bacchanalian Dance, all four of which one could almost lose in his vest pocket. In his Memorial to the Unknown Soldier of Greece the soldier measures but half an inch and the whole group less than three



inches high. His monument to Charles P. Steinmetz called *The Spirit of Electricity* is two and one-half inches high. Mr. Rosenthal's study of Beethoven, although miniature, is very impressive both in conception and in execution. Here he has modeled the aged and blind musician standing beside an open piano, striking with one hand the notes which he cannot hear while in the clouds above him are the heavenly trumpeters sounding the themes of the Ninth Symphony to the enraptured sense of the great composer. These works not only deserve a place of honor as examples of American sculpture, but measured from the standpoint of craftsmanship alone they are creations of a very high order.

From work in wood and metal it seems but a step to the very old crafts of stained and leaded glass. Of the craftsmen in glass only two will be mentioned: Clement Heaton, a native of England; and Nicola D'Ascenzo, a native of Italy.

When Clement Heaton came to America after working for years in England and later in Switzerland where he had made or restored a number of windows in the churches of the Alpine republic, he felt that he must find a place here away from the hurrying and bustling city. He craved the time and opportunity to design and carry out his work in the spirit of the early craftsmen. After a long search he found just what he wanted in a rural settlement known as Valley Cottage, about thirty miles out of New York City. An old farmhouse was restored and added to for the family residence while the old barn was converted into a studio and workrooms, and what remained of an old grist mill fashioned into an ideal shop for the glass furnace and for other operations essential to the making of glass. The mill flume was repaired and water from the mill pond above was again turned in. With the countryside as a setting Mr. Heaton has built up a complete plant, if such a rural achievement could be designated as a plant, where he makes his own glass, works out his designs, and with the assistance of members of his

family and occasionally some neighbors whom he has trained he is able to carry out his ideas.

Mr. Heaton is an authority on old glass and has an extraordinary collection of material and a valuable library on this subject at Valley Cottage. Among the more important pieces of work by him are the rose window in the Church of the Blessed Sacrament, New York City; seven windows for the College of Preachers at the Episcopalian Cathedral, Washington, D. C.; and the west window in Emmanuel Church at Newport, Rhode Island.

Nicola D'Ascenzo, the Italian-born designer, has recently been awarded the medal of the American Institute of Architects for his craftsmanship in stained and leaded glass. Although he has executed many commissions, probably his best-known work is in the Memorial Chapel at Valley Forge. In referring to this work, Charles J. Connick of Boston has said, "The architects of that chapel are to be commended for their judgment in assigning this commission to Mr. D'Ascenzo alone for it has given him an opportunity to control the entire color scheme of the interior with results that are remarkably beautiful and satisfying. Mr. D'Ascenzo has brought to his work in glass a poet's fancy, a thorough artistic training, an exuberant love for color, and a sturdy sense of form that gives distinction to his work." It is interesting to note that in this chapel planned by the Philadelphia architect the late Milton Medary has brought together in a harmony of extraordinary beauty the work of three American craftsmen, all citizens by choice and all noted for their excellence: the glass by Nicola D'Ascenzo; iron work by Samuel Yellin, born in Poland; and woodcarving by Edward Maene, a native of Belgium.

The field of the arts and crafts overlaps again in the porcelain sculpture of Mrs. George Oakley Totten of Washington, D.C., who came to us from Sweden, and whose achievements, as well as her experiments with the Lenox porcelain



#### IMMIGRANT GIFTS TO AMERICAN LIFE

works at Trenton, New Jersey, mark a comparatively new development in the field of porcelain sculpture in this country. Mrs. Totten had, before coming to America, achieved distinction for her modeling and painting in porcelain of peasants, of children from many lands, and of characters inspired by the folklore and fairy tales of the old world. Among her best-known pieces, some of which are owned in America, are *The Princess and the Goblin*, *The Minuet*, *Cinderella*, *The Goblin in the Woods*, and *The Swineherd and the Princess*. These porcelain figures are cast in very small numbers and are as truly sculpture as anything in bronze or metal. Because beautiful colors can be fired into them and made permanent, they are considered by some people to be very choice forms of sculpture and have been purchased by a number of American museums including the Metropolitan Museum of Art of New York City.

There is a great field of craftsmanship which must be passed over lightly here, but which would yield much material for such exhibitions as we are considering. This is the work of the many immigrant women who have brought to the new world their centuries-old traditions in needlework, weaving, lace-making, and other bobbin and needle crafts. Two references only can be made here: one to an artist, Pauline Fjelde, born in Norway, who has interpreted scenes and legends of her adopted land in tapestries of excellent quality; the other, Anna Ernberg, a native of Sweden, who as a craftsman and teacher has exerted a very important influence in the development of weaving and other handicrafts in our country.

Pauline Fjelde came to America with her parents, who settled in Minnesota. She inherited what seems to have been a family instinct for craftsmanship, for her brother Jakob was a sculptor. Miss Fjelde found her greatest pleasure in carrying out the old Norse art of picture tapestry weaving in connection with the Indian legends linked with



MEMORIAL TO HENRY VILLARD, IN SLEEPY HOLLOW CEMETERY  
TARRYTOWN, NEW YORK, BY KARL BITTER



#### RESOURCES FOR FUTURE EXHIBITIONS

the region in which the family lived. Her most notable achievement is The Hiawatha Tapestry based on Longfellow's poem, which may be seen hanging in the exhibition rooms of the Minneapolis Institute of Arts. It is about ten feet wide and twelve feet high and includes the Falls of Minnehaha, which are near Minneapolis, and other natural features characteristic of that region. Woven into the tapestry underneath the scene are the following descriptive lines from the poem:

Through their thoughts they heard a footstep,  
Heard the rustling in the branches;  
And with glowing cheeks and forehead,  
With the deer upon his shoulders,  
Suddenly from out the woodlands  
Hiawatha stood before them.

Miss Fjelde's genius and enthusiasm were not limited to the portrayal of the theme itself but she designed a remarkable border of black silhouettes on a lavender background, depicting forty-four scenes of Indian life. The whole work from the concept, the research involved, the spirit of the legend portrayed, the harmonious use of color, and the excellent technique make it a notable achievement.

Anna Ernberg received her early training in her native Sweden where the handicrafts are widely practiced in the home. After coming to the United States she established her place as a teacher and craftsman in several cities of the North, but came to feel that the greatest need for help in weaving was in the mountain sections of the southern states where the old handicrafts were dying out and where there seemed to be no modern substitute for them. In the mountains there was much time for work, especially in the winter months. If the old crafts could be saved they would increase the meager incomes and serve as an outlet for the creative impulse which she felt to be strong in these mountain folk. In 1914 she was asked to take charge of the



#### IMMIGRANT GIFTS TO AMERICAN LIFE

weaving at Berea College in Kentucky. She developed this department until hundreds of students have learned weaving and through its practice have been able to earn their way through college. In addition to the school work Mrs. Ernerberg has helped the Fireside Industries in the mountain homes in the region of Berea, both by helping the workers to improve their technique and also by finding new and enlarged markets for their products. This development in the handicrafts of the Kentucky mountains marks a distinct contribution to the field of social work.

The foregoing are but a few of the countless men and women from other lands who have become citizens of our country and who have added to our cultural wealth values which it otherwise would not have had. It would be easy through consulting the lists of artists in any field to find a considerable number of the foreign born from which any community could draw for its needs in carrying out a homelands exhibition. For instance, the American Federation of Arts in its Art Annual gives a rather comprehensive list of American painters and sculptors. This list alone will yield the names of several hundred foreign-born artists. Many are well known but not generally thought of as having come from other countries. And what is especially significant is that they have come from nearly every section of Europe.

It is natural that we should think of the contributions of the immigrant to the material life of the nation for these have been tremendous. They are tangible and can be measured in terms of money or gain. But the cultural contributions are not so tangible, not so susceptible of measurement. Yet they are very great. If, as this book suggests, these cultural contributions are sought out and set forth as we have suggested, it will make for a better understanding not only between our native and our foreign-born citizens, but it will go far toward building up friendly feelings for the homelands of Europe from which millions of our citizens have come.



CULEBRA CUT, PANAMA CANAL, IN THE METROPOLITAN MUSEUM OF ART, NEW YORK CITY, BY JONAS LIE



## CHAPTER VII

### CONCLUSION

IN THE foregoing experiments in appreciation of the arts and crafts of the homelands or the folk arts, as they are often called, the exhibitions have been used as a means to social ends. They have helped to bring about better understanding; they have stimulated social and civic cooperation; have encouraged aliens to become citizens; have given immigrants a sense of validity through expressed esteem for their qualities and achievements; have brought into closer sympathy immigrant parents and their American-born children; and have created lasting friendships between native and foreign-born citizens. In these and other ways they have given a new and larger meaning to the word Americanization.

