

in November of the same year, representing the white-haired mariner standing in the hall of the old monastery of St. Stephen, before an imposing array of the dignitaries of the Church, and pleading the cause of the New World in which he implicitly believed.

The next year and the next the Wanamaker picture galleries were enriched from the Paris Salon, and so each year for ten years, until from the Salon of 1903 was bought the largest single collection ever imported to America from the Salons of France. This comprised 250 paintings, part from the Salon of the Société des Artistes Français, and part from the Société Nationale des Beaux Arts.

They were so comprehensive in subject and characteristic of contemporary French painting as to be of unquestionably great educational value to American art students, as well as a source of true pleasure to the thousands who call to see them.

In that year's Wanamaker importation came "The Netwagon," Jean Pierre-Laurens's remarkable study of toiling fisherwomen against a glow-red sunset background. It has by now become familiar to all who visit the Wanamaker Stores.

There was also "Anathema," by Louis Beroud—a scene of destruction after the eruption of Mount Pelée, dominated by the colossal figure of a woman who personified the wrath or curse.

Another familiar picture of that same year was "The Seat" by the famous artist, Jules Adler. The wretched little family rests wearily upon one of the sidewalk banquettes, while the gay crowd passes behind. It is a startlingly realistic bit of Paris.

Paulin Bertrand's fine landscape study, "Solitude"; Eugene Dauphine's "Toulon Harbor"; Alphonse Lalanize's "News from France"; J. A. Muenier's "Corsican Shepherd"; Carolus Duran's "Provence Moonrise", and Alexander Harrison's "Rainbow" were among the best remembered importations of that year; as also were "Blessing the Sea," a sunset at sea at Brittany, by Alvaro Galiano; "Breton Woman and Cow," by H. Guinier, a pupil of Constant; "The Singer at the Pardon of St. Anne de Palu," a famous singer of holy songs whose tones inspire the sick and weary pilgrims, by Lucien Mouillard; "Madonna," by Lionel Royer, pupil of Cabanel and Bougereau, and "Grandmother," a knitting scene, by Henry Van Melle, of Antwerp.

Each year since has seen this treasure of modern paintings augmented, until the New York and Philadelphia Wanamaker buildings are rich in canvases which of themselves give these stores distinctiveness in the artistic sense and make them at all times worthy of a visit.

In 1903 the store brought from Paris the 300 paintings representing practically the entire studio of the celebrated artist Vacslav Brozik, and arranged them in an exhibit in the Philadelphia Wanamaker's. They are now a part of the Picture Gallery in the New York Store, but are not for sale. Brozik died in Paris in 1901. As a historical painter he has been called "the equal of the greatest."

It is not easy to estimate the value of importations like these. But it is believed that they fulfil their two-fold purpose of encouraging modern French art and educating American art.

The "old masters" who will produce no more canvases on this earth, and whose masterpieces are so carefully treasured behind the bolts and bars of the museums of Europe, are represented in the Wanamaker Stores by the best possible copies it is possible to procure, made with special care from the originals, by skilled artists.

Reproductions of all the beautiful Nattier portraits in the galleries of Versailles must be specially mentioned—portraits of the daughters of Louis XV, of Marie Leczinska and the lovely women of the court—wonderfully true to their priceless originals.

The famous canvas, "Appel des Dernières Victimes de la Terreur," by Charles Louis Muller, which also hangs in the galleries of Versailles, was copied for the store and placed on exhibition in 1906 at the time of the great exposition of tableaux and documents of the French Revolution.

A great bronze cast of the Venus de Milo, the Roman goddess of love and beauty, the size of the original in the Musée du Louvre, will also be found on exhibition in the store, and many busts and statues that are fine copies of the antique.

Only recently have been added many fine reproductions of Old World masterpieces in bronze, including the companion pieces, "Atalanta" and "Hippomenes." Atalanta is at the north end of the Grand Court, and Hippomenes, her suitor, is at the south end.

After Atalanta had grown to womanhood, her father wishing her to marry, she consented, but only on condition that her suitors should run a race with her in the following manner: They were to run without arms, and she was to carry a dart in her hand. Her lovers were to

start first, and whoever arrived at the goal before her would be made her husband; but all those whom she overtook were to be killed by the dart with which she had armed herself. As she was almost invincible in running, many of her suitors perished in the attempt, and their heads were fixed round the place of contest. When Hippomenes offered himself as a competitor, Venus had presented him with three golden apples from the garden of Hesperides, or, according to others, from an orchard in Cyprus; and as soon as he had started in the course he artfully threw down the apples at some distance one from the other. While Atalanta, charmed at the sight, stopped to gather the apples, Hippomenes won the race.

Other superb specimens of fine imported statuary in the Philadelphia Store that call for mention here are:

"Joan of Arc," at the Market street vestibule to the west aisle.

Colossal bronze eagle, by Professor A. Gaul, forged by Armbruster Brothers, of Frankfurt, Germany; weight of eagle, 2500 pounds; weight of granite pedestal, 4500 pounds.

"Diana de Gabies," a faithful reproduction of the original, now in the Museum of the Louvre, which was unearthed in the fateful year of 1792. She was the daughter of Jupiter and Latona, and the twin sister of Apollo, and was devoted to the chase.

"Polyhymnia," one of the nine muses of mythology, and the goddess especially of hymnal music.

These works of art are not for sale. They are intended to put the right note in the stores; to prove that a mercantile establishment can also be allied with the fine arts.

Said Mr. Wanamaker, in an editorial that appeared on a Franco-American day in the Wanamaker calendar:

"What the Paris Schools of Art are doing and have always done for America placed another obligation on us. A member of our organization [Rodman Wanamaker] has been, since 1893, successively Governor, Vice-President, and is now President of the American Art Association of Paris, with which he has been closely affiliated the past thirteen years."

Through this association the stores have always taken particular and active interest in the growth and progress of certain American artists in Paris, whose names are now well known, and it is therefore able to show some of the best examples of their work in America.

The much admired mural decorations in the auditorium of the New York Wanamaker's are the painting of Frederick K. Frieseke, "Sociétaire," of the Société Nationale des Beaux Arts.

