

TOLEDO, May 11.—You might as well get this straight right off the feel. I'm not in the habit of browsing around art museums.

But the spectacle of a rough-and-ready city like Toledo making such a to-do over its art museum got my curiosity aroused. Why, to hear people tell it, the four main things in Toledo are the art museum, the C. & O. coal-loading docks, the zoo and the Maumee River at ice-breaking time. So I hires me a taxi and taxies out to the art museum.

The Toledo museum has the highest per capita attendance of any art museum in the world! The city's population is around 300,000, and last year the museum had 350,000 visitors. And practically all of them local, since Toledo isn't much of a tourist place.

Do you know what caused this? Education caused it. The Toledo museum has been educating people in art for 35 years. Toledo people know art, and they like it.

The museum is a vast and magnificent place. It doesn't cost the taxpayers a cent. It was built and stocked almost wholly by gift from the art-conscious pocketbook of the late Edward D. Libby, Toledo's glass king. It cost millions and millions.

My trip through it was swift, and not very inspiring. An art museum looks like an art museum to me. When I wound up in the office of Director Blake-More Godwin I said:

"I don't know anything about art. To tell the truth, I would have liked to spend a couple of hours in there, but in the room full of kit paintings, where they have pictures of horses with one leg two feet longer than the other?"

And Godwin said: "You're exactly right. That's where the imagination is. You and I don't count any more. We're dead. We hate to admit it, but we're all washed up. People our age aren't going to change our ideas or have many new opinions from now on. Nobody but children look forward."

Concentrate on Kids

SO Godwin sat down and told me why Toledo appreciates art. It's because they concentrate on the kids. Why, right today nearly 1800 children are attending free classes at the museum in art appreciation, in art design, in music and so forth.

And they're not even trying to teach them to be artists. Just showing them how to understand and love good art. "Why, if we trained 1500 people to be artists, 1499 of them would starve to death," says Godwin. "So it's an appreciation we try to teach."

Godwin says art is for people, so why get so high-brow about it? He says art is 90 percent trash anyway. He says he hasn't any sympathy with the old guys with beards and dirty fingernails who are horrified at commercialism in art.

Why not commercialism? asks Godwin. That gets it to the public. And art is for people. Godwin says the fellow who designs one of the suave Zephyr trains, or a silvery streak of a transcontinental airliner, is producing art, too, maybe even more so than the old guys in the smock. And certainly more people get to enjoy it.

Starts Them Early

THE Toledo museum starts kids when they are 5. They are taught the most simple fundamentals. They are taken up, step by step, through the years until they have a genuine grasp of art, the way a child finally gets a grasp of arithmetic.

They don't hang onto every kid that comes in. Some children just can't be taught art appreciation. The museum says, "Many children have no mental equipment for its enjoyment, no manual equipment for its manufacture." These kids wind up the way I did. Reading funnies.

Sometimes I sort of boast about it in good corn-fed fashion, but the truth is I'm not proud of the fact that I can't sit through a symphony concert, or that an art gallery give me the willies. There's apparently something fine there that I don't understand, and maybe if I could study it, like these Toledo kids, I would understand.

Mrs. Roosevelt's Day

By ELEANOR ROOSEVELT

ALBANY, N. Y. Monday.—Some of you may remember that I told you when I was in the mood I would give you that other inscription from a Charleston, S. C., tombstone in St. Michael's church yard. Here it is:

"James Louis Pettigru, born at Abbeville, May 10th, 1769. Justice, Orator, Statesman, Patriot.

Future time will hardly know how great a life This simple stone commemorates.

The traditions of his eloquence, his wisdom and his wit may fade.

But he lived for ends more durable than fame. His eloquence was the protection of the poor and wronged.

His learning illuminated the principles of law. In the estimation of his peers

In the respect of his people

In the affection of his family

His was the highest place.

The just model

Of his kindness and forbearance

Of his dignity and simplicity

His brilliant genius and his unwearied industry.

Unawed by opinion

Unduced by flattery

Undismayed by disaster

He confronted life with untiring courage

And death with Christian hope.

In the great Civil War

He withstood his people for his country

But his people did homage to the man

Who held his conscience higher than their praise.

And his country

Heaped her honours on the grave of the patriot.

To whom, living,

His own righteous self-respect sufficed

Alike for motive and reward.

Died at Charleston, March 9th, 1863.

This pictures a character and a way of life which is rather unique.

New Books

PUBLIC LIBRARY PRESENTS—

HOW often the minutes of our days swell to the bursting point with cares and events! You'll enjoy reading of one woman's day, a day so crowded with joys and sorrows and human interest that it encompasses a complete book.