These exhibitions and festivals have accomplished much more than their immediate social objectives. They have helped to show us what we owe to the peoples who have come from other lands and have revealed the wide and cosmopolitan elements of our American culture. Each event has uncovered unsuspected resources of beauty and skill, a capacity for taking pains in everyday things, a joyousness in life itself expressed through the handicrafts, the music, the dances, the dramas, and the ceremonies presented. Often the articles displayed or the entertainment given, the sacrifices made to carry on an undertaking without thought of personal gain, have shown a purpose, an integrity of character and of sentiment, a power and loyalty in working for a common cause upon which good citizenship is based. Moreover, for the time being each exhibition has created in its community a local museum of immigrant contributions.



#### IMMIGRANT GIFTS TO AMERICAN LIFE

It has broadened the horizon and enriched the life of all who have taken part as either participant or visitor. If it were possible to bring together and unite in a single event these several exhibitions and their accompanying entertainments, a great folk museum and festival would be created the like of which no other country has known. And yet such an event would only suggest the great reserve of these cultural resources to be found throughout our whole country.

But extensive as this reserve is, unless more is done in the near future to conserve these human values than has been done in the past they are certain to suffer serious diminution if not completely to disappear. There are two powerful forces at work which threaten them. One is our national policy of attempted regulation of immigration and our attitude toward the immigrant; and the second is the extension of standardizing influences in the homelands themselves where much of the folk culture is being destroyed at its source. To the first, reference has been made in some detail in the early pages of this volume.<sup>1</sup> It is enough to say here that we are beginning to see that one of the effects of our method is not regulation but restriction. Suddenly and unexpectedly we have reached a point where this stream of new life which has flowed into the United States almost without interruption for generations is now running from us rather than to us; that more people are leaving America for other lands than are coming to our shores. Since, therefore, we cannot count on further immigrant cultural accretions, we must through encouragement or adaptation do what we can to make the folkways that have already become part of our life stream, permanent, either in their present form or in forms which a new environment and a new use will determine.

All the more must we make this effort because of the deadening effect of the standardization that, in spite of its many

<sup>1</sup> See Foreword and Author's Preface.



*Courtesy of Nyholm & Lincoln, New York*

GINGERBREAD HOUSE, IN HAMBURG, NEW JERSEY, DESIGNED  
BY JOSEPH URBAN



#### CONCLUSION

advantages to society, is leveling the differences of custom and expression in the homelands and destroying so much of the culture that has grown out of centuries of comparative isolation. Easy transportation, factory-made products, the cinema, are taking the place of the oxcarts whose animals were garlanded at the harvest, the needle and the loom where workers sang their occupational songs, the festivals at which they danced their hearts out. A standardized age is a sophisticated age in which the simple home arts of the people too often wither and die.

It is not with the wish to discourage modern processes that these conditions are mentioned here; rather in the hope that realization of them will incline more people to do their part to control them. Never again will there be so good an opportunity to preserve the old folk arts and folkways as now. And it seems reasonable to hope that here in America a way may be found to save for tomorrow these fine expressions of yesterday. In this effort too much importance cannot be attached to events which have been recorded in these pages, events that have brought to a considerable number of American communities inspiring glimpses of the arts and crafts, the music, the native dances, and other graces of our immigrant people. While the examples which these pioneering communities have set should be followed by others throughout the country, it would seem now that we are ready for another and more permanent step in the program of conserving these human values and integrating them into American life. And there are signs that this new step will be taken.

The growth of public and private art museums in the United States during the last twenty-five years is one of the outstanding facts of our time. Most of these museums have naturally been concerned with the promotion of the fine arts, but here and there special attention has been given to the arts of daily life, the folk arts, and to their place in his-



tory and in the development of culture. Europe has many examples of such museums, not only in the cities but in other places as well. In Germany every town has its local Volks-kunst, in France every province its Musée Provinciale, and many villages of Switzerland and other countries their collections of handicrafts, local music, and records of traditional life. In the Scandinavian countries are the fascinating and indigenous outdoor museums.

In America a pioneer in stimulating interest in the folk arts was John Cotton Dana who, during his many years as director of the Free Library and Museum of Newark, New Jersey, collected and exhibited beautifully both the folk arts of America and of the European homelands from which so many people working and living in and near Newark had come.

Another pioneer whose work lives after him was Stewart Culin, curator of ethnology at the Brooklyn Museum of Art, where his collection of peasant arts from the countries of Central Europe are now in place. And when the list is made up perhaps it will be found that no one has done more to promote interest in both the fine and folk arts of the Scandinavian countries than William Henry Fox, director of the Brooklyn Museum, who with Mrs. Fox has collected many of the choice objects now permanently housed there. There is one museum which deserves to be much more widely known, the Museum of Folk and Peasant Arts established by Mrs. Elie Nadelman at Riverdale-on-Hudson. This is probably the most important and comprehensive collection of European folk arts in our country and includes also many examples of American folk art. Special mention should be made here of the Norwegian American Museum in Luther College at Decorah, Iowa, in part an outgrowth of the Norse-American Centennial celebration in 1925 mentioned in Chapter V. This is planned to be the central museum for the Norwegian immigrants and their descendants in America

and it is significant because it marks a permanent step in the preservation of the things with which this book deals. Besides bringing together a remarkable collection of folk things related to the pioneer life of the north middle states, to which the Norwegians came in large numbers, it has a notable collection of the folk arts of Norway.

In addition to large and central museums of source materials for the whole country there should be hundreds of small local ones wherever any considerable number of immigrants have settled. Here again the Norwegian deep sentiment for tradition has put a suggestion into practical form. Isak Dahle, a native American whose four grandparents came from Norway to America and settled in Wisconsin, has converted the old homestead in which he himself was born, near Mount Horeb, into a memorial to his pioneer forebears. The original buildings erected by the Dahle homesteaders have been restored and others in harmony with them erected, all of Norwegian architecture. In these buildings, all habitable or serving some use, are many relics of both Norwegian and American home life and especially objects reminiscent of pioneer days in this Norwegian-American settlement. Three of Isak Dahle's grandparents were born in Norway at Nissedahl, "Valley of the Nymphs." In memory of that little valley of the homeland the Dahles named their American settlement Nissedahle, but it is probably better known as Little Norway. A picture of the spring house at Nissedahle appears opposite page 158.

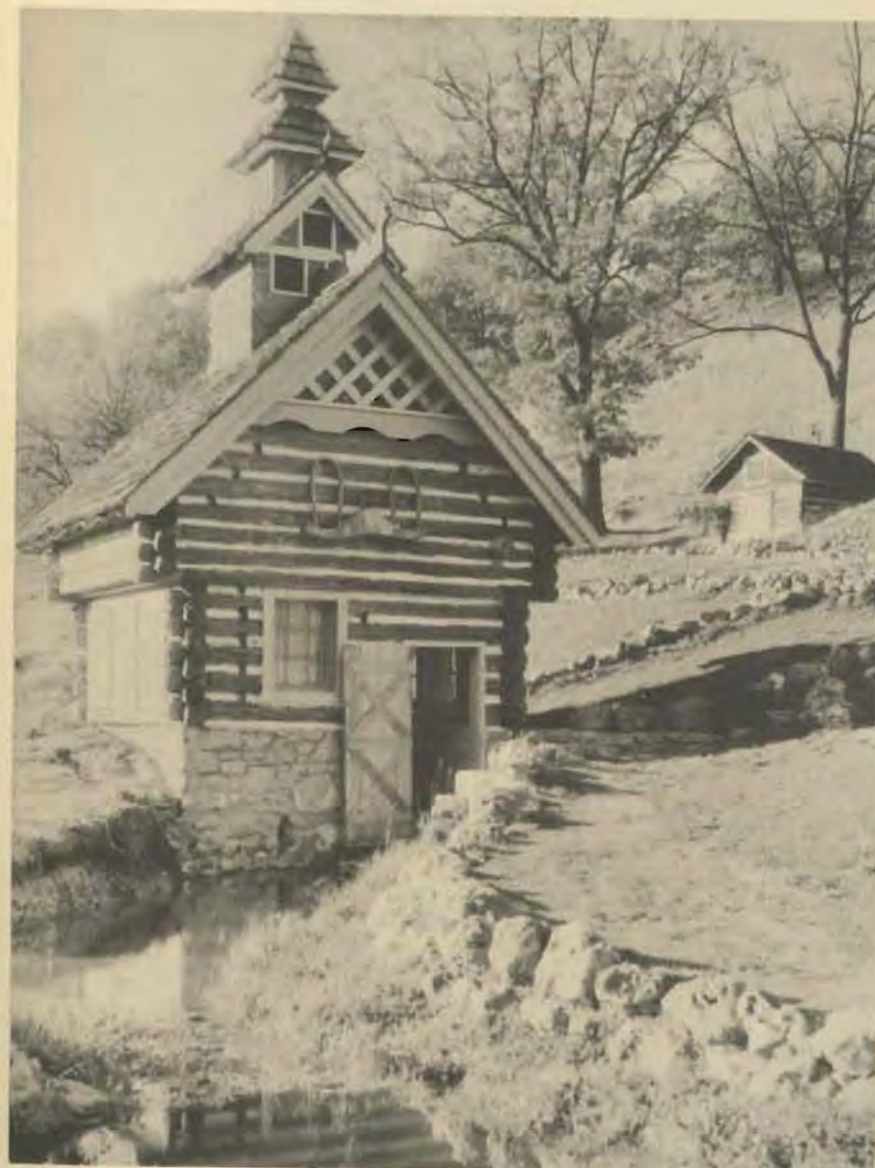
To co-operate in the establishment of folk museums may be the next step for those social forces which have already done much to discover and bring to public notice the cultural resources of our immigrant people. When one thinks of the collections of Europe and especially the outdoor museums of the northern countries, such as the Nordeska at Stockholm, what a vision comes of similar possibilities in the United States where the cultures of all the homelands converge!