H. O. Tanner, the celebrated artist of the Société des Artistes Français, is represented, both in Philadelphia and New York, by a number of Biblical pictures painted with great depth of feeling and sympathy.

The modern movement in French art—the "post-impressionists" as they call themselves—is represented for the stores by Miss Anna Estelle Rice, formerly of Pennsylvania; H. Lyman Sayen, of Philadelphia, and J. D. Fergusson, a young Scotchman, who stands today at the head of the so-called "English School." All of these painters are exhibitors at the Salon d'Automne.

In Miss Rice's studio at the present moment is going forward a large group of mural decorations, reminiscent of the days of Louis XVI, which are destined, when completed, for the wall panels above the elevators in the new Philadelphia Wanamaker Store.

So Wanamaker's is always in close touch with many groups of artists of the present day, as well as with old-time schools.

It is worth while, perhaps, to speak for a moment of the artistic value of the Wanamaker advertising pages, for whose illustrations thousands of dollars are spent yearly, among American and French artists; for it is often said that these pages have raised the standard of "advertising art" throughout the country. Recently the directors of an art exhibit in New York City asked the loan of the originals of the Paris posters that had been used in the stores to exhibit as models of their kind.

But of far more permanent art value than this is the work that the Philadelphia Store is doing in its Drawing and Painting Competitions.

Several years ago, in December, was started a Children's Christmas Drawing Competition, open to all children between the ages of 4 and 14 years. This past December, 1910, there were 4410 drawings entered. The only conditions are, that the pictures shall not be copies, but original sketches, and wholly the children's own work.

J. Liberty Tadd, one of the foremost art instructors in Philadelphia, has been kind enough to serve annually as one of the judges in this competition, and speaks authoritatively as to its value. William Mason, Director of Drawing in the Public Schools; Miss Anne Hall, head of the School of Practice of the Girls' Normal School; Miss Sarah Stilwell and Miss Elizabeth Shippen Green have also been members of the jury. The Children's Exhibition is hung every year—not a single picture of those entered is left out!—and it forms a gallery of vital interest to educators, as well as to proud mothers and fathers.

The STUDENTS' ART EXHIBITION, also held annually by the Philadelphia Store, is the result of a desire to encourage more advanced art students, and to offer them an opportunity to show and sell their work, if desired, at no cost to themselves. Although the larger part of the paintings and sketches in this competition are submitted by students in the schools around Philadelphia, there are also many that come from New York, from Chicago, from various other cities—and even from abroad—where news of the competition is gradually spreading.

Such competent judges as William M. Chase, Miss Emily Sartain, Harrison Morris, Miss Violet Oakley, Howard Pyle, Miss Florence Esté, E. W. Redfield, James G. Tyler, Pasquale Farina, and W. W. Gilchrist, Jr., have been among the judges of this exhibition.

When the International American Congress met in Philadelphia in 1889, the store in its daily announcement discussed "The possibility of a great retailing house supplying amusement, inspiration, convenience and some degree of culture to the community."

It was a new idea to the world. The Wanamaker Stores have spent twenty years now in proving that it was a good idea, and that the store which develops only its business brain is, like the man who does this, but half of the rounded whole.

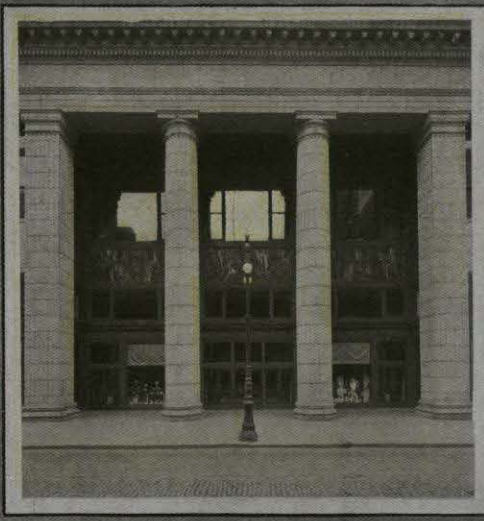
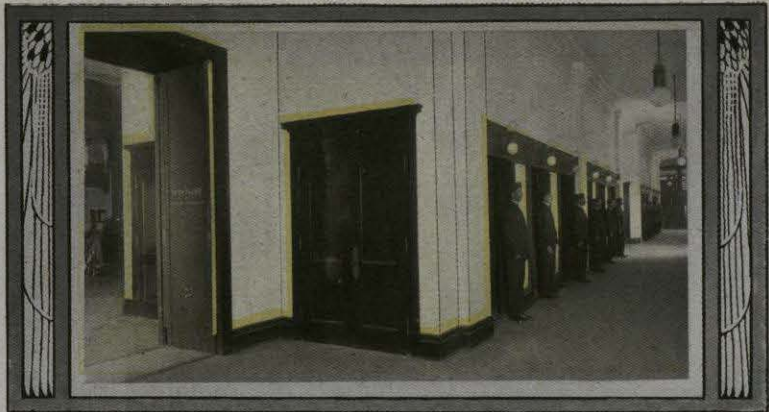
There has been no looking for a reward, but had there been, it would have been found in the unfailing response of the people to each new attempt to improve this artistic and cultured side of Wanamaker's. The stores have grown by doing, and so has the public—

"And to unfold the human into beauty,
That also is art."

Views of the New Wanamaker Store in Philadelphia.



Grand Court in the New Wanamaker Store, Philadelphia.



