

DESCRIBES LIBRARY AT SAN MORENO, CALIF.

of this library was the well-known Ellesmere Chaucer, finest of all Chaucer manuscripts written shortly after the poet's death in 1400 with its rich illuminations including an equestrian picture of Chaucer, the only one known to be in existence. Besides this manuscript it contained many others only a little less inferior.

By acquiring this wonderful library Mr. Huntington added to his already large collection of Shakespeare folios and quartos. He obtained many rare plays of early date from which Shakespeare may have received suggestive material. Through this purchase, he also acquired the valuable collection of plays made by John Larpent between 1737 and 1824. John Larpent was Inspector of Plays under the Lord Chamberlain of England and the 2,000 plays collected by him while he was inspector represent 120 authors among whose names appear those of David Garrick, the Sheridans, James Lacy, the Kembles, Thomas Dibdin, H. Siddons, the Colmans, and John Dryden. The Bridge-water library also contained 43 volumes of early 17th century English songs, a collection of early Bibles, Testaments, Psalters, and Books of Hours.

Mr. Huntington's purchase of the Morschauer collection added to his library more old Bibles, a fine collection of Hogarth's works and some 10th century music.

It would be impossible to enumerate all the marvelous possessions of the great Huntington library. It has the following original manuscripts: Stevenson's "Child's Garden of Verses," Mark Twain's "Prince and the Pauper," Thoreau's "Walden," Bret Harte's "Two Men of Sandy Bar," Cooper's "Ned Meyer's" Stockton's "The Lady or the Tiger," Ruskin's "Seven Lamps of Architecture." It has many copies of well known poems in their author's own hand writing, as for instance Samuel Francis Smith's "America," John Howard Payne's "Home Sweet Home," Edgar Allan Poe's "Annabel Lee," and Rudyard Kipling's "Recessional."

It contains many autographed letters. Among them is a set of three letters of great literary interest. In the first of these Charles Lamb proposes marriage to Frances Kelley, the actress. The second is Miss Kelly's reply to this proposal in which she graciously declines the offer with which Charles Lamb honors her. The third letter is his reply to her refusal in which he accepts her decision expressing the desire that they may still be as good friends as ever. All three letters are dated July 20, 1819. Mr. A. Edward Newton, of Philadelphia, a collector who owns the original manuscript of Charles Lamb's "Dream Children" as well as an early playful letter of Lamb's addressed to Miss Kelley, reconstructed "this single day's love drama in an article that appeared in The Atlantic Monthly, May 1918. Read Mr. Newton's article before you visit the library as you may have an opportunity of seeing these precious Lamb letters.

It would be impossible to see all the Huntington literary treasures. The visitor is invited to see only those that happen to be on display at the time of visiting the museum. Here are a few of the treasures seen by the writer at a recent visit to the library:

1. A letter written and signed by Henry VIII, King of England in 1513 and sent by him to the Earl of Huntington, giving the Earl the information that he is going to invade France, and asking for archers and horsemen.
2. The Ellesmere Chaucer open at the Tale of Melibeus upon which page is the only known equestrian portrait of Chaucer.
3. A Greek Manuscript of the Four Gospels dated 1150, probably written in Constantinople. The miniature exhibited supposed to be St. Luke writing his Gospel.
4. The "Gutenberg Bible." The first printed Bible and generally conceded to be the first book produced with movable type in Europe. Known from the name of its printer who printed it in Mainz between 1450-55. The Bible is printed on vellum.
5. The Recuyell of the Histories of Troye, Bruges, printed by Caxton and Mansion in 1475. The first book printed in the English language.
6. A copy of Dante printed in Florence in 1481 with copper plate illustrations engraved probably by Baldini after Botticelli.
7. A leaf from a Mass Book written about 1100.
8. A first edition of the "Authorized version of the Bible in English known as the "King James Bible" and dated London 1611.
9. The first collected edition of William Shakespeare's works, London 1632.
10. A first edition of John Milton's Paradise Lost. London 1667.
11. A first edition of William Blake's Songs of Innocence and of Experience.
12. A manuscript poem "Behold, my love, how green the groves," by Robert Burns to Lady Mary Douglas, dated, May 2, 1796.
13. A first edition of Shelley's Adonais. Pisa 1821.
14. The poem "Annabel Lee" in Poe's handwriting.
15. A first edition of William Makepeace Thackeray's Vanity Fair. London 1847-48.
16. The manuscript poem of Kipling's "Recessional."