#### IMMIGRANT GIFTS TO AMERICAN LIFE

While all of us cannot build museums nor even perhaps take part in such exhibitions and festivals as this book roughly describes, although, as has been said, these events may be celebrated in a one-room country schoolhouse, there is one thing we can do. We can deliberately and actively encourage our immigrant neighbors to continue their interest in the simple arts and folkways which came to them through generations of life in the old home country. Out of these have developed much of the world's finest and most permanent expression of man's reaction to his environment.

It is not the thing which is done that makes a work of art, it is the manner of doing it. These exhibitions of things made by unschooled but sensitive people who knew not the rules of composition and color but who felt strongly the impulse to create beautiful objects and responded to that impulse, will not only help us to appreciate more fully the folk culture of the many homelands from which America is made up, but they will give us a vision of what we may reasonably hope to see in a renaissance of all the arts in our country. Perhaps the greatest thing, however, they will do is to help us to understand that art in its true sense, whether it be folk or fine, is the expression of joy in work.



THE SPRING HOUSE AT "NISSEDAHLE," LITTLE NORWAY, NEAR MOUNT  
HOREB, WISCONSIN  
A RESTORATION BY ISAK DAHLE OF THE OLD HOMESTEAD OF HIS NORWEGIAN-BORN  
GRANDPARENTS



BIBLIOGRAPHY AND SOURCE MATERIAL



## BIBLIOGRAPHY AND SOURCE MATERIAL

COMPILED BY EDITH D. MINOR

ALTHOUGH an effort has been made in Chapter IV of this book to give full information on how to organize and carry out an exhibition of the arts and crafts of the homelands, yet it may be helpful to those contemplating such an exhibition to have some references to printed matter related to it. Roughly speaking, there are two divisions of the subject: one that of the country from which the immigrant has come—his background; the other, his achievements in America.

Most of the printed material on the subject, as far as it is listed, will be found in library catalogues under the headings of Immigrants and Immigration; Foreign Born; Peasant Arts; Arts and Crafts; Folk Dances and Games; Folk Music; and Folk Lore. There are, however, a few sources of information, some in print, some not, which offer a more direct approach to the subject than do the headings mentioned above. These sources are given below. They are selective and do not pretend to be inclusive.

HANDBOOK-BIBLIOGRAPHY ON FOREIGN LANGUAGE GROUPS IN THE UNITED STATES AND CANADA, compiled by Amy Blanche Greene and Frederic A. Gould. Council of Women for Home Missions and Missionary Education Movement, New York, 1925.

This book contains a general classification of foreign language groups in the United States and Canada; bibliographies on immigration, maps, plays, and pageants, the teaching of English and civics to immigrants; and a list showing the number of foreign language periodicals in each language in the United States. In addition, under the various nationalities, it groups material that consists of statistical data, bibliographies of the history of each group, eminent members, and contributions of the group to civilization, including art, music, science, and literature.

IMMIGRANT BACKGROUNDS: A BIBLIOGRAPHY FOR SOCIAL WORKERS AMONG THE FOREIGN BORN, compiled by Elsie M. Rushmore. Bulletin No. 41, Russell Sage Foundation Library, New York, 1920.

This bibliography was prepared as a help toward an enlightened and sympathetic understanding of the problems and aims of the



foreign-born residents of the United States. The books are grouped under each nationality and at the end of the volume is a general section on immigration and emigration in the United States.

**FOREIGNERS OR FRIENDS, A HANDBOOK: THE CHURCHMAN'S APPROACH TO THE FOREIGN-BORN AND THEIR CHILDREN**, by Burgess, Gilbert, and Bridgeman. Department of Missions and Church Extension of the Protestant Episcopal Church, 281 Fourth Avenue, New York City, 1921.

While this is chiefly a handbook rather than a bibliography, at the end of each chapter it gives much valuable bibliographical material.

**HANDBOOK ON RACIAL AND NATIONALITY BACKGROUNDS**, prepared by Minnie M. Newman. Department for Work with Foreign-Born Women, National Board of the Young Womens Christian Associations. The Womans Press, 600 Lexington Avenue, New York City, 1922-1923 (in six sections).

The sections of this handbook are as follows: I. Peoples of the Near East; II. Southern and Central Europeans; III. Slavic Peoples; IV. The Far East; V. Spanish-Speaking Peoples: French Canadians; VI. Peoples of the Scandinavian and Baltic States.

An identical outline plan is used for each section, the material being assembled under the following headings: Background Topics, which include geography and history, people and social customs, fact and problems of livelihood, religion, education, position of women, date of and reason for coming to America, and life here; Self-Expression, which includes literature, music, the arts, dances, games and other amusements, and food; and Program Helps, which include pictures, moving pictures and stereoscopic views, fiction and verse, and periodicals.

**FOREIGN-BORN AMERICANS: THEIR CONTRIBUTION TO AMERICAN LIFE AND CULTURE**. A selected list. Carnegie Library of Pittsburgh, 1920.

The purpose of this list was to bring together books and articles which show the contributions made by foreign-born citizens to the development of this country. They have to do chiefly with immigrants from Europe.

**THE IMMIGRANT PORTRAYED IN BIOGRAPHY AND STORY**. A selected list with notes prepared by Constantine Panunzio. Foreign Language Information Service, 222 Fourth Avenue, New York City. (Interpreter Pamphlets No. 1, 1925.)

As stated in the Introductory Note of this pamphlet, the aim of the compiler was to list some of the more authentic books about the immigrant, especially those which present intimate pictures of his

homelands, his dreams of America, his journey to the new world, and his experience here.

**A BRIEF READING LIST ON IMMIGRATION, IMMIGRANT BACKGROUNDS AND ATTITUDES TOWARD THE FOREIGN-BORN**. Series on Immigration, Foreign-Born and Foreign Communities, by Florence G. Cassidy, National Board of the Young Womens Christian Associations, New York, 1932.

In this list the books are grouped under history of immigration to the United States; characteristics of immigrant groups; the immigrant's adjustment to American life; descriptions of immigrant communities; immigrant backgrounds; studies of the newer immigrants; conflicts between the first and second generations; assimilation, acculturation and ethnic fusion; conservation of cultural heritages; naturalization; and exclusion and deportation.

**FOREIGN-BORN AMERICANS AND THEIR CHILDREN**, by Thomas Burgess. Department of Missions and Church Extension of the Protestant Episcopal Church, 281 Fourth Avenue, New York City, 1922.

This book discusses the subject of Americanization and the responsibility of the Church toward the immigrant; it contains many photographs showing his activities in the homeland and in this country.

The above list includes most of the important references to literature on immigrant backgrounds and the immigrant's achievements in America. No effort has been made to list separately here such excellent books as *New Homes for Old*, by S. P. Breckenridge (1921); *Americans by Choice*, by John Palmer Gavit (1922); and other issues of the *Americanization Studies*, edited by Allen T. Burns and published by Harper and Brothers for the Carnegie Corporation of New York; nor such outstanding contributions as *The Immigrant and the Community*, by Grace Abbott, published by The Century Company in 1917. These and many others are to be found in the bibliographies and handbooks already noted.

Since the publication of the volumes listed above there have been issued a large number of important books on the contributions of the different immigrant groups. These can be found under the names of the respective homelands in any library catalogue.

The following publications issued at the time of the America's Making Exposition and Festival can be consulted in the Russell Sage Foundation Library or at the New York State Library,



Albany: The Jugoslavs in the United States of America, Belgium's Contribution to America's Making, The Czecho Slovaks, Norwegian Immigrant Contributions to America's Making, Scotland's Mark on America, Hispanic Contributions to the Formation of the United States, Poles in America, Hungarians in America's Making, Esthonian Folksongs, The English Race and America's Making, Guidebook to the Exhibit of the Russian Section of America's Making, Lithuanians, The Dutch of the Netherlands in the Making of America, Americans of French Lineage, Italy in America's Making, Immigrant Contributions to the American Nation, Contributions by Swedes to American Progress, Some Contributions of Negroes to American Life, Welshmen in America's Making, Icelanders in the United States.

