

# New Toys In Toyland

## Practical Toys From Old Santa This Year.

### Santa Claus Has Been a Busy Man This Year.

#### Many Wonderful Changes Seen in Xmas Displays Where Old Santa Now Has His Handiwork on Exhibition.

**H**AVE you peeped into Santa Claus' sack this year? Not just a peek, then. Go over to one of the toylands in Portland's stores and take a look at the wonderful realm of happiness. There are many surprises. It's an altogether new toyland this year.

From the looks of things old Santa has been unusually ingenious during the last 12 months. He has filled his toyland with new faces and forms. New smiles appear in the animal kingdoms; dolls look different; mechanical toys have seen many changes; trains look different and run differently; aerial toys have entered the field; there are new kinds of games and new innovations in a hundred and one other parts of the toy kingdom.

This is not to say that the array of things that have made up toyland heretofore are not to be found. Nearly everything that has caused smiles and joy in young Portland in years past is to be found again this time, but there are so many new things that the general aspect of the happy toyland is different.

The practical, instead of articles of mere amusement, predominates among toys this year. Things meant to cause idle amusement have taken a back seat, while things which cause study, work or amusement along practical lines as well as smiles and enjoyment occupy the footlights and are expected to meet with the best results in the general Christmas rush.

Mechanical construction toys, engines with interesting parts, toys that arouse curiosity, dolls that cause little girls to learn about dress and care; games that cause study, research and concentration; dollhouses, which have parts that create interest in house-keeping; animals which cause interest and study, and toys of all classes which have something more than idle amusement in their makeup are rated in the stores as the best sellers.

Nobody watches the trend of the times as does old Santa Claus and there is no better place to note progress in world affairs than in his toylands. In the mighty workshop in the frigid north some of the greatest brains in the world are busy scheming new toys for the annual holiday season. As a result there is but little new in the world that does not make its mark in toyland in the form of something to entertain or educate the youngsters of the country.

Wonderful changes in dolls are noted this year. Character babies with skin, hair, moving eyes, teeth and tongue and other new and distinguishing features hold full swing. The old china doll is a back number, as are also a large extent some of the character dolls and babies which were in the land last Christmas.

The newest in dolls stands about 10 inches in height with eyes that move and teeth and tongue that are rated in the stores as the best sellers. This doll's mouth is so constructed that a small comforter can be placed in its mouth just the same as in the mouth of a real baby. There are some varieties of dolls which will by the mere pressure of a button on the head actually suck milk from a bottle. One the latest is a doll which has the fur of an animal, which enables the hair to be washed without damage.

Many new types of unbreakable dolls have entered the field, indicating that there is a strong demand for a class of dolls that cannot be smashed up by careless children. So strong has been the trend toward the unbreakable that all-wood dolls have been turned out this year. They are jointed and constructed much the same as the old forms excepting that they cannot be broken.

In the German-made dolls the latest is real eyelashes on both eyelids as well as the usual eyebrows above the

eyes. These in the very latest are made of real hair instead of being painted on the faces heretofore. Hand-painted dolls are also a new German creation. These novelties are made of canvas with the features delicately painted on by hand with oil paints.

Character dolls of many new and interesting types have put in an appearance. There are funny looking youngsters with big eyes and big heads, others with little eyes and little heads, and still others with big eyes and big heads. There are all kinds of smiles and expressions. It would seem that every factory in the world has been trying to turn out a supply of new character dolls. The result is interesting.

Dolls are well supplied with furnishings this year. There has appeared in toyland every trinket that has been produced for men and women. There are wash bowls, fur sets, gloves, clothes of all kinds, union suits, opera glasses, rombles, bags, eyeglasses, earrings, hair ornaments and a little of everything else—all made in sizes to fit. In the doll ward is found high school girls, being different from dolls in that they resemble middle-aged school girls. These are distinctly new.

In toyland's animal kingdom there are many interesting sights this time. Many new faces and many new smiles appear in the animal kingdom. The makers have gone down the list making models of all the real animals in the world, and then have resorted to imagination to make Santa's animal realm complete in every detail. Smiles are the order of the day. Every animal either has a fixed smile on its face or can be made to smile by the adjusting of its face with bulbs or springs or in some other way.