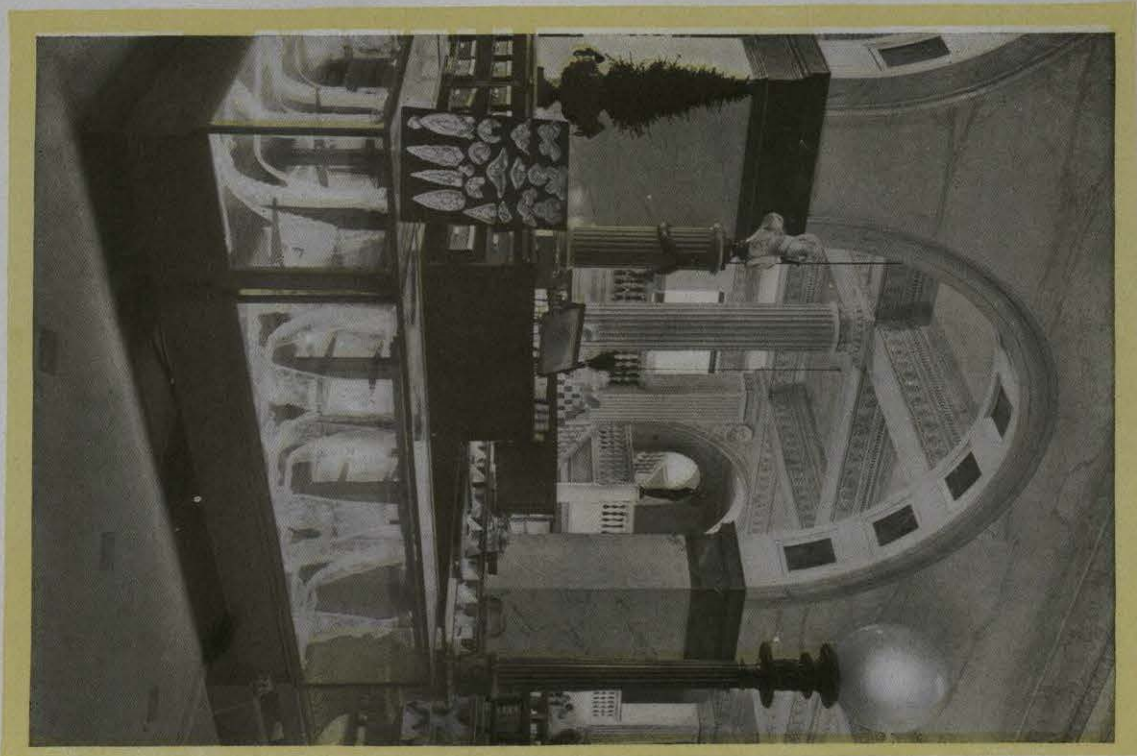
View of Elevators and Fire-door. Chestnut Street Entrance.
Subway Entrance.



Jewelry Store. Stairway Leading to Clock Gallery,
Diamond Corner.



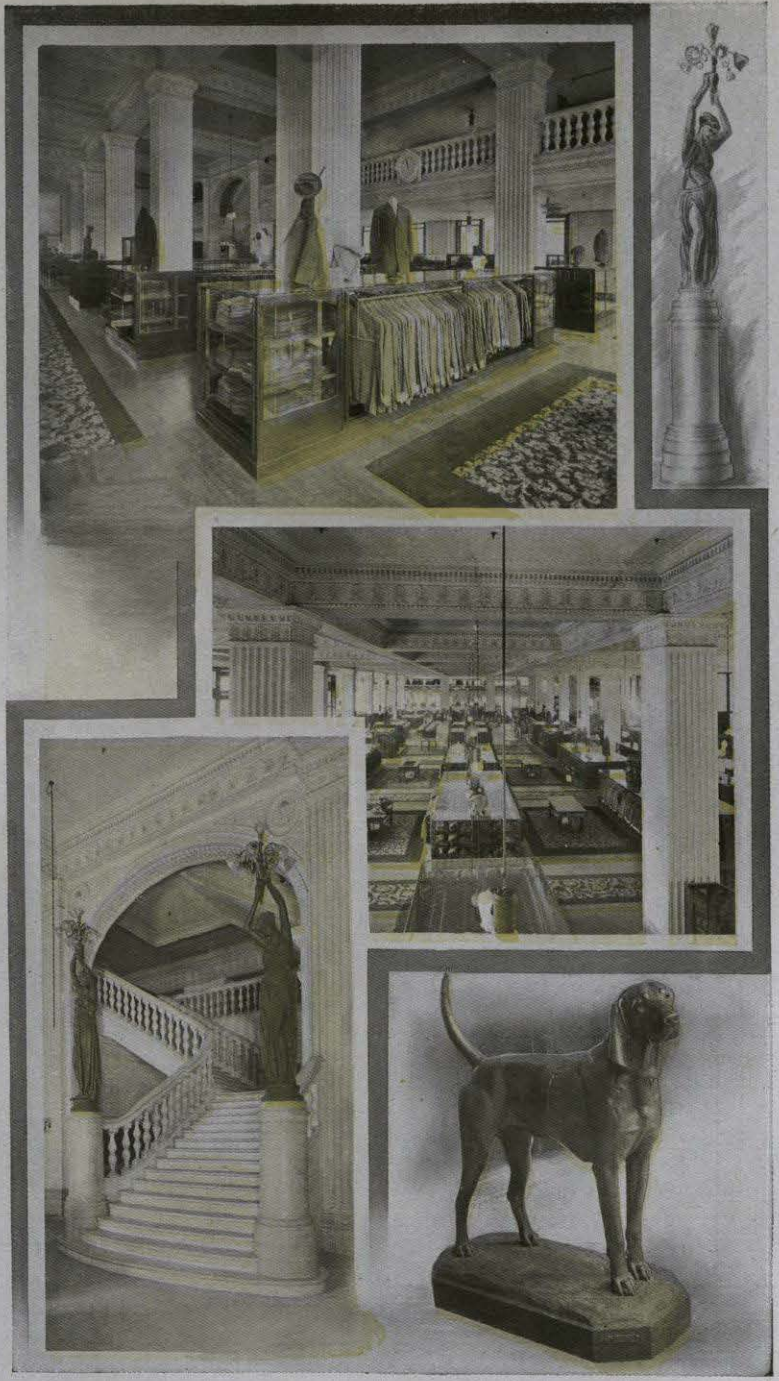
French Perfumery Shop, Grand Court, and Bronze Eagle.