For those interested especially in the peasant arts, folk music, and folk dancing, a considerable body of material is to be found in library catalogues under those headings. The following books edited by Charles Holme are rich in their descriptions and discriminating criticisms: *Peasant Art in Sweden, Lapland, and Iceland*, 1910; *Peasant Art in Austria and Hungary*, 1911; *Peasant Art in Russia*, 1912; *Peasant Art in Italy*, 1913; they are published by The Studio, Ltd., John Lane, London. The most comprehensive and most beautiful single publication on the subject that has been issued is *Peasant Art in Europe*, by H. D. Bossert, published by E. Weyhe, New York, 1926. In addition to the descriptive text the book contains excellent illustrations of more than 2,000 examples of peasant art, most of the plates being in color.

For those interested in folk dances and games the titles of a number of publications will be found in a pamphlet entitled *Sources of Information on Play and Recreation*, by Marguerita P. Williams, published by the Russell Sage Foundation, 1927, in the section on Dances and Rhythmic Games.

There is a considerable body of biographical and autobiographical literature concerning our foreign-born citizens. References to many of these may be found in the bibliography on *The Immigrant Portrayed in Biography and Story*, and to some extent in the other reference books listed above.

A Bulletin on immigrant groups will be published shortly by the Russell Sage Foundation Library.

For information in regard to our foreign-born artists the American Art Annual issued by the American Federation of Arts, Washington, D. C., should be consulted. It gives short biographical sketches of artists including their birthplaces and a selected list of their works.

For those desiring fuller information concerning the various undertakings referred to in this book than has been given, it is suggested that the inquirer get in touch with the organizations or individuals who have sponsored them. In some instances descriptive catalogues were published at the time of the exhibition as was done in connection with the America's Making Exposition held in New York in 1921. Copies of this catalogue may be consulted at the Library of the Russell Sage Foundation or at the New York State Library, Albany. A catalogue was also published for the All Nations Exposition held in Cleveland in 1921, and printed programs were issued of the plays and celebrations in the Theatre of the Nations. A considerable amount of material concerning exhibits, festivals and pageants relating to the immigrant has been collected by Florence G. Cassidy, Foreign Communities Secretary of the National Board of the Young Womens Christian Associations. It is in scrap-book form and includes catalogues, programs, photographs, press notices, and other printed matter issued in connection with the celebrations of the International Institutes of the Young Womens Christian Associations and similar events.

A helpful book on the general technique of exhibitions is *The A B C of Exhibit Planning*, by Evert G. Routzahn and Mary Swain Routzahn, Russell Sage Foundation, New York, 1919.



## APPENDIX



## APPENDIX

EXTRACTS FROM A LETTER, DATED MARCH 7, 1932, FROM SEYMOUR BARNARD OF THE PEOPLE'S INSTITUTE, UNITED NEIGHBORHOOD GUILD, INC., BROOKLYN, NEW YORK, CONCERNING THE EARLY PLANS FOR THE AMERICA'S MAKING EXPOSITION

Many years ago during the life of the Greenpoint Neighborhood Association, Mr. Leroy Bowman, then its secretary, and I hit upon the idea of organizing an exhibition of arts and crafts in the Greenpoint district. Mr. Bowman carried this out in the local library. It consisted of examples of the arts and crafts of the various lands from which many of the Greenpoint people had come, as well as art objects which they themselves had made—paintings, wood carvings, textiles, and so forth.

It subsequently occurred to me that an exhibition on a borough-wide scale would be of interest, to be made up wholly of material brought to this country by our immigrant population. In taking steps to organize this exhibition I came in contact with Dr. Gertrude Kelly, a woman leader of the Irish cause here in New York. She was quite emphatic in stating that what her own race would like to get before this country was the conception of how important the Irish had been in its development.

This gave me quite a new concept of what our proposed exhibition might be, and it converted me to the idea of a greater city exhibition designed to bring before the community the fact that American civilization and culture was, after all, a stratification of immigrant contributions. Therefore, the idea of an arts and crafts exhibition was abandoned in favor of the newer concept.

I recall a long talk I had with Allen Burns who was then working upon the Carnegie Foundation series of books, "Americanization." I remember his enthusiasm over the opportunity to give our racial groups a chance to show the country what they themselves had contributed. He readily agreed to come upon a small committee



to work up an exhibition as did Edward F. Sanderson, then director of the People's Institute; M. E. Ravage, the name of whose organization I have forgotten; Mrs. H. Edward Dreier, then the president of my own organization; and perhaps one or two others whom I do not recall. This group held meetings over a long period of time, I think fully a year and a half.

It was Allen Burns who first thought of the idea of carrying our plan to the group whose homelands exhibitions had become so well known. That brought Dr. Finley into the movement and through him the New York City Department of Education with Dr. McAndrew as its representative. You know the rest and the successful way in which the two somewhat different ideas were combined to the satisfaction of both elements. I recall some minor difficulties in compelling our co-operating racial committees to concentrate upon immigrant contributions when they were disposed to emphasize their native arts and crafts. But I also have in mind how ingeniously the whole project was carried out without violating such points of view.

LETTER FROM THE SUPERINTENDENT OF SCHOOLS IN TRENTON,  
NEW JERSEY, TO HIS PRINCIPALS AND TEACHERS ASKING  
THEIR HEARTY SUPPORT OF THE HOMELANDS EXHIBIT AT  
THE STATE MUSEUM

TRENTON PUBLIC SCHOOLS, TRENTON, NEW JERSEY

September 29, 1930

TO PRINCIPALS AND TEACHERS:

There is to be a Homelands Exhibit, including the arts and crafts of European countries, at the New Jersey State Museum during the months of November and December. The schools have been invited to participate in this exhibit.

Articles to be exhibited will be specimens of old weavings, hand-made lace or embroidery, shawls, costumes, dolls, carving, furniture, musical instruments, pottery, glass, and jewelry.

The plan is to have each school prepare a school exhibit. Articles brought from the homes of the children of the school will constitute the specific school exhibit. A representative from the Museum Committee, upon receiving an invitation from the faculty, will visit the school in order to select specimens which will be loaned to the State Museum for the months of November and December.

For the final selection, consideration will be given to the fine, old, foreign-made articles. Souvenirs collected by tourists are not desired because they do not always represent the handicraft of the country. They are so frequently machine-made products.

The school exhibits should be held during the week of October 20th. This date has been set since the selections for the State Exhibit must be completed by October 26th. Please notify the Central Office of your plans and dates of school exhibits.

This is an opportunity for the schools to carry on a profitable unit of work in connection with Geography and History, and at the same time co-operate with an agency in the community in a most valuable educational enterprise. Principals and teachers are urged to give this undertaking their hearty support.

SIGNED:

William J. Bickett  
*Superintendent of Schools*



IMMIGRANT GIFTS TO AMERICAN LIFE

ADDRESS<sup>1</sup>

By Hiamovi (High Chief)  
(Chief among the Cheyennes and the Dakotas)

*To the Great Chief at Washington, and to the Chiefs of Peoples  
across the Great Water*

This is the Indians' Book

Long ago the Great Mystery caused this land to be, and made the Indians to live in this land. Well has the Indian fulfilled all the intent of the Great Mystery for him. Through this book may men know that the Indian people was made by the Great Mystery for a purpose.

Once, only Indians lived in this land. Then came strangers from across the Great Water. No land had they; we gave them of our land. No food had they; we gave them of our corn. The strangers are become many and they fill all the country. They dig gold—from my mountains; they build houses—of the trees of my forests; they rear cities—of my stones and rocks; they make fine garments—from the hides and wool of animals that eat my grass. None of the things that make their riches did they bring with them from beyond the Great Water; all comes from my land, the land the Great Mystery gave unto the Indian.

And when I think upon this I know that it is right, even thus. In the heart of the Great Mystery it was meant that stranger-visitors—my friends across the Great Water—should come to my land; that I should bid them welcome; that all men should sit down with me and eat together of my corn. It was meant by the Great Mystery that the Indian should give to all peoples.

But the white man never has known the Indian. It is thus: there are two roads, the white man's road, and the Indian's road. Neither traveller knows the road of the other. Thus ever has it been, from the long ago, even unto to-day. May this book help to make the Indian truly known in the time to come.

The Indian wise-speakers in this book are of the best men of their tribes. Only what is true is within this book. I want all

<sup>1</sup> Foreword to *The Indians' Book*, recorded and edited by Natalie Curtis. Harper and Bros., New York, 1907.

