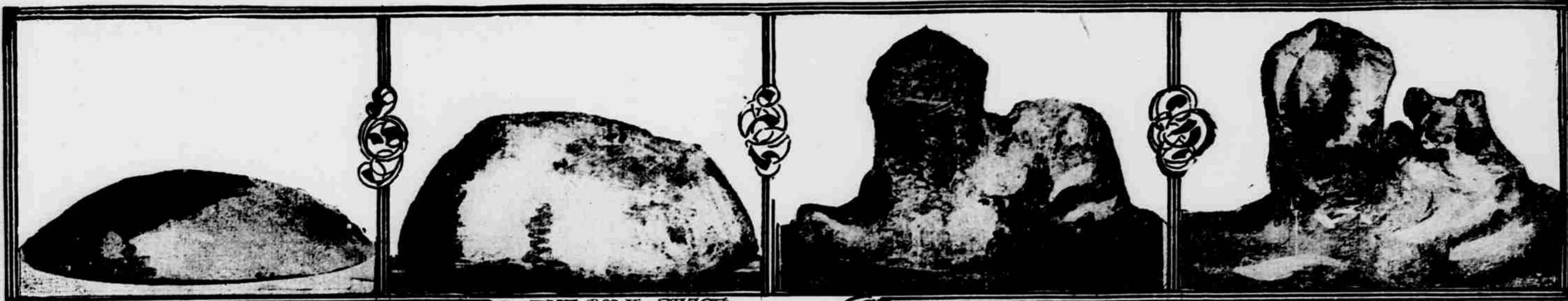


PHOTOGRAPHS SHOW STAGES OF MARVELOUS JAPANESE "HAMMERED WORK" AT THE FAIR



Chosaburo Yamedo, a Descendant of Ten Generations of Metal Workers, Exhibits Specimens of His Handicraft at the World's Fair, Wrought in Soft Iron by Strokes of a Simple Tool.

HIS LION AND LIONESSE AN EXAMPLE OF PATIENT SKILL.

A slab of soft iron, a hammer and a skill which defies analysis, these have wrought an art work displayed in the Japanese section of the Fine Arts display at the World's Fair which has been the marvel of all who have seen it.

In the present advanced period the sculptor has a comparatively easy medium in which to work. Modeling clay can be shaped this way and that, twisted and contorted, worked over and over again, if it be kept damp.

Iron, we know, is soft when heated. But how difficult a thing to manage the result shown in the accompanying reproductions, most of the hammering being done from the inside. Imagine working hot iron under those circumstances. That thin slab had to be distended like a balloon and then gradually formed to the finished shape.

Consider the ear of the lion, the mane and the open mouth of the lioness, and then think of shaping these with a hammer.

And if at any stage of the long task the iron had been cracked, the value of the finished work, aesthetically and financially, would have been impaired. But it is not cracked. It is one thin sheet formed into the attractive result which you behold.

You look upon it and imagine it to be solid. You wonder what the weight is. The Japanese attendant opens the case and you find that you can lift it easily. It hardly weighs more than the sixteen pound shot which the athletes at the stadium have been tossing almost fifty feet.

Yet it is by no means a small thing, being about five feet long and two and one-half feet high.

WON MANY MEDALS.

The artist is Chosaburo Yamado. He

comes of a family which, for the last ten generations, have been artists in metal work. He lives and works in Daishoh, Province of Kaja, and has exhibited in nearly all the great exhibitions at home and abroad. He took the gold medal at Paris in 1900, and the first-class medal at Osaka in 1903. He has three pieces on view here—the lion and lioness, No. 296; a vase, No. 295, and a monkey, No. 297.

The stages of the work are clearly shown in the above pictures. His first necessity was a pure piece of metal of a soft variety. Brittleness could not be risked. The work of distension is begun. Now the iron resembles a huge inverted bowl. Next it takes the shape of a quarter of beef with peculiar little projections at either end, which are to be the paws and the tail of the lioness. Then sharper lines are introduced and the strange looking mass begins to possess a vague suggestion of the head of the lioness.

At last the subject becomes defined. The jaws of the lioness, her forepaws and the mane are discernible, and the head of her mate begins to have character. Next it is all but completed. Nevertheless, the most delicate part of the work remains to be done.