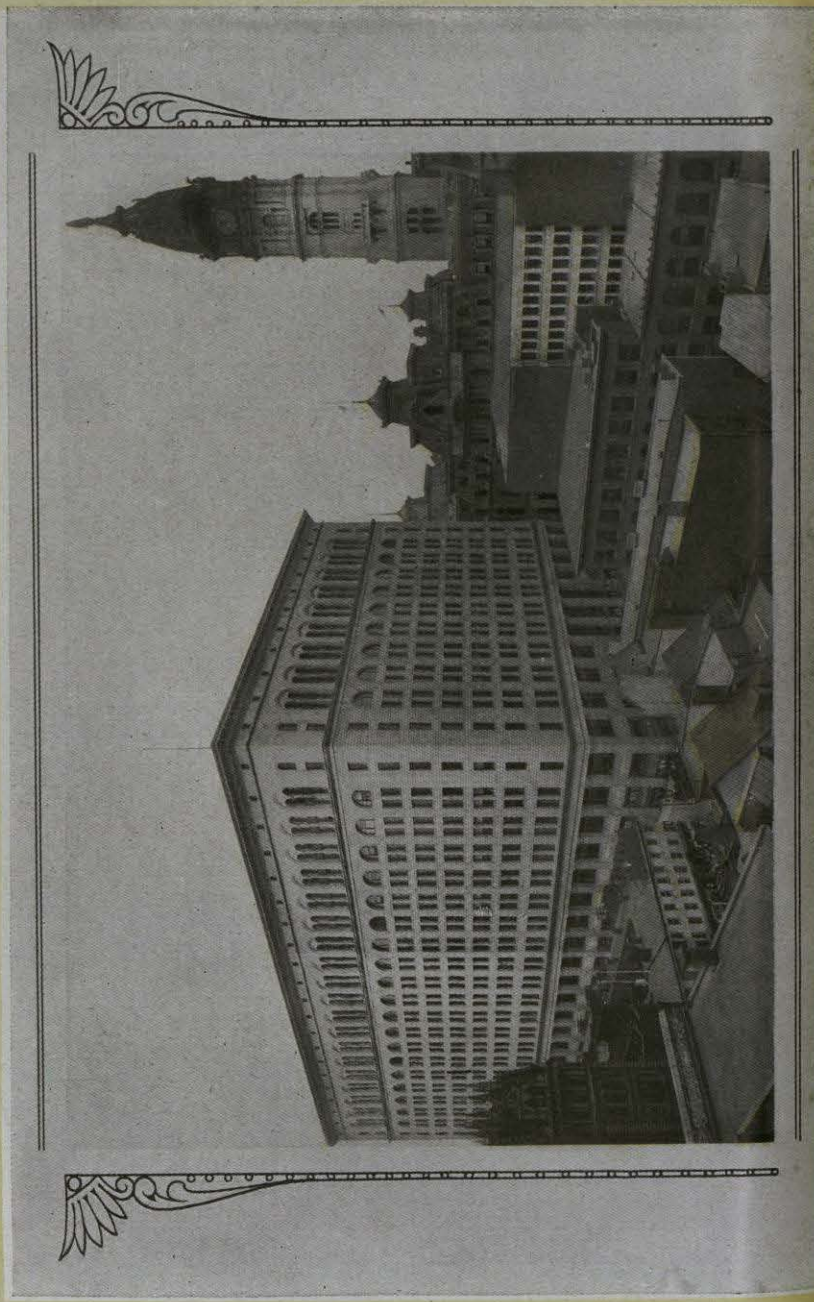
Vista from Grand Court.



Vista of Grand Court from Women's Waiting Room. Penn Tablet.
Wanamaker Book Store.



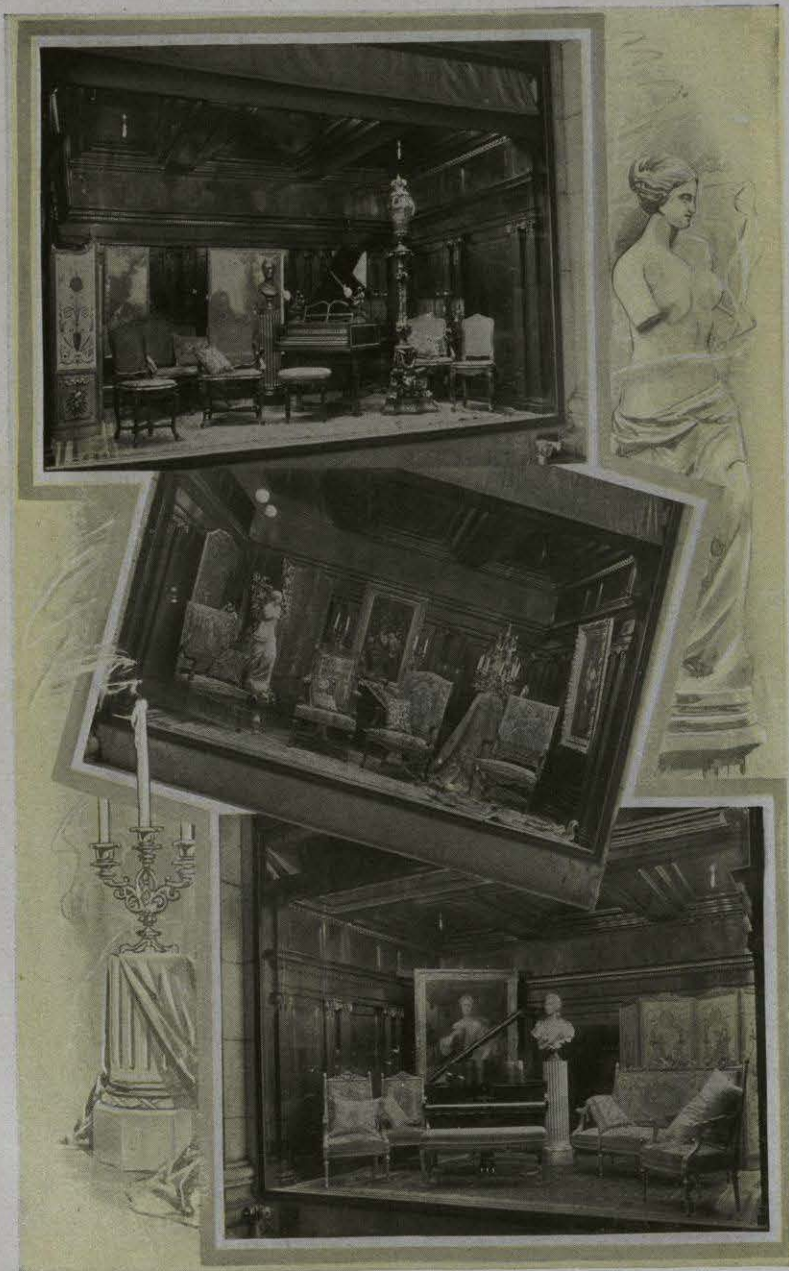
Views of Clothing Store and Grand Stairway.