APPENDIX

Indians and white men to read and learn how the Indians lived and thought in the olden time, and may it bring holy-good upon the younger Indians to know of their fathers. A little while, and the old Indians will no longer be, and the young will be even as white men. When I think, I know that it is the mind of the Great Mystery that white men and Indians who fought together should now be one people.

There are birds of many colors—red, blue, green, yellow—yet it is all one bird. There are horses of many colors—brown, black, yellow, white—yet it is all one horse. So cattle, so all living things—animals, flowers, trees. So men: in this land where once were only Indians are now men of every color—white, black, yellow, red—yet all one people. That this should come to pass was in the heart of the Great Mystery. It is right thus. And everywhere there shall be peace.

(Signed)

HIGH CHIEF



## INDEX



## INDEX

- A B C of Exhibit Planning, The*, by Evart G. Routzahn and Mary Swain Routzahn, 79 note, 165
- Albany: *illustrations*, 40, 64, 66, 70, 72, 74, 78; exhibition described, 57-60; State Educational Building, 57-58, 59, 62 *illus.*; library service and exhibit, 59-60; poster, 60 *illus.*; installing exhibits at, 78; Polish dance, 140 *illus.*
- Albright Art Gallery: Mrs. Quinton, director, 33; Buffalo Exhibition held in, description of, 35-36; attendance during exhibition, 63; installing exhibition in, 77-78
- Alexanderson, E. F. W., 18
- All Nations Exposition: in Cleveland, 98-101; sponsors for, 98, 100; exhibits and entertainment, 99-100; singing societies and programs, 100
- American, definition of an, 14
- American Federation of Arts: promotes exhibitions, 30, 32; headquarters and service, 140; Art Annual, 152, 165
- American Scandinavian Foundation, 126
- Americanization work: forms of, 9-10, 22-23, 65, 154-155; exhibitions increase interest in, 29-30, 32, 64-66
- America's Making Exposition and Festival: in New York City, 68, 71, 87-91; outgrowth of homelands exhibitions, 88; *illustrations*, 88, 90, 94, 96, 112; officers and committee members, 88-89; attendance, and scope of, 89; mass contributions described, 89-90; participation by schools, 90; publications in connection with, 91 note; early plans for, 169-170
- Appendix: letter stating early plans for America's Making Exposition, 169-170; letter urging participation of Trenton schools in Homelands Exhibit, 171; foreword to *The Indians' Book*, 172
- Appreciation of cultural gifts: exhibitions promote, 10-13, 27-31, 32, 34-35, 63, 67, 87-114; extent of immigrant contributions, 152, 153-158
- Armenia: represented at Buffalo Exhibition, 44, 45, 66 *illus.*; Hovsep Pushman, painter, from, 136
- Arts and Crafts of the Homelands Exhibitions. *See* Exhibitions of the Arts and Crafts of the Homelands; Organizing and conducting an exhibition
- Attendance: interest in exhibitions measured by, 61, 63, 64; at pageants of America's Making Exposition, 90; at International Folk Festival, Omaha, 96; at New Cleveland Experiment, 100; at Theater of the Nations, 101; Trenton Homelands Exhibit, 106
- Austria: represented in Philharmonic-Symphony Orchestra, 16; Ernestine Schumann-Heink from, 18; handicrafts from, 105; Karl Bitter from, 122-123; Joseph Urban from, 142-143; I. Kirchmayer a native of, 144-145
- Avramenko, Vasile, 22
- Bach, Oscar, 146 and *illus.* facing
- Baker, Bryant, 120, 144 *illus.*
- Barbeau, Marius, 112
- Barnard, Seymour, 88 note, 89, 169
- Barnard, Mrs. Seymour, 89 note
- Baumann, Gustave, 139, 140
- Beauty the keynote of exhibitions, 30-31, 36, 44, 58
- Belgium: members of Philharmonic Symphony Orchestra from, 16; represented at Buffalo Exhibition, 45; J. Paul Verrees, painter, from, 135; Edward Maene, woodcarver, from, *frontispiece*, 149
- Benda, W. T., 43, 140 *illus.*, 141, 142
- Bibliography, and source material, 161-165
- Bickett, William J., 171
- Bierstadt, Albert, 131
- Bitter, Karl, 122, 123, 150 *illus.*
- Black Rock, industrial settlement in Buffalo, 40, 53
- Bohemia, 42, 54 *illus.*
- Bok, Edward, 18
- Book of America's Making Exposition, The*, 28 note



# INDEX

- Bowery Savings Bank: exhibitions of the Arts and Crafts of the Old World, 94-95; motive of exhibition, 95
- Bowman, Leroy, 169
- Brenner, Victor, 125
- Brooklyn: Society of Etchers, 135, 140; Museum of Art, 156
- Brown, John, 99 *note*
- Budget: expenses, and duties of Finance Committee, 69-71; statement outlined, 70-71
- Buehr, Karl, 135
- Buffalo Exhibition: character and purpose, 29, 31, 32-56; books at, 38, 52-53; *illustrations*, 32, 34, 38, 40, 42, 46, 48, 50, 54, 56, 58; co-operating agencies, 32-33; announcements, 33-35, 73; Albright Art Gallery described, 35-36; arrangement and extent of exhibits, 36-53; entertainment, 53-56; poster, 60 *illus.*; Polish dance, 140 *illus.*
- Bulgaria, 98, 102, 108
- Bulgarian entertainers at New York Folk Council Festival, 106 *illus.*
- Burchenal, Elizabeth, 89 *note*
- Burchenal, Ruth, 89 *note*
- Burns, Allen T., 89, 169, 170
- Canada: Franklin K. Lane an immigrant from, quoted, 27-28; represented at Buffalo Exhibition, 50; Folksong and Handicraft Festival, Quebec, 110-112, 114 *illus.*, 118 *illus.*, 120 *illus.*; New Canadians Folksong and Handicraft Festivals, 109, 110, 112; Canadian Handicraft Guild, 112-113; Winnipeg Festival, 113-114; A. Phimister Proctor from, 119
- Canadian Folksong and Handicraft Festivals: celebration programs, 109-114; Quebec Festival, 110-112; Winnipeg Festival program, 113-114
- Canadian Handicraft Guild: purpose of, 112-113; sponsors Winnipeg Festival, 113-114
- Carlsen, Emil, 132
- Carlson, John F., 130 *illus.*, 132, 133
- Carnegie, Andrew, 17
- Carrel, Alexis, 18
- Cassidy, Florence G., 165
- Chiera, Mr. and Mrs. George, 33
- Chinese, 98, 102
- Clark, Richard, 89 *note*
- Cleveland: exhibition of handicrafts, 61-63; Museum of Art, 61, 62, 97; exhibit plans and program described, 62; New Cleveland Experiment held in, 97-103; All Nations Exposition, 98-100; Theater of the Nations performances, 101-103
- Cole, Timothy, 138
- Color prints, at Buffalo Exhibition, 43, 50, 51, 52-53
- Committees, number and responsibility of, in conducting exhibitions, 68-74
- Conducting an exhibition. *See* Organizing and conducting an exhibition.
- Connecticut: America's Making Exhibition, Stamford, Polish dancers, 112 *illus.*, 114 *note*; Folk Festival at Bridgeport, 114 *note*
- Connick, Charles J., 149
- Continuation Committee: work on future activities, 72, 83; outgrowth of America's Making Exposition, 91
- Coolidge, Calvin, 14, 92
- Corona Mundi, International Art Center, 137
- Cortissoz, Royal, 118
- Costume exhibits: at Buffalo Exhibition, 39, 40, 44, 45, 51-52; at Trenton Exhibition, 105
- Cotton, Thomas L., 20, 107 *notes*
- Croatia: handicraft from, 54 *illus.*; festivals from, 100; chorus, 122 *illus.*
- Culin, Stewart, 156
- Cultural resources. *See* Appreciation of cultural gifts
- Curtis, Natalie, 108, 172 *notes*
- Czechoslovakia: represented at Buffalo Exhibition, 34 *illus.*, 42-43, 52, 54, 90 *illus.*; poster, 60 *illus.*; first girls' seminary founded by immigrants from, 89-90; handicrafts from, 105; harvest festival, 108; Albin Polasek, sculptor, from, 128; Rudolph Ruzicka, engraver, from, 139
- Dabrowski, Adam, 144, 145
- Dahle, Isak, 157, 158 *illus.*
- Dana, John Cotton, 156
- Dances. *See* Entertainments
- D'Ascenzo, Nicola, 149
- De Crèvecoeur, Hector Saint John, 14
- De Forest, Robert W., 32
- De Francisci, Anthony, 125
- Denmark: Jacob Riis from, 17; represented at Buffalo Exhibition, 38 *illus.*, 48, 50, 52; settlers from, 90;