The paws are heavy; they look swollen and shapeless. The bodies of neither animal are modeled, but seem flabby and lifeless. The artist, however, proceeds, exercising great care, and the muscles under the skin and the folds of the skin itself are suggested. A dint here and a dint there means much at this stage of the work. Too hard a tap, and it would break the iron; too light, and it would have no effect. But the artist was one of those men who make no mistakes at the

critical moment. He finished his task successfully. This hammered work of the Japanese is the most marvelous on exhibition anywhere at the Fair. It has been carried into their finest examples of cloisonne. That is, upon the metal vase which is to be decorated with cloisonne enamel, a hammered design is often wrought.

THE BOWL STAGE.



THE SUBJECT DEFINED.

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NOT BY MOLD.

At first glance, it would seem that it had been done with a mold. Closer inspection will show, however, that it is work of hand. Then the further wire designs peculiar to the cloisonne are introduced. A magnificence in the finished work is the result which cannot be indicated by written description.

The Jap is superlatively reckless in the expenditure of labor upon any project which he seriously undertakes, be it metal art work or a war.

The artist who did the lion and lioness worked months and months at the task, something more than a year. But the love of fine handwork is strong with this little people, and their appreciation of an unusual achievement of the kind is unshrinking.

Their eye is keen for detail in art to a degree hardly comprehended by us.

If two artists paint the same subject, or approximately the same subject, their home critics will decide between them according to the excellence of workmanship. The first may have represented a leaf with two strokes of the brush, but if the other shall have accomplished as good a result with one stroke, the latter will be estimated the greater artist by more than two to one.

It is characteristic that particular excellence in particular lines is confined to particular families. The secrets pertaining to special kinds of cloisonne and porcelains were for decades retained by the artists who invented them, and then transmitted only to a limited number, that the manufacture of the ware might go on. It is not surprising then that the remarkable hammered work is done by a man whose ancestors followed a similar employment. Doubtless this fact explains his unusual skill.

Whether, as a decorative ornament, we would not be as well satisfied with a bronze cast of a clay or plaster model, is another question. There is, however, a fascination which may not be contradicted.

GENERAL OUTLINE.



P.V.T.

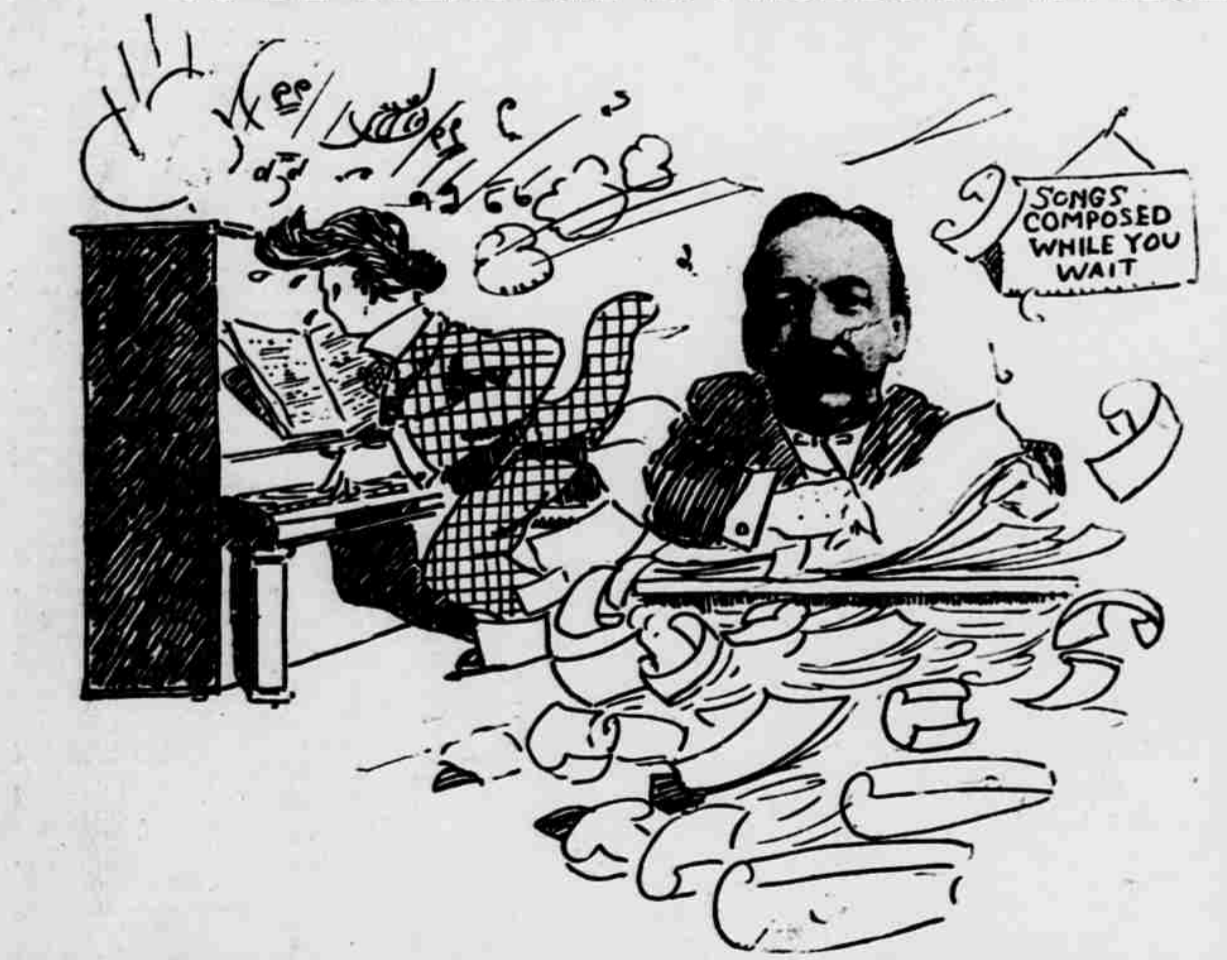
THE FINISHED WORK.