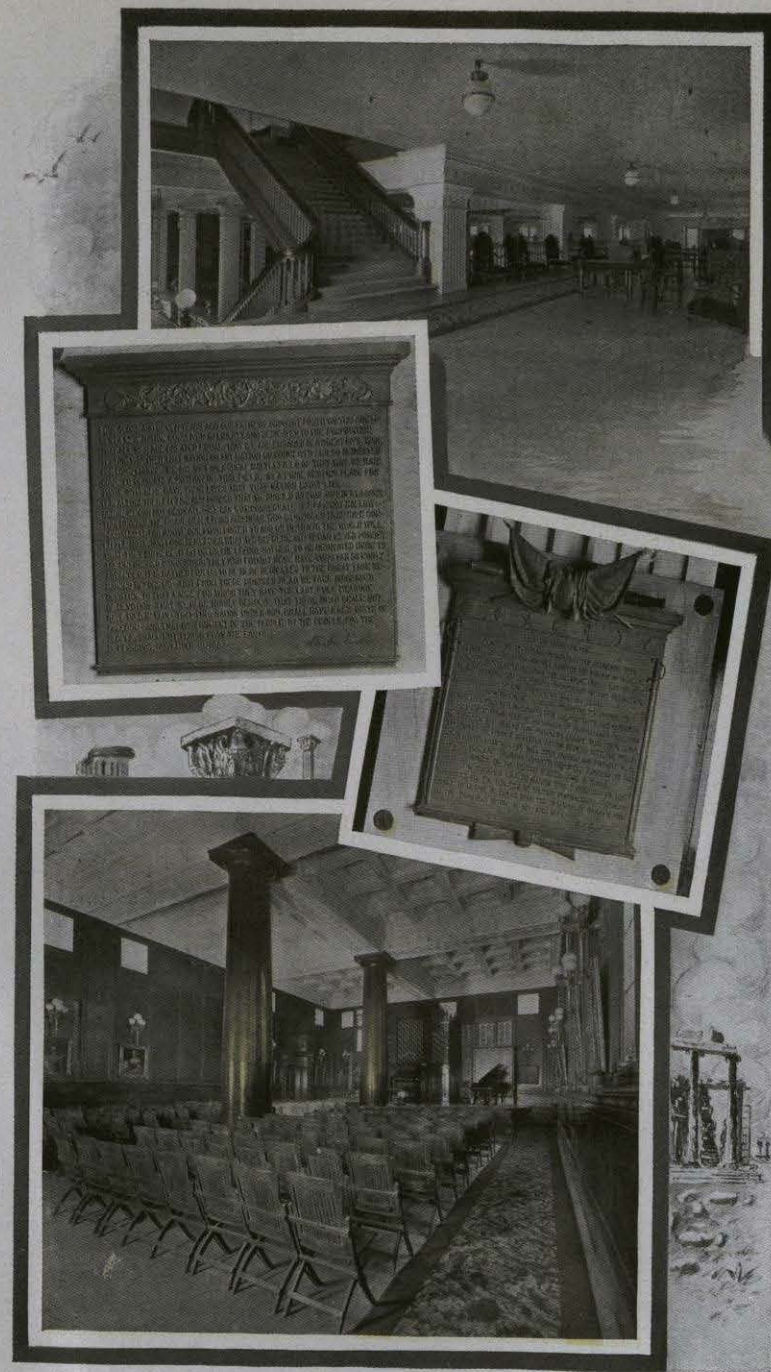
Wanamaker Store, Philadelphia, with City Hall in background.



Wanamaker Store, Philadelphia, facing Market and Juniper Streets.



Chestnut Street Windows Dressed in Period Furniture and Furnishings Louis XV. and Louis XVI.



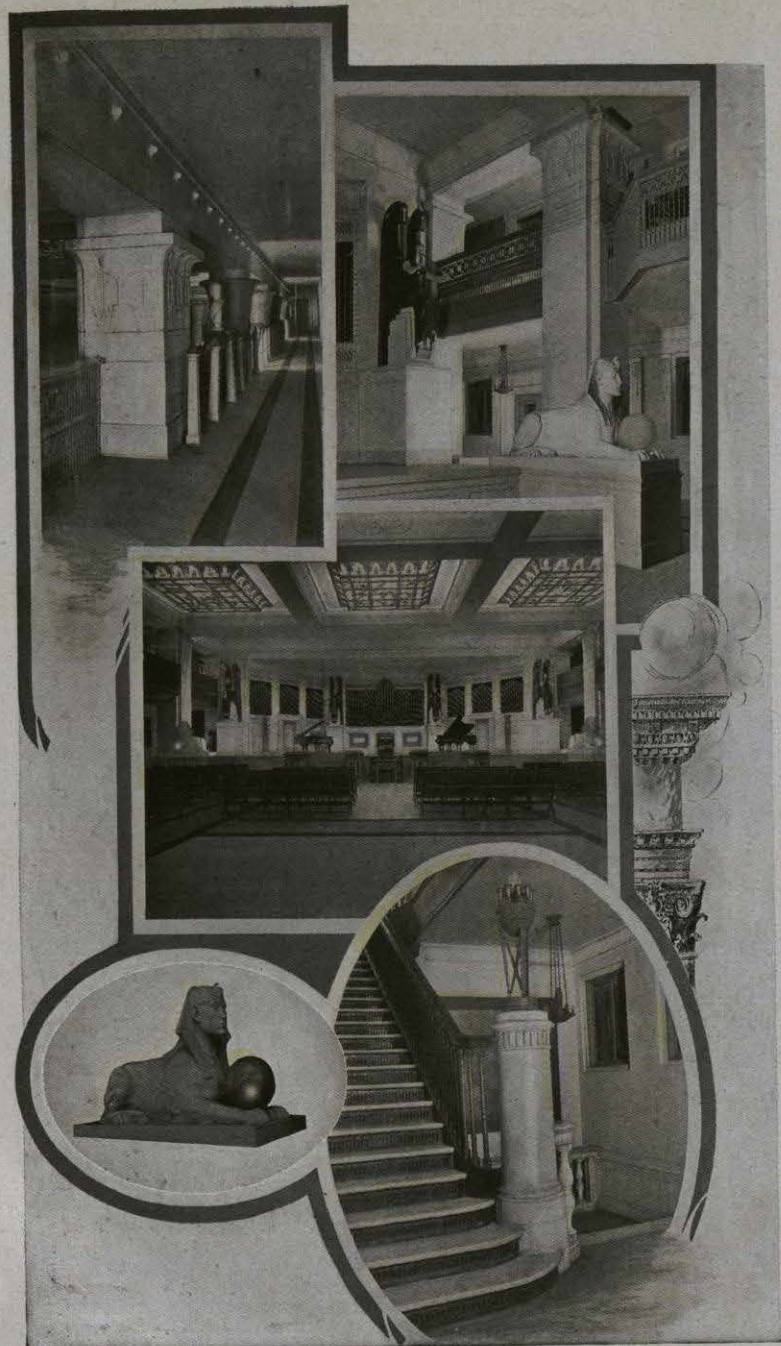
Restroom. Lincoln and Grant Tablets. Greek Hall.