# INDEX

- Cleveland Exhibition, 99; Olaf Olesen from, 125; Emil Carlsen, painter, from, 132
- Department of Education, New York: sponsors homeland exhibitions, 88; school pageants promoted by, 90
- Department of Immigrant Education, 30, 65, 88
- Diederich, Hunt, 146, 147
- Dismantling the exhibits, advice on, 81
- Dramatic societies: Ukrainian Dramatic Club, Buffalo, 55; at All Nations Exposition, Cleveland, 101-103. *See also* Entertainments
- Dreier, Mrs. H. Edward, 88-89, 170
- Eaton, Allen H., 10, 11, 89
- Eaton, Jeannette, 89 *note*
- Edstrom, David, 126
- Education: Committee on, advised to promote exhibitions, 71-72; State Department sponsors homelands events, 88; Board of, co-operates with America's Making Exposition, 88; pageants sponsored by Board of, 90; school exhibitions at Trenton, 104-105. *See also* Americanization work; School classes
- Elementary Principles of Landscape Painting*, by J. F. Carlson, 133
- England: members of Philharmonic-Symphony Orchestra from, 16; Samuel Gompers from, 17; represented at Buffalo Exhibition, 52, 56 *illus.*; America's Making, 89; Bryant Baker from, 120; Thomas Moran, painter, from, 129-130; Timothy Cole from, 138; Clement Heaton, craftsman from, 148-149
- Entertainments: programs at Buffalo Exhibition, 53-56; Albany program, 58-59; at Rochester Exhibition, 61; Frederic Allen Whiting's account of Cleveland program, 62; work of Committee on, 74, 82; by International Institutes of Young Womens Christian Associations, 92-93; of New Cleveland Experiment, 99-100, 101-103; at Folk Festivals of the Homelands, 107-109; Canadian festivals and celebrations, 110-111, 112, 113-114. *See also* Music
- Ernberg, Anna, 150, 151, 152
- Estonia, 108
- Etchers: societies for, and American Federation of Arts, 140; work of William Auerbach Levy, 141
- Ettinger, William L., 88
- Eugen, Prince, 51
- Exhibition results: interest measured by attendance, 63-64; Americanization work stimulated, 64; interest of foreign born in schools, 64-65; on naturalization, 65-66; better understanding, 66, 100-101, 111, 153
- Exhibitions of the Arts and Crafts of the Homelands: in cities of New York State, 29, 30; at Buffalo, described, 32-56; at Albany, 57-60; at Rochester, 60-61; Homelands Exhibit at Trenton, 103-107, 171
- Exhibits Committee: responsibility of, 74-82; on sources and selection of material, 74-77; recording and installing exhibits, 77-79; interpreters and guides supplied by, 80-81; work of dismantling, 81-82
- Finance Committee: responsibility of, in conducting exhibitions, 69-71; sample budget, 70-71
- Finland: represented at Buffalo Exhibition, 48-50, 52; exhibitions change attitude of immigrants from, 66; articles from, 77; fishing industry, 90
- Finley, John H., 32, 88, 107 *note*, 170
- Fisher, Frank, 33
- Fjelde, Pauline, 138 *illus.*, 150-151
- Folk arts: museums promote, 155-158; pioneer workers in, and American collectors, 156-157
- Folk Festival of the Homelands, New York: sponsored by Folk Festival Council, 106 *illus.*, 107; participating groups and programs, 107-109; Vasa Hall entertainment, 109
- Folksong and Handicraft Festival, Quebec: origin and purpose, 110-111; exhibits and programs, 111-112; festivals sponsored by Canadian Handicraft Guild, 112-113; troubadours, 114 *illus.*; French-Canadian exhibits, 118 *illus.*
- Foreign Language Information Service: of New York City, 20 *note*; and Folk Festival Council, 107-108
- Foreign Language Organizations as Social Forces in American Life*, by Thomas L. Cotton, 20 *note*



# INDEX

- Fox, Mr. and Mrs. William Henry, 156  
 France: early immigrant from, defines an American, 14; critic from, evaluates American orchestras, 16; Bartholdi Statue of Liberty given by, 18; Alexis Carrel from, 18; represented at Buffalo Exhibition, 45, 52, 53, 54; handicrafts from, 105; Philip Martiny from, 121; Musée Provinciale, 156. *See also* Canadian Folksong and Handicraft Festivals  
 Fraser, Mrs. Gladys Spicer, 104  
 French, Daniel Chester, 128  
 Furniture: at Buffalo Exhibition, 42, 46; at Albany Exhibition, 72 *illus.*; at Trenton Homelands Exhibit, 105; by Duncan Phyfe, 144  
 Garbo, Philip, 99 *note*  
 Gecan, Vilko, 105  
 Germany: Carl Schurz from, 18; society from, 21; kindergarten, gift of, 90; exhibit at Trenton, 102, *illus.*, 105; New York Folk Council program, 109; Lee Lawrie from, 122; Adolph Weinman from, 124; Theodore Thomas from, 128; Albert Bierstadt from, 131; eminent painters from, 134-135; William Ritschel from, 135; Gustave Baumann, designer, from, 139-140; Oscar Bach, artist and craftsman, from, 146; museums, 156  
 Gibbon, John Murray, 110, 111  
 Goethals, George, 132  
 Gompers, Samuel, 17  
 Goodhue, Bertram, 122  
 Gourley, John H., 97  
 Graphic arts: workers in, 137-143; countries represented, 138; Timothy Cole, 138; Rudolph Ruzicka, 139; Gustave Baumann, 139-140; Bror Julius Olsson Norfeldt, 139, 140; William Auerbach Levy, 141; Charles W. Mielatz, 141; W. T. Benda, 141, 142; Willy Pogany, 141, 142; Joseph Urban, 141, 142-143; Hendrik van Loon, 141, 143  
 Graves, Frank P., 88  
 Greece: ideal and purpose of immigrants from, 21; exhibits, 88 *illus.*; sponge industry, 90  
 Greenley, Howard, 89 *note*  
 Greywacz, Mrs. Kathryn B., 106  
 Hammer, Trygve, 125, 126  
 Handicrafts: groups of workers classified, 143-144; countries represented, 144; Duncan Phyfe, 144; I. Kirchmayer, 144-145; Adam Dabrowski, 144, 145; Karl von Rydingsvärd, 144, 145; Samuel Yellin, 146, 149; Oscar Bach, 146; Hunt Diederich, 146, 147; Louis Rosenthal, 147-148; Clement Heaton, 148, 149; Nicola D'Ascenzo, 149; Edward Maene, 149; Mrs. George Oakley Totten, 149-150; Pauline Fjelde, 150-151; Anna Ernberg, 150, 151, 152  
 Harrison, Shelby M., 12  
 Hawaii, 108  
 Heaton, Clement, 148, 149  
 Hebrew, 102  
 Hiamovi, Indian chief, 108 *note*, 172  
 Hillman, Sidney, 17  
 Hindu, 98, 102  
 History of American Sculpture, by Lorado Taft, 121  
 History of the Norwegian People in America, by Olaf Morgan Norlie, 92 *note*  
 Holland: members of Philharmonic-Symphony Orchestra from, 16; Edward Bok from, 18; represented at Buffalo Exhibition, 37, 46, 52, 72 *illus.*; exhibits and Dutch Singing Society at Albany, 58; gifts of Dutch, 89, 90; handicrafts from, 105; Leonard Ochtman from, 134; Hendrik van Loon from, 143  
 Holmes, William H., 130  
 Homelands Exhibit at Trenton: in State Museum, 100 *illus.*, 103-107; Art Committee and co-operating groups, 104; school exhibitions, 104-105; display methods and publicity, 105-106; attendance, and results of, 106-107; early planning for, 171  
 Hopkins, William R., 100  
 Humiston, William H., 89 *note*  
 Hungary: members of Philharmonic-Symphony Orchestra from, 16; Joseph Pulitzer from, 17; represented at Buffalo Exhibition, 40, 41, 42 *illus.*, 46 *illus.*, 52, 53, 76 *illus.*; exhibits from, 102 *illus.*, 105; program from, 108; coat, 110 *illus.*; Willy Pogany, illustrator, from, 142; Hunt Diederich, craftsman, from, 146, 147  
 Hurdle, George, 60