17. The manuscript of Benjamin Franklin's Autobiography.

18. A manuscript giving the genealogy of George Washington in his own handwriting.

19. A letter written and signed by George III, King of England. Sent to Thomas Townshend, Secretary of State for the Colonies, disclaiming all responsibility for granting independence to the American Colonies.

20. The handwriting of Abraham Lincoln. A draft of the first inaugural written at Springfield in 1861 and a letter written by him April 30, 1864 to General Grant.

On the walls were many interesting old maps and valuable portraits of American Statesmen among which was a portrait of Washington by Gilbert Stuart.

In the library building are four rooms containing The Arabella Huntington Memorial Collection. It consists of art objects of which Mrs. Huntington was particularly fond during her life time and Archer Huntington, her son, who inherited the collection, gave it to the Henry E. Huntington library as a memorial collection. It contains Italian primitives and art objects gathered from many European countries, Sevres and Dresden porcelain, period furniture, tapestries, sculptures, and bronzes.

From the library one walks across the lawn to the building that was the home of Mr. and Mrs. Huntington—a stately residence well worth seeing on its own account. The woodwork of all the rooms except the library is in white enamel. Here are pure, airy, quiet, beautiful rooms in which one may see some of the greatest masterpieces of the Eighteenth Century English painters—pictures that formerly only those who were guests in the great houses of England were privileged to enjoy. Sir Joseph Duveen, the British art connoisseur said, "Mr. Huntington's collection is the finest in the world and can never be equaled because he owns the greatest works of the greatest English masters of all time." Surely these Eighteenth Century aristocrats are in a truly aristocratic setting. They hang on the walls of the library, the two drawing rooms, the hall and the main-dining room of the ground floor, on the two opposite walls of the great white marble stairway and on the walls of the long hallway on the second floor. Beneath them stand mahogany chipperdale tables, marble topped tables, and pieces, companions to which stand only in Windsor Castle, England. In the library hang, Beauvais, Gobelin and Savonneue tapestries, and about the room are chairs of tapestry with designs illustrating La Fontaine's Fables. Placed with great taste stand Louis XVI writing table, mandarin jars, Sevres porcelain, needle work screens, Italian and French bronzes, Chelsea porcelain, marble vases, tulip wood secretaires and delicate candelabra. In the south front hall are two large mahogany arm chairs with embroidered seats that came from Bradfield Hall, Reading, England, said to have been made for a visit of George III. On the floors are tapestried rugs and Isophan rugs. On the grand stairway is a soft gray carpet, very rich and delicate, now covered in the center with heavy canvas to protect it from the soiling feet of the visitors.

What a beautiful and unique setting for the great masterpieces of Sir Joshua Reynolds, George Romney, Thomas Gainsborough, Sir Thomas Lawrence, Sir Henry Raeburn, John Hoppner and John Constable!

Here is Reynolds famous picture of Mrs. Siddons as "The Tragic Muse." In regard to this picture Mrs. Siddons has left the following record that at the first sitting Sir Joshua asked her to "ascend your undisputed throne and graciously bestow upon me some idea of "The Tragic Muse." "Upon which," she continues, "I walked up the steps and immediately seated myself in the attitude in which "The Tragic Muse" appears." In this picture Sir Joshua has painted on the hem of the great tragedian's garment "J. Reynolds Pinxit 1784." The story comes down to us that the painter said to his subject, "Madam, I could not resist sending my name down to posterity on the hem of your garment." Royal Cortissoz in his account of the Huntington collection of paintings (in the August 1927 number of Scribner's Magazine) says "It has been said that this portrait is reminiscent of the Isiah in the Sistine Chapel, and that Reynolds would never have painted it just as it is if Michael Angelo hadn't painted before him. Perhaps, but I go back to my conception of tradition. It is with no sacrifice of originality that Sir Joshua pays tribute to Michael Angelo. It was from his own inner sense of things that he drew the majestic grace, the unity of design which are his salient contributions to an era."

Another Reynolds portrait of great interest is that of Diana, Viscountess Crosbie which was acquired in 1923 of Sir Edward Tennant, Baron Glenconner, brother of Margot Asquith. Do you remember reading in Margot's autobiography that it was her father's habit to take a candle and walk round the pictures "in his dressing-gown on his way to bed, loitering over them with tenderness—almost emotion?" This picture of Diana, Viscountess Crosbie was one of Sir Charles Tennant's favorites. When he found Margot tucked up reading on the sofa he would send her upstairs to look at his Sir Joshua's saying of Diana "She is quite beautiful tonight. Just run up to the drawing room, Margot, and have a look at her." Well, here is the same vivacious charming Viscountess Crosbie with her right foot forward

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