A new creation is a walking grunting pig that behaves so remarkably that he might easily be mistaken for a real live pig. The winding of a spring sets him to walking hog-like across the floor and grunting at each step in a most interesting and natural way. Cats are there with real cat fur. They resemble stuffed cats, although it is said that they are made of cloth with cat fur stretched over. Some of the most like real tabbies. The animal kingdom in almost all the Portland stores has Noah's ark backed off the map when it comes to numbers and varieties of animals. There is not an animal that has been slighted from the lowliest grasshopper to the mightiest beast of the jungle.

Of interest in some of the toylands are miniature animals carved from wood. These, it is said, come from the Thuringia mountains in Saxo Meiningen, Germany, where they are made by children.

In mechanical toys there are many innovations this year. Among the interesting things are airplanes and aeroplanes that actually fly. There are to be found actual working models of standard machines. There are aeroplanes "knocked down" in boxes which can be put together and sailed.

In mechanical construction toys interesting changes have been made. Toys are provided this year for the construction of buildings, bridges, elevator shafts, houses, railroads, tunnels, churches, steeples and other things in a manner as exact as might be required in erecting such structures for real use. The mechanical sets have been worked down to such a fine point that one set can be used in building 103 different models of structures.

In the harbor of Toyland are seen a number of new things keeping tab with advances of the world in navigation. There are real diving torpedo boats; there are propelling fire guns and have propelling machinery like sea-going boats that do everything the real boats in the service do; modern new passenger steamers, ferry boats and new types of motor boats.

In the machinery world is found for the first time this year the steam roller, similar in every respect to the rollers which are used in street paving. These, standing not more than three or four inches high, are operated by steam. There are all kinds of farm machines, including tractors, steam plows, threshing machines and the like.



There are many improvements in the steam train field. Trains are seen now with electric headlights and electric-lighted coaches. These travel along tracks that have electric arc lights along the sides and are operated in accordance with electric block signal switches and electric signals at street crossings. There has been turned out long, attractive-looking tunnels, extensive bridges and artistic depots. The depot buildings have been fitted with telegraph stations mail boxes, baggage trucks, garbage boxes and other conveniences, the same as real depots. In freight cars there have been turned out this year exact models of real cars.

Toy automobiles have changed almost as much as real automobiles have. This year there are exact models of all makes of autos. They are fitted with garages, horns, folding tops, electric lights and the other parts which are a part of the real machines. In the automobile world this year there are runabouts, taxicabs, sign-seeking cars, police patrols, all kinds of automobile fire apparatus, trucks, and a little of everything else. All are reproduced in actual models, appearing almost as realistic as real machines.

In games the feature this year is baseball. There are about 30 different games based upon baseball. Among them are many entirely new and unique. Other games are for the most part so arranged as to cause research and study on the part of children rather than idle amusement. An interesting new game is that involving the changing of the appearance of a village by moving the houses about. The houses, built of cardboard, are fastened down on a sticky substance which holds them in any position they may be placed.

Toy cook stoves have got to the point now where they can be made of practical use in teaching little girls to cook. There are toy stoves in the market which will hold fire and will cook. They will burn coal or wood. Along with these are interesting new play-houses. There are houses built of wood which resemble small homes from the outside. On the side is a door, into which a child can crawl to play house. The door is fitted with a real electric doorbell.

For the special benefit of small girls, there is seen in Toyland this year an unusually large number of models of kitchens. In these are furniture and supplies of every kind. For the benefit of boys, there are miniature butcher shops, postoffices, railway stations and the like.

In outdoor playthings there are many innovations. In play automobiles there are machines which are almost exact duplicates of real machines. They have wind shields, horns, hoods and all, and have ditches which make it possible either to coast or to "pump" the machine by hand. It would be possible to go on, page after page, explaining the new creations in Toyland, but suffice it to say that old Santa Claus has been on the job the past year and has had his mind working along new lines, and as a result young minds of Portland will have many new lines of study, play and experience to follow as soon as old Santa finishes his work of filling up the stockings on Christmas Eve.

**Who Can Beat This?**  
Christian Herald.

Henry Ballinger, of Coeur d'Alene, Idaho, has kept a diary continuously since September 18, 1854.

Miss Laura Gwinup, of Vail, N. J., has kept a diary since November 17, 1854, not missing a day, and R. C. Weaver, of Findley Lake, N. Y., has kept one since April 1, 1854, six months longer than Mr. Ballinger. Mr. Weaver is eighty-seven