# INDEX

- Iceland: immigrants from, and contributions, 133; National Museum, 134; Emile Walters from, 133-134  
 Illustrators of foreign birth, 141-143  
 Indians, 13, 60, 80 *illus.*, 108, 110  
 Indians' Book, The, edited by Natalie Curtis, 108 *note*, 172  
 International Folk Festival: at Omaha, 95-97; co-operative societies, 95, 96; purpose of International Folk Arts Society, 96  
 International Institutes. *See* Young Womens Christian Associations  
 Ireland, represented at Buffalo Exhibition, 47, 48 *illus.*, 52, 54; program, 108; Augustus Saint-Gaudens from, 118  
 Italy: members of Philharmonic-Symphony Orchestra from, 16; Angelo Patri from, 17; represented at Buffalo Exhibition, 37, 46, 52, 53, 66; Rochester dancers, 86 *illus.*; fruit culture, 90; cow blanket at Trenton exhibit, 100 *illus.*; peasant room from, 105; program, 114; Anthony de Francis from, 125; Piccirilli brothers from, 128-129, 136 *illus.*; Albert Operti from, 134; Nicola D'Ascenzo, from, 149  
 Jacobs, Harry W., 33  
 Japanese, 98  
 Jugoslavia: Michael Pupin from, 17; represented at Buffalo Exhibition, 39-40, 50 *illus.*, 52, 54; exhibits at Trenton, 105; Vilko Gecan from, 105; program, 109  
 Kalish, Max, 120  
 Kelly, Dr. Gertrude, 169  
 Kirchmayer, I., 142 *illus.*, 144, 145  
 Koshetz, Alexander, 22  
 Laces, and lace-making, 36, 45, 46, 47, 50, 56 *illus.*, 113, 150  
 Laclede (Liguest), Pierre, 127  
 Lane, Franklin K., 27, 88  
 Larsson, Carl, 50, 51  
 Latvia, 90, 98  
 Lauber, Joseph, 134  
 Lawrie, Lee, 122, 134 *illus.*  
 Leeder, Adolph, 33  
 Letters from an American Farmer, by Hector Saint John de Crèvecoeur, 14 *note*  
 Levy, William Auerbach, 141  
 Leyendecker, Frank, 135  
 Leyendecker, Joseph C., 135  
 Libraries: service at exhibitions, 59-60, 81; Library of State of New York, 59, 91 *note*, 163; Russell Sage Foundation, 91 *note*, 163, 165; publications on America's Making Exposition, 91 *note*  
 Lie, Jonas, 131, 152 *illus.*  
 Liguest. *See* Laclede  
 Liljefors, Bruno, 51  
 Lincoln, Abraham, 18, 23, 117, 126 *illus.*  
 Linholm, S. G., 89 *note*  
 Lithuania: member of Philharmonic-Symphony Orchestra from, 16; represented at Albany Exhibition, 58; Cleveland Exhibition, 99; program, 108; Louis Rosenthal, sculptor and craftsman, from, 147-148  
 Lubin, David, 18  
 Lucas, E. V., 132  
 Macedonia, 98, 100  
 Maene, Edward, *frontispiece*, 149  
 Magyars, 95, 108  
 Mandel, Ernest L., 89 *note*  
 Marland, E. W., 120  
 Martiny, Philip, 121  
 Massachusetts: International Music Festivals, Boston, 114 *note*; Nationality Pageants at Bay Tercentenary, 114 *note*  
 Master Institute of United Arts, 137  
 Mather, Stephen Tyng, 130  
 McAndrew, William, 89, 170  
 McKinnon, Ella Cecilia, 33  
 Medalists, designers of American coins, 124, 125  
 Medary, Milton, *frontispiece*, 149  
 Metal work, craftsmen in, 146-147  
 Mexicans, 95, 98, 109  
 Mielatz, Charles W., 141  
 Minneapolis, Norse-American Centennial in, 91-92  
 Minor, Mrs. Edith D., 161  
 Moore, Arthur Leon, 107 *note*  
 Moran, Thomas, 129, 130  
 Museums: Cleveland Museum of Art, 61-62; Luther College Museum, 98 *illus.*, 156; State Museum at Trenton, 103, 104, 105; National Museum of Canada, 111, 112; Roerich, in New York City, 114 *note*, 137; Museum



# INDEX

- at Cornish, N. H., 118; growth of, and the folk arts, 155-157; in European countries, 156; Newark Free Library and Museum, 156; Brooklyn Museum of Art, 156; of Folk and Peasant Arts, 156
- Music: Philharmonic-Symphony Orchestra, New York, 15-16; and instruments at Buffalo Exhibition, 39-40, 53, 54, 55; and singing societies at Albany Exhibition, 58, 59; festivals sponsored by International Institutes, 93; at Omaha festival, 95; at All Nations Exposition, 99-100; at Canadian festivals, 110-111, 112, 113, 114; International Music Festivals, Boston, 114 *note*; symphonic, introduced by Theodore Thomas, 128. *See also* Entertainments
- Nadelman, Mrs. Elie, 156
- National Music Week, and festivals, 93
- Naturalization, influence of exhibitions on, 65-66. *See also* Americanization work
- Negro groups, in exhibitions, 89, 102
- New Cleveland Experiment: purpose of, stated by John H. Gourley, 97-98; All Nations Exposition, 98-101; Central Council and co-operating groups, 98; Theater of the Nations, 101-103
- New Jersey: Homelands Exhibit at Trenton, 100 *illus.*, 102 *illus.*, 103-107, 171; State Museum, 104, 105, 106; State Fair, 106; Lenox porcelain works at Trenton, 149; Newark Free Library and Museum, 156
- Newspapers: foreign language, 22; work of Committee on Publicity, 71; Omaha World Herald account of festival, 96-97; Cleveland Press sponsorship, 98, 100; Cleveland Plain Dealer, 98, 101; News sponsors Sports of All Nations, 98; co-ordinated with Department of Recreation, 103; announce Trenton exhibition, 105-106
- New York: pioneer exhibitions, 10, 29-31, 70 *illus.*; Buffalo Exhibition, 32-56, 115; Albany Exhibition, 57-60; Rochester Exhibition, 60-61; America's Making Exposition, 87-91; Bowery Savings Bank exhibitions, 94-95; Folk Festival Council programs, 106 *illus.*, 107-109; Museum of Folk and Peasant Arts, 156
- New York Philharmonic-Symphony Orchestra, 15, 16
- Nissedahle settlement, 157, 158 *illus.*
- Norfeldt, Bror Julius Olsson, 139, 140
- Norlie, Olaf Morgan, 92 *note*
- Norse-American Centennial: held in Minneapolis, 91-92; Norwegian pioneer life depicted, 91-92; Norwegian American Museum an outgrowth of, 156-157
- Norway: represented at Buffalo Exhibition, 38 *illus.*, 47-48, 52; Albany exhibits, 74 *illus.*; frontier homes, 90; Norse-American Centennial, 91-92, 98 *illus.*, 156; history of Norwegian people published, 92 *note*; Luther College Museum in Iowa, 98 *illus.*, 156-157; program, 108; dancers from, 114; Trygve Hammer from, 125; Jonas Lie, painter, from, 131; Pauline Fjelde, craftsman and teacher, 150-151; Nissedahle settlement, 157, 158 *illus.*
- Ochtman, Leonard, 134
- Olesen, Olaf, 125
- Omaha: International Folk Festival held at, 95-97; Social Settlement sponsors Festival, 95; International Folk Arts Society, 96; Art Institute, 96
- Operti, Albert, 134
- Organizing and conducting an exhibition: size and scope considered, 67-68; central organization and governing committees, 68-74; exhibits, sources and installation of, 74-79; interpreters and guides, 80-81; dismantling after closing, 81-82; entertainment programs, 82-83
- Painters: of foreign birth, 129-137; countries represented, 129; Thomas Moran, 129, 130; Albert Bierstadt, 131; Jonas Lie, 131; Emil Carlsen, 132; John F. Carlson, 132, 133; Emile Walters, 133; Albert Operti, 134; Leonard Ochtman, 134; William Ritschel, 135; J. Paul Verrees, 135; Hovsep Pushman, 136; Nicholas Roerich, 136-137
- Panama-Pacific International Exposition, project, and sculptors identified with, 123-124
- Patri, Angelo, 17
- Persche, Raymond, 99 *note*
- Phyfe, Duncan, 144
- Piccirilli, Attilio, 128, 129, 136 *illus.*
- Piccirilli brothers, sculptors, 128, 129, 136 *illus.*
- Pierce, Mrs. Ward, 33
- Pioneer exhibitions, cities conducting, 10, 29
- Pogany, Nandor, 142
- Pogany, Willy, 40, 46 *illus.*, 141, 142
- Poland: David Lubin from, 18; represented at Buffalo Exhibition, 43-44, 52, 54; W. T. Benda, illustrator, from, 43, 141-142; Polish Men's Singing Society at Albany Exhibition, 58; laborers from, 90; arts and crafts from, 95; exhibits from, 102 *illus.*, 105; program, 108; Max Kalish from, 120; dance, 140 *illus.*; Adam Dabrowski, woodcarver, from, 145; Samuel Yellin, metal worker, from, *frontispiece*, 146, 149
- Polasek, Albin, 128
- Portuguese, 90
- Powys, Marion, 56 *illus.*
- Pratt, George D., 130
- Preissig, Vojtech, 43, 60 *illus.*
- Press co-operation, value of, to exhibitions, 71, 96, 98, 100, 101, 103, 104, 106. *See also* Newspapers
- Printing, examples at Buffalo Exhibition, 51, 53. *See also* Color prints; Wood-block prints
- Proctor, A. Phimister, 119, 128 *illus.*
- Prunières, Henry, 16
- Publications: books and bookmaking in foreign countries, 52-53; on contributions by immigrants, 91 *note*. *See also* Bibliography and source material
- Publicity: committee work in conducting an exhibition, 71; publications for America's Making Exposition, 91 *note*. *See also* Newspapers; Press co-operation
- Pulitzer, Joseph, 17
- Pulsifer, Janet W., 33
- Pupin, Michael, 17
- Pushman, Hovsep, 136
- Quinton, Mrs. Cornelia B. Sage, 33
- Quinton, William, 33