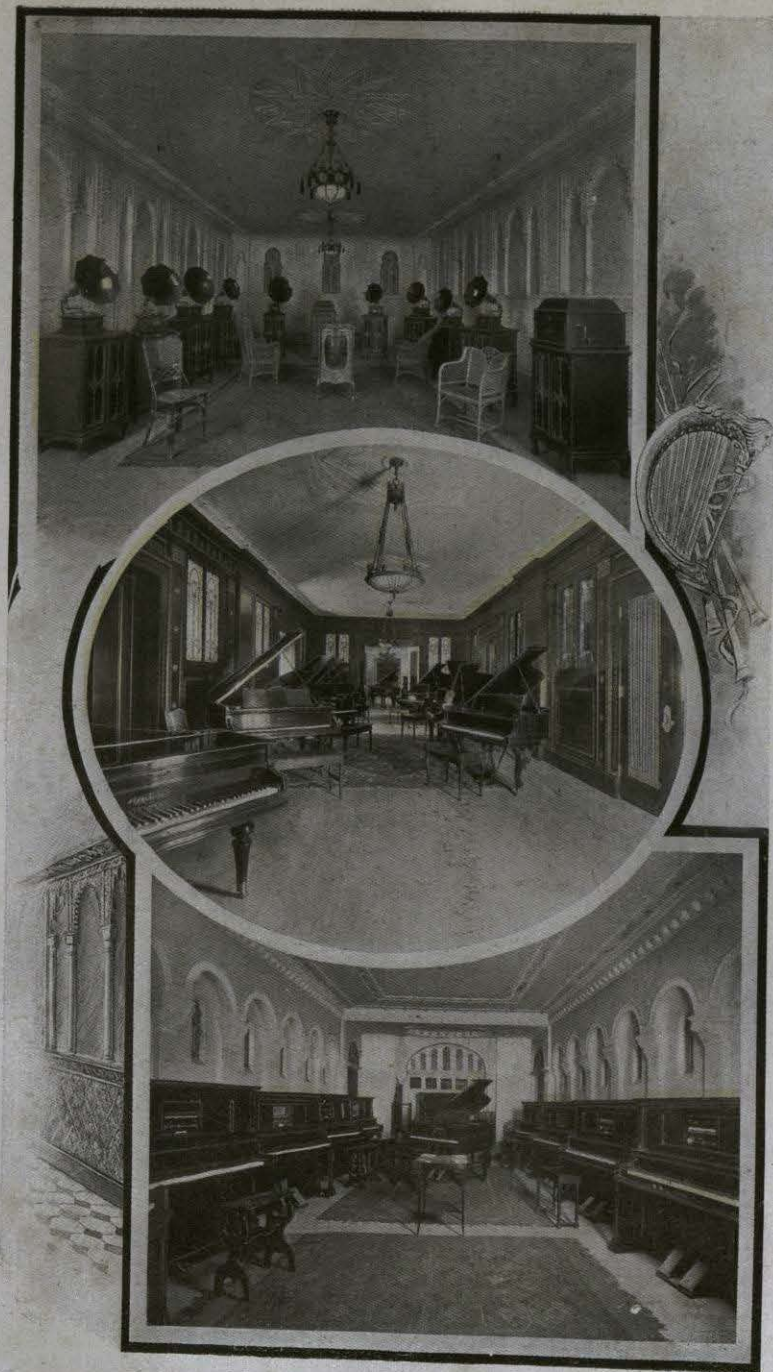
Egyptian Hall, Wanamaker Store, Philadelphia, used as a Piano Salesroom and Auditorium for Concerts and Educational Lectures.



