deeply interested in their common element that they made a great impression on the writer. Her visit to them was described in The Craftsman soon after. Such a workshop is a real melting pot, work is the glowing flame which fuses the dissimilar elements.

The Homelands Exhibit not only makes children of foreign parentage respect their own parents and the countries from which they came, but it impresses Americans as well. The articles exhibited are all so well made as to command attention. Among the photographs illustrating this article is one of a large table cover made in Armenia, in which the design consists of insets of felt-like cloth set into a cream colored ground. The whole cover lies perfectly smooth, so cleverly have these insertions been made. The color has an almost gemlike brilliancy across the hall. The photographs of garments show the beauty of design, but not the vivid color, nor the exquisite texture of the linen on which they are made.

One of the interesting exhibits brought by schoolchildren consisted of two Hebrew prayer bags decorated with the Gates of Jerusalem. With these were displayed a larger bag for matzoth or unleavened bread. These are all Russian. A red and white Norwegian towel represented another type of weaving from that used in other countries. The Russian towels bear quaint legends. One says on one end "Wash yourself clean" and on the other "Rub yourself dry." A very quaint design showing bears trying to play musical instruments had this motto, from a fable by Kislow probably based on Montaigne—"Ah, friends, no matter how you act you won't make musicians."

The one thing in all the handwork exhibited, European and Colonial, which strikes the observer is that the worker seems to have enjoyed the doing. The coverlets which required so many months' preparation of materials before the linen warp and the woolen weft were ready would have been just as useful for blankets without any pattern woven in. The director of the museum chose wisely in devoting so much space to hand-woven textiles, for these exhibits convinced every visitor of the dignity of handiwork, and formed an essential part of the whole exhibition, because in them processes were evident, as well as complete productions.

In June, 1916, there was held in Newark a celebration of the 250th anniversary of the founding of the city. Mr. John Cotton Dana, the director of the museum, hopes that the Homelands Exhibit idea will be developed so as to take in European productions other than textiles, and provide an opportunity for folklore, dances and other characteristic features of interesting and picturesque foreign existence to be brought out.

APPRECIATION OF MODERN ART

T he College of the City of New York is offering a course of thirty lectures on the "Appreciation of Modern Art," by Louis Weinberg, member of the art department and well known lecturer and writer on art subjects. These lectures are given in the Main Building of the City College on Monday afternoons at 4:15. Interested laymen and teachers can enroll for this series of free lectures by applying to Professor Paul Klapper, secretary of the extension division of the City College. The lectures are all illustrated with stereopticon slides of famous paintings—many of them to be found in the Metropolitan Museum of Art.

There will be ten lectures on the older masters as introduction to a series on the art of the nineteenth century. Beginning with the work of Giotto, the course of painting will be traced from the masterpieces of the Italian Renaissance through the art of Durer and Holbein in Germany, Velasquez in Spain, to the art of Flanders in the seventeenth century, and that of France and England in the eighteenth century. In the art of the nineteenth century, the development of style, the rapid sequence of the new schools—Classical, Romantic, Realist, Historical, pre-Raphaelite, Impressionist, post-Impressionist and Futurist—will be considered both as to their principle and practice. It will be the object of the course to help explain the technical and aesthetic aspects of painting, and to aid toward its appreciation as a parallel expression along with the other arts of the life and character of the periods which produced them.