# INDEX

- Rackham, Arthur, 135
- Ravage, M. E., 89, 170
- Recreation, Department of, sponsors New Cleveland Experiment, 97, 98, 101, 103
- Reiss, F. Winold, 134
- Resources for future exhibitions: immigrant contributions to the arts and crafts, 115-152; foreign-born sculptors, examples of work, 117-129; foreign-born painters, 129-137; foreign-born workers in graphic arts, 137-143; craftsmen, examples of work, 143-150; needle crafts, 150-152
- Results of exhibitions. *See* Exhibition results
- Riis, Jacob, 17
- Ritschel, William, 135
- Rochester Exhibition: programs described, 60-61; *illustrations*, 80, 82, 86
- Roemer, Elizabeth, 89 *note*
- Roerich Museum, 114 *note*, 137
- Roerich, Nicholas, 136, 137
- Rogers, A. R., 89 *note*
- Rogers, James Gamble, 122
- Roosevelt, Theodore, 14, 17
- Rosenthal, Louis, 147-148
- Roumania: member of Philharmonic-Symphony Orchestra from, 16; represented at Buffalo Exhibition, 39; handicrafts from, 105; George Julian Zolnay, sculptor, from, 127-128
- Routzahn, Evert G., 79 *note*, 165
- Routzahn, Mrs. Mary Swain, 79 *note*, 165
- Rungius, Carl, 134
- Rusin, 98, 103
- Russell Sage Foundation Library, 91 *note*, 163, 165
- Russia: members of Philharmonic-Symphony Orchestra from, 16; Sidney Hillman from, 17; represented at Buffalo Exhibition, 38-39, 40, 48 *illus.*, 52, 54-55, 58 *illus.*; Russian Singing Chorus at Albany Exhibition, 58; grain producers from, 90; dancing girl, 94 *illus.*; arts and crafts from, 95, 105; Victor Brenner from, 125; World of Art institute, 136; Nicholas Roerich from, 136-137; William Auerbach Levy from, 141
- Ruzicka, Rudolph, 139
- Saint-Gaudens, Augustus, 117, 118, 119, 121, 125, 126 *illus.*



# INDEX

- Sanderson, Edward F., 89, 170  
 School classes: exhibitions increase interest in, 64-65; pageants conducted, 90; at Trenton Homelands Exhibit, 104, 105, 106, 171  
 Schumann-Heink, Ernestine, 18  
 Schurz, Carl, 18, 124  
 Scotland: member of Philharmonic-Symphony Orchestra from, 16; Andrew Carnegie from, 17; represented at Buffalo Exhibition, 47, 48 *illus.*, 52; flower growers from, 90; children entertainers, 96 *illus.*; program, 100; Duncan Phyfe from, 144  
 Sculptors: prominence of foreign-born, 117-129; countries represented, 117; Augustus Saint-Gaudens, 117, 118, 119, 125; A. Phimister Proctor, 119; Bryant Baker, 120; Max Kalish, 120; Philip Martiny, 121; Lee Lawrie, 122; Karl Bitter, 122, 123; Adolph Weinman, 124; Anthony de Francisci, 125; Victor Brenner, 125; Trygve Hammer, 125, 126; Olaf Olesen, 125; David Edstrom, 126; George Julian Zolnay, 127, 128; Albin Polasek, 128; Piccirilli brothers, 128; Attilio Piccirilli, 128, 129; Louis Rosenthal, 147; in porcelain, Mrs. George Oakley Totten, 149  
*Second Generation Youth*, report, 93-94  
 Selection of artists and craftsmen, 116-117  
 Serbians, 95, 113  
 Singing societies: at Albany Exhibition, 58; International Folk Festival, Omaha, 95; Cleveland All Nations Exposition, 100; at Winnipeg Festival, 114  
 Size and scope of exhibitions, 67-68  
 Slavs, 28, 90, 105  
 Slovenians, 98, 99, 100  
 Smith, George E., 33, 64  
 Smith, William Chandler, 33, 65, 89  
 Societies: number and purpose, 20-21; dramatic, 55, 101-103; singing, 58, 95, 100, 114; various co-operating, 107, 137. *See also* Entertainments  
 Sources and selection of material, for exhibits, 74-77  
 Spain: member of Philharmonic-Symphony Orchestra from, 16; represented at Buffalo Exhibition, 46-47; fruit culture, 90; program, 108  
 Spence, Matilda, 89 *note*  
 Sponsorship: in conducting an exhibition, 68-69; for America's Making Exposition, 88; for Omaha International Folk Festival, 95; by press for New Cleveland Experiment exhibitions, 96, 98, 100, 101, 103, 104, 106; co-operating organizations of Folk Festival Council, 107 *note*  
 Sports of All Nations, 98  
 Stained and leaded glass, craftsmen, 148-149  
 Storey, Charles J., 89 *note*  
 Stuki, Mrs. David K., 33  
 Sweden: E. F. W. Alexanderson from, 18; represented at Buffalo Exhibition, 38 *illus.*, 40 *illus.*, 48, 50-51, 54; frontier homes, 90; handicrafts from, 105; program, 108; David Edstrom, sculptor, from, 126-127; John F. Carlson, painter, from, 132-133; Bror Julius Olsson Norfeldt from, 139, 140; Karl von Rydingsvård, craftsman, from, 145; Mrs. George Oakley Totten, sculptor in porcelain, 149; Anna Ernberg, craftsman and teacher, 150, 151  
 Switzerland: represented at Buffalo Exhibition, 37-38, 52; cheesemaking, 90; program, 100; handicrafts from, 105, 156  
 Syria, 44, 101  
 Taft, Lorado, 121  
 Tag, Florence K., 89 *note*  
 Textiles: in Buffalo Exhibition, 39, 40, 41, 44-45, 46, 47, 48; tapestries and weaving, 43, 45, 113, 150-152; Hiawatha Tapestry described, 138 *illus.*, 151  
 Theater of the Nations: performances by, in Cleveland, 101-103; sponsors for, 101; dramatic societies and programs, 101-103  
 Thomas, Theodore, 128  
 Toscanini, Arturo, 15  
 Totten, Mrs. George Oakley, 149-150  
 Toys: at Buffalo Exhibition, 37, 38, 43, 47, 48 *illus.*, 52; at Albany, 78 *illus.*  
 Troy: Ukrainian groups, 57, 58-59; Liberty Bell Men's Chorus, 58  
 Tyrolean, 98  
 Ukraine: customs and culture, 22; represented at Buffalo Exhibition, 44, 55; Troy residents from, 57,

# INDEX

- 58-59; wedding ceremony and festival, 59, 70 *illus.*; groups from, join school classes, 65; Rochester Exhibition 82 *illus.*; programs, 100, 103, 109, 114; dancers, 104 *illus.*  
 University of the State of New York, promotes exhibitions, 30, 32  
 Urban, Joseph, 141, 142-143, 154 *illus.*  
 van Loon, Hendrik, 141, 143  
 Venetian silk lace, 56 *illus.*  
 Verrees, J. Paul, 135  
 von Rydingsvård, Karl, 144, 145  
 Walbridge, H. D., 89  
 Walters, Emile, 133  
 Weinman, Adolph, 124  
 Welsh, 90, 102  
 Wendt, William, 134  
 Whiting, Frederic Allen, 62  
 Whitman, Walt, 19  
 Wiegand, Gustav, 135  
 Wilson, Woodrow, 19, 27 *note*, 120, 128  
 Winnipeg Festival: exhibits and prizes, 113; musical programs, 113-114  
 Wood-block prints, artists working in, 139-140  
 Woodcarvers, artists and works of, 112, 142 *illus.*, 144-146  
 Yellin, Samuel, *frontispiece*, 146, 149  
 Yiddish, 103  
 Young Womens Christian Associations: International Institutes of, 92-94; celebrations held by, 92, 93; *Second Generation Youth*, a report, 93-94; assistance of, at Homelands Exhibit at Trenton, 104  
 Zarembo, Clara, 33  
 Zolnay, George Julian, 127, 128  
 Zorn, Anders, 51