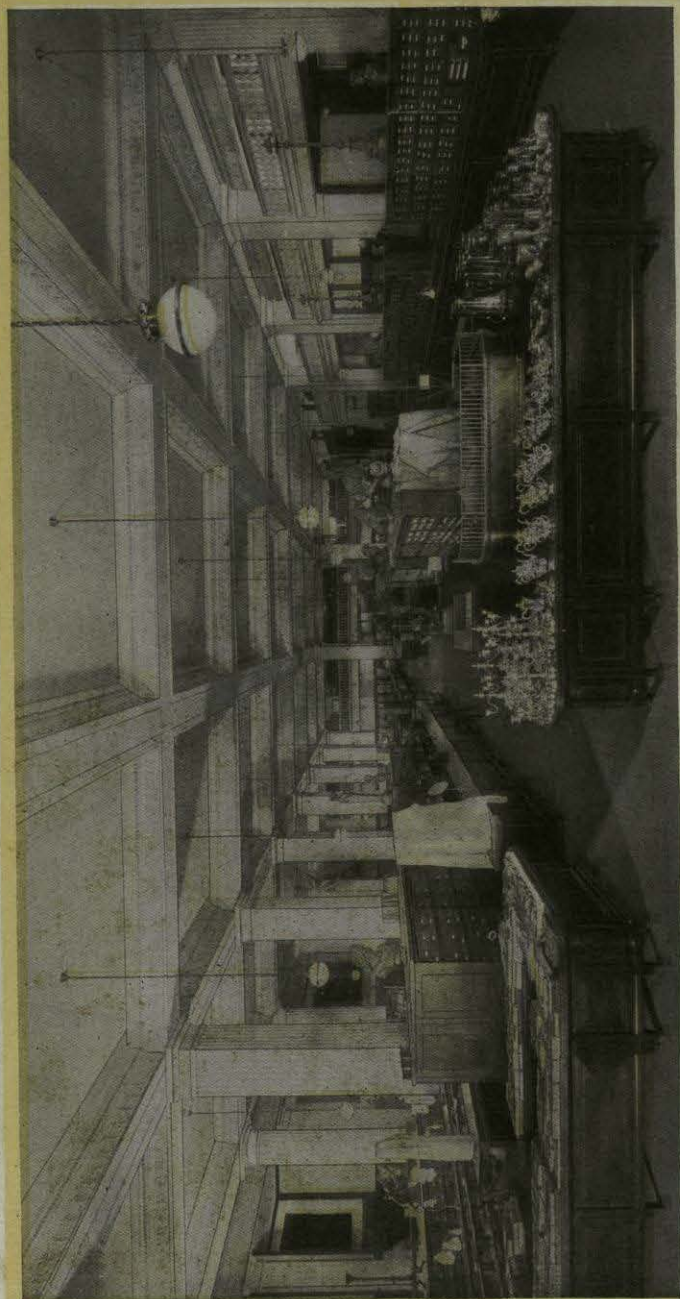
John Philip Sousa, leading the Military Band of the John Wanamaker Commercial Institute, Egyptian Hall.



Corridor in Gallery of Egyptian Hall. Winged Figure and Sphinx.
 Egyptian Hall. Platform and Organ, Egyptian Hall. Stairway
 from Egyptian Hall to Gallery.



Byzantine Hall. Empire Room. Moorish Room.



Vista of Open Area, Chestnut Street Front, Philadelphia Wanamaker Store.

CHAPTER V.

MUSIC.

WITH the opening of the Wanamaker Piano Store, April 15, 1899, musical merchandise, perhaps the noblest of all goods and chattels, was lifted out of the bondage of unfair and uneconomic traffic.

Strangely enough, pianos did not immediately come, along with other merchandise, under the new system of American retailing that grew up with the New Kind of Store. Until offered for sale at Wanamaker's in 1899, they still remained—and remain even to this day in many stores—an object of dicker and barter.

"You may be able to sell other merchandise on the one-price-guaranteed-quality-money-returned-if-not-satisfactory plan," it was said, "but not pianos—the public wants to bargain for them."

Yet pianos are sold to people of the most refined and sensitive taste!

"We shall see," the New Kind of Store responded—and after carefully canvassing the piano manufacturing world, choosing the best instruments and making trade alliances with honored makers, the Wanamaker Piano Store was opened under the full Wanamaker system.

With what result?

Not a piano was sold the first day.

Hundreds of people came and looked.

Piano dealers came, too, nodding their heads and saying under their breath, "We told you so!"

Then the public began to realize the new conditions—slowly but surely.

Slowly, but surely, the Wanamaker Piano Stores prospered—and prospered—until today they are credited with doing the largest annual piano business, not only in the United States, but in the world.

In a single day the Philadelphia Store has sold 223 pianos, piano-players and organs. In a single day! Many a piano dealer is happy if he does this volume of business in a year.

But much more was accomplished by this "commercialization of pianos," as it was termed by competitors.

The standard of pianos was raised; their prices were lowered, and by the Wanamaker partial payment system (piano delivered into the home upon a small first-payment; the remainder of the purchase price to be paid periodically in small portions) pianos were brought within reach of thousands of families who heretofore could not afford to own a musical instrument.

It is thus fair to treat of the Wanamaker Piano Stores under the heading of EDUCATION—for they are vital forces in the musical and educational uplift of the world.

The Wanamaker Piano Stores have been a stimulus to the entire piano business. They have spurred manufacturers on to new and better efforts. They have brought new life into an industry that needed revivification. They strengthened already strong plants, revived some that were on the ebb, built new factories and actually helped to create new instruments.

In the new Wanamaker Stores in Philadelphia and New York pianos have been given artistic salesrooms, the like of which were never seen before, veritable Temples of Music—Egyptian Hall, Greek Hall and accompanying suites of rooms in Philadelphia, and the marvelous salons clustering 'round the majestic Wanamaker Auditorium in New York. Here pianos are inspected, tested and sold in sympathetic surroundings that permit of leisurely, artistic and satisfactory selection—suited each piano to the taste of each buyer.

Small wonder that world-travelers who come to Wanamaker's to see and to learn exclaim: "You have placed music on a befitting eminence; by sending the piano broadcast into the homes of the people you have conferred another blessing on humanity."

But the Wanamaker Stores have not stopped with the mere marketing of pianos and other musical instruments on a sound economic and scientific basis. They have made of their piano business a great musical and educational force, by providing great concert halls of rare beauty, wherein, free to the public, are given frequent musical festivals. In this notable work they have been given the cordial and very helpful co-operation of the musical profession. Here have freely come some of the great musical masters of the world. Here have played great virtuosi of the organ, the piano, the violin and other musical instruments. Here leading composers have interpreted their own original compositions.

To properly carry on this musical work, Egyptian Hall was permanently built within the new Wanamaker Building in Philadelphia—a magnificent auditorium seating 1400 people.

It contains a stage on which a chorus of 500 can sing at one time. It holds a pipe-organ of nearly three thousand pipes with four manuals, a set of chimes and an echo or antiphonal organ, all of which can be played by hand or with an Angelus music-roll.

In addition to this hall, whose architecture is pure Egyptian, with the sphinx, the lotus and other Egyptian symbols as the motif of decoration, there is a Greek Hall, a Byzantine Chamber, a Moorish room, an Empire Salon, Louis XIII and Louis XIV suites and an Art Nouveau apartment—all part of the musical, artistic and educational equipment of the Wanamaker Stores.