TIME AT HER HEELS, by Dorothy Aldis (Houghton) is the provocative title. Mrs. Aldis has written several books of children's verse, but this is her first adult novel. The characters among them are a typical "funny story about-minded" professor, his artist wife, their three children, a spinster aunt, and a varied collection of minor actors—aristocratic and likable.

Mrs. Aldis is in Indianapolis today to speak at the May luncheon meeting of the Woman's Press Club of Indiana and at the English Club of Roberts School later in the afternoon.

WOMEN of all countries of the harem in Arabia! The slave trade in Abyssinia, workers of the new Russia, women of China, Haiti, Java, Turkey—are the general subject of a book of short sketches by Rosita Forbes. WOMEN CALLED WILD (Dutton) has no unity except that its stories are all about women. We are transported into an atmosphere where anything may happen and nothing can surprise us. We are left with the feeling that a woman author has succeeded, where possibly a man would not, in collecting a series of episodes from the inner lives of all sorts of women. Whether completely authentic or not, the book is readable.

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NEW KING ENTHRONED TOMORROW

Brilliant Pageantry Is Shortened Due to George VI's Health

By MILTON BRONNER
NEA Service Staff Writer

LONDON, May 11.—Unlike the inauguration of a President of the United States—a political act—the coronation of a British King is a solemn religious consecration, dominated from beginning to end by the Established Church of England.

It unfolds, proudly, slowly, in royal and mystic pageantry, founded in ancient tradition and ritual, uniting the vast British Empire as in one stupendous sacrament.

Cuts in tomorrow's ceremony ordained by the Archbishop of Canterbury, presumably out of regard to King George VI's state of health, make it the shortest coronation for centuries.

The Litany, famous "versicles and responses" of the English church, will be chanted in all its length before the King and Queen even appear at the West Door of the Abbey. There will be no sermon. Most profound change of all will be in "The Homage of the Peers." Formerly the homage of each peer to the new King was done individually. On May 12, it will be done "en masse," or rather in several masses.

The Archbishop of Canterbury and the Bishops of the Church will be first. But only the Archbishop will advance to the throne in the greater "crossing" of Westminster Abbey, kneel there, and then kiss the King's left cheek.

Then will come the Princes of the royal blood, led by the Duke of Gloucester. Then will come the peers, in their categories of importance. Dukes first, then Marquesses, then Earls, then Viscounts, then Barons. But only "the first of each order" will advance to the throne for the traditional fealty.

The people in the vast audience reply:

"God save King George!"

And the golden song of the trumpets rings out.

Now the Archbishop goes to the altar and puts on his cope. The King, attended by the Bishops of Durham and Bath and by high officials who carry his regalia, kneels before the altar and makes his first oblation. That is, he hands the Archbishop a pall of gold and a pound ingot of gold. The Archbishop recites a prayer invoking divine guidance for the sovereign. The Communion follows, whereat the Archbishop stands before the sovereign and asks:

"Sir, is your Majesty willing to take the oath?"

He replies:

"I am willing."

As the Archbishop reads the oath the King solemnly promises to govern the people of Britain, the Dominions, Colonies and India according to their laws and customs, to cause justice in mercy to be executed in the courts, to defend the Protestant faith. He then kisses the Bible and signs the oath. The King then goes to the chair near the altar and kneels on a falda stool while the Archbishop and choir sing the hymn "Veni Creator Spiritus." The Archbishop now says a prayer which recalls that the Lord, old by anointing with oil, did make and consecrate Kings, priests and prophets to teach and govern his people, Israel. The prayer now asks God to bless King George who is about to be anointed with oil and consecrated as King.

At this point, King George will step before the altar, his crimson robes having been removed. He will kneel on a falda stool four Knights of the Garter hold over him a pall of silk. The Archbishop now anoints the King with the crown of ermine, the Queen, purple velvet and ermine.

The royal pair steps inside the Abbey, their ears will hear the choir intoning the anthem. "I was glad when they said unto me: we will go into the House of the Lord."

THE King and Queen will walk to the "theater" where they seat themselves after a moment of silent prayer. Now the Arch-

PLANE LINDBERGH FLIES NOW IS CONTRAST TO SPIRIT OF ST. LOUIS

By NEA Service

PLANE styles have changed for Charles A. Lindbergh since, on the morning of May 20, 1927, he sat in the "blind" cabin of the Spirit of St. Louis and opened the throttle for the takeoff toward Paris and the "Lindbergh" landing in Paris, he had enough gas left for another 500 miles of flying. The landing assembly was equipped with standard disc wheels.

Such inconveniences are missing on the new Miles-Mohawk low-wing monoplane which Lindbergh is piloting now, 10 years after his trans-Atlantic flight.

Built in England with English materials except for the motor and some of the instruments, the new plane is wholly Lindbergh's own design, even to its orange and black covering, to fit it to the cockpit.