about that to which we may apply the common phrase, "done by hand." And as a matter of fact in all the fields of art, the original piece as produced by the hand

—that is, if it be of the first-class—always is a little better than anything upon which the machine is employed. It is conspicuously true of lace, and it is just as true

of metal work. The machine is all very well, but it is not alive, it is not conscious, and it is not capable of conveying in full the touch which is of genius.

PLAYWRIGHT TELLS OF THE DIFFICULTIES TO BE OVERCOME IN PRODUCING A PIECE



HIRAM W. HAYES, AUTHOR OF "LOUISIANA," COMPOSES SONGS IN TWENTY MINUTES.

BY ANITA MOORE.
"Tell me how it feels to see your own plays produced." I asked of Hiram W. Hayes, author of "Louisiana," now being produced at the Delmar Garden.

The author stroked the somewhat depleted covering of his head, twisted his mustache, then buried his hands deep in his pockets. I knew I had asked a delicate question, one that touches the heart of a playwright. I was about to offer an apology, for the author seemed to be annoyed. The hands in the pockets were a trifle suggestive—could it be that "Louisiana" was not—no; it was a full house.

"That all depends," said Mr. Hayes. "If you are producing it in a summer garden and a Wild West show is on one side of you and a cannonading in front of you, and a lot of barkers on all sides of you—well, it isn't the pleasantest thing in the world. It is annoying to the actors and to the audience. Just as the subterfuge commences to sing a cannon commences to boom, boom, boom; and the boom is kept up until the song is ended, and the audience has not heard a word. But even under such conditions, it is gratifying to see your play produced. And 'Louisiana' has

been a success, which is still more gratifying."

"Do you have to change your plays to suit the actors and the prima donna? Who is the hardest to please? With whom do you have the most trouble?"

"I never have any trouble with anyone. That is contrary to my religion."

"We have had four leading ladies since we commenced the season, and each time I had to write new songs for them. The songs the first one sang were not suited to the voice of the next. The author must change his songs to suit the singer. The singer cannot change her voice."

ject or change anything he wants, and unless the author has a good manager he has a mighty hard proposition to deal with. If the author's manager stands behind him, then he is all right."

"Did this tugboat change your 'Louisiana'?"

"Very few changes have been made. It is about as I wrote it. I had a good manager."

"What is essential to the success of a play?"

"First, a good play; second, a liberal manager; third, a live, up-to-date producer."

"How do you write a musical comedy? Do you study out a plot and then create the characters and write the songs for them?"

play was the prophecy, purchase and fulfillment, which, of course, would be the World's Fair. I wrote the second act so that I could introduce new features during the season, which has proved a very wise arrangement.