Here are given public concerts and public exhibitions of art, and here the Wanamaker Store Chorus, the Military Band of the John Wanamaker Commercial Institute and the other Wanamaker musical organizations are often heard.

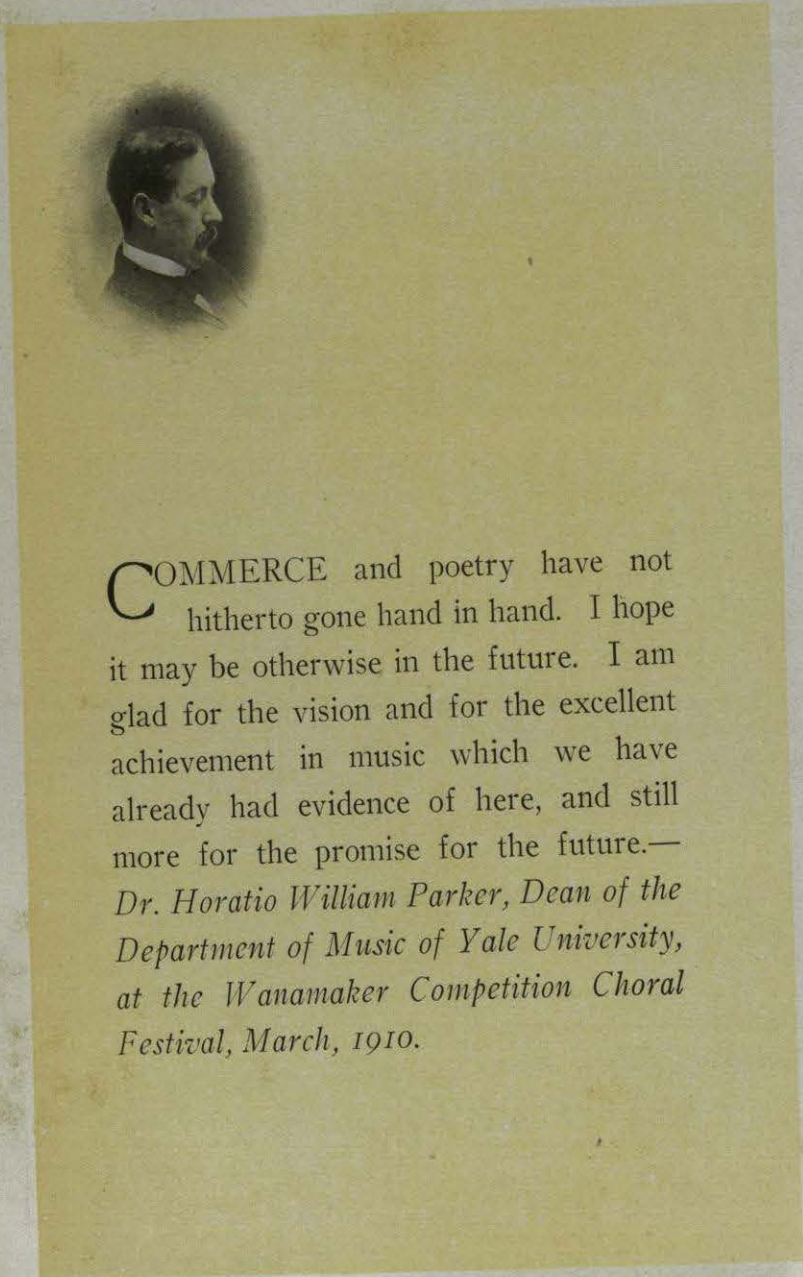
This band is a body of the store's younger employes, organized for educational purposes, and one of the many results of the campaign of musical activity which the Wanamaker Stores inaugurated long ago. It is just a part of that propaganda which the Founder declared was instituted to help sweeten the lives of the store people and to swell the music of the great world anthem.

At present composed of seventy-five pieces—all employes of Wanamaker's Philadelphia Store—it is unique, in that there is no other band of its kind in the world.

There is what is termed a "Second Band," composed of less proficient and younger members of the store organization, from which drafts are made when efficiency in playing of an instrument is reached and there is room in the older band.



I WELCOME this opportunity to say that I am proud and happy to be able to assist in a small way in this work of such great and far-reaching significance, and I hope it will grow and continue to grow until it shall cover every city in the land. When we have merchants who are prophets, men who idealize, such a result cannot be far distant.—*Dr. George W. Chadwick, Head of the New England Conservatory of Music, March, 1910, at the Wanamaker Competition Choral Festival.*



COMMERCE and poetry have not hitherto gone hand in hand. I hope it may be otherwise in the future. I am glad for the vision and for the excellent achievement in music which we have already had evidence of here, and still more for the promise for the future.—
Dr. Horatio William Parker, Dean of the Department of Music of Yale University, at the Wanamaker Competition Choral Festival, March, 1910.

Greek Hall, seating 600 people, with a large stage and a two-manual pipe-organ, is exquisite in its architecture. Its side walls, twenty-four feet in height, are of solid mahogany, inlaid with satin and other rare and costly woods in intricate Greek design. A deeply-coffered ceiling is illumined with gold and massive electroliers of gold bronze.

Egyptian Hall was first opened to the public on March 1, 1908, when a great Hungarian violin virtuoso made his first bow to music-loving Philadelphians. Since that opening day both Egyptian Hall and Greek Hall have presented to America other great artists, and each year these musical features culminate in a great series of "American Composers' Concerts" designed to honor and help the American Composers.

It is the idea of the Wanamaker Stores to give to the American Composers a square American Deal. Any one who has written something really worth while may have opportunity to be heard here. This was one great reason for planning the classic Egyptian and Greek Halls, and for securing as musical director a man broad enough to include every composer in his philosophy.

By reason of its Philadelphia, Paris and New York facilities, Wanamaker's is able to give to the American composer the opportunity of taking the public into his confidence, to rise or fall according to the character of his work.

This plan is so approved of by representative men in their profession that a number of noted composers, men who have already won their spurs, have come to the Wanamaker auditoriums and personally conducted programs of their own compositions. First came Charles