Far less comfortable was the cabin of the Spirit of St. Louis. It was cramped and hot. The pilot's feet were wedged under a section of the gas tank. Space for packing food was below the seat.

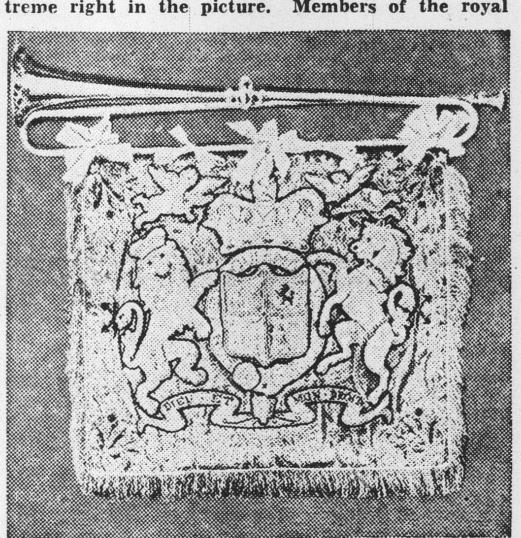
Back of the pilot was a rack for flashlight, notebooks, etc. Back of that was the steel tube fuselage, was space for a life preserver raft and an earth inductor compass. Naturally, to lighten the load, all the available space was not used on the Paris flight.

COMPLETE radio, flying and navigation instruments are part of the equipment on Lindbergh's new plane. The instruments board of the Spirit of St. Louis had only oil gauge, air speedometer, dial showing propeller revolutions, turn and bank indicator, rate of climb meter, altimeter, fuel gauge, oil thermometer, and clock. Whereas Lindbergh had to take



When George VI receives the royal crown of Great Britain at Westminster Abbey will be turned into a theater of brilliant pageantry as when George V and Queen Mary were crowned above. The late King, surrounded by peers of the realm and dignitaries of the church, is seated on his throne in the center, with Queen Mary's throne at the extreme right in the picture. Members of the royal

family are seated in the rear, in a gallery surrounded by the arms of Scotland, England and Ireland. The fanfare of the coronation is sounded on solid silver trumpets (left below) from which hang tapestries embroidered with the royal arms. A golden eagle with outstretched wings, the ampulla (right below) holds the oil with which the Dean of Westminster consecrates the King.



is handed the orb. A ring is placed on his finger as a symbol of royal dignity and he is given the scepter as a symbol of royal power. At last the crown is placed on his head, while the people cry:

"God save King George!"

After another prayer and an anthem, the King is handed a Biret, the Archbishop of Canterbury reciting an allocution which begins:

"Our gracious King we present

you with this book, the most valuable thing this world affords. Here is wisdom. This is the royal law. These are the lively oracles of God."

After the Archbishop pronounces the benediction upon him, and the choir sings the "Te Deum," the King at last seats himself upon the throne for the peers' homage. Then the drums beat, the trumpets sound and the cry is heard:

"God save King George!"

"Long Live King George!"

"May the King live forever!"

Tax Sit-Downs by 'Economic Royalists' Confuse Clapper

By RAYMOND CLAPPER
Times Special Writer

WASHINGTON, May 11.—It will be a long time before the argument as to where the sit-down originated is settled completely. The Government has introduced a confusing element into the controversy. It is trying to show that long before the Akron rubber workers began their sit-downs and showed labor how to do it, the economic royalists had developed a high degree of technique, which they use on the tax collector.

The Lindberghs have put many miles on the "Flying Caravan" since it was delivered in 1936. The most notable trip took them on a long flying cruise through the Mediterranean and Far East countries, early in 1937.

In spite of its refinements, its reputation for being the most completely equipped job ever turned out by its makers, and its technical superiority over the Spirit of St. Louis, the "Flying Caravan" as yet has not been called on to do the mighty task that "We" so successfully completed 10 years ago.

Now, proceeding in a more scientific attempt to demonstrate its contention, the Government is before Judge Richard Disney of the U. S. Board of Tax Appeals, with evidence concerning Raskob and John J. du Pont. Raskob associates who engaged in an elaborate series of stock selling and re-purchasing transactions with each other, winding up with a difference between them of only \$46, after nearly \$30,000,000 had changed hands between them. The Government is trying to collect \$1,026,000 in taxes from Raskob and \$617,300 from du Pont for 1929. At the moment the case against du Pont is being heard but part of the evidence is being gathered from Raskob.

Deals were settled by checks, both men using the same bank. The Government contends that Raskob did not have money in the bank to cover these huge checks. His secretary testified that he arranged with the bank to have Raskob's check arrive simultaneously with du Pont's. Sometimes they were sent to the bank in the same envelope. By trick sales between themselves, the Government argues, each was able to show heavy paper losses for tax purposes.

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