"Is 'Louisiana' the first musical comedy or play you have ever written or produced?"

"No; during the last three years I have written three musical comedies, three vaudeville sketches, a juvenile musical extravaganza, and I am now writing a melodrama. While I was writing these plays I was doing newspaper work. And I also have written a juvenile story, which is being published in one of the leading magazines for boys."

ENJOYS WRITING FOR CHILDREN.

"The vaudeville sketches have been produced and have been a success. The Prairie Queen, a musical comedy, never has been produced, but I have sold it. The 'Will of the Wisp,' a juvenile musical extravaganza, was produced last spring. The Welsh Rarebit was produced, not as well as I hoped for, but it got a production, and that is something for a young author. 'Louisiana' speaks for itself. The play I am writing now is for Miss Camille Duganor. I also wrote 'Beneath the Red Cross,' which was played by Louise Dunbar."

Here the interview was interrupted by some fifteen or twenty little girls rushing and greeting the playwright. I thought perhaps they were school children, who were going to hold him up for penses, but in this I was mistaken, for they were no other than the dainty little misses of the flower ballet of the second act of 'Louisiana.' There was a pretty exhibition of musical comedies."

"Everything that I have ever written has had children in it," he said. "I know that the juvenile parts of my plays will have to be cut out when they go to New York, but I like children and I enjoy writing for them. The most gratifying thing I ever wrote was that 'Will of the Wisp' extravaganza."

"Do you write your songs and then give them to a composer, or do you write them for some special music?"

"I usually write my songs first and the composer sets them to music, but a stage manager may take a notion that he wants a new song, and that he wants it quick, so it is done for him in a hurry. The song that has made the hit in 'Louisiana,' 'The Things We Used to Do,' was written and the music composed in twenty minutes. The composer sat down at the piano and composed the music and I wrote the words as he played. I frequently do this."

"How do you devote your time to writing musical comedies?"

"No, I will more than likely go back to newspaper work. I have printer's ink on my fingers and it won't come off. A man who has once been a newspaper man

SEVEN BROTHERS MEET AT THE FAIR AFTER THIRTY-TWO YEARS' SEPARATION



Seven Knowles brothers, who are father and grandfather of eighty children, are brought together by the World's Fair. Their last reunion was thirty-two years ago.

The World's Fair has served to bring about a reunion of seven brothers who last met in 1872, and for thirty-two years have been scattered in various parts of the country.

They are the Knowles brothers, namely, J. J. Knowles, 61 years old, of Bartlesville, Ind.; S. S. Knowles, 64 years old, of Santiago, Cal.; M. S. Knowles, 69 years old, of Linden, Ok.; T. S. Knowles, 54 years old, of Los Angeles, Cal.; B. M. Knowles of

Greenview, Ill., and E. A. Knowles, 53 years old, of Greenview, Ill.

The seven brothers held a reunion at Petersburg, Ill., in 1872. They scattered, and not until a few days ago did they see one another.

By agreement they decided to meet in St. Louis during the World's Fair, and accordingly the arrangement was carried out at Washington avenue.

They are quartered at the Lincoln Hotel, No. 1801 Washington avenue.

The brothers are fathers and grandfathers of eighty children. Their father was Asa Knowles of Gibson County, Indiana. He was born in 1818. Their mother was Dorcas Stone of the same county and State, born in 1823.

They have four sisters and four half sisters. The sisters are all married, and have many children and grandchildren. The Knowles brothers aver that they have voted the Democratic ticket all their lives, and are all for Judge Alton B. Parker for President.

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TWENTY-ONE SHOT IN PEACEMAKER'S BODY.

While Attempting to Calm Enraged Man and Wife.

REPUBLIC SPECIAL.

Doyletown, Pa., Sept. 3.—The Bucks County authorities are looking into the shooting affray that took place at Langhorne, when Francisco Pietramala, of Bristol, alleges he was practically killed with buckshot by Frank Stumbo, a fellow-countryman. It is charged by Pietramala that he attempted to make peace between Stumbo and his wife, who were quarreling, when he visited their home at Langhorne. In return for his endeavors Stumbo is alleged to have fired a load of buckshot into him. The last shot was taken from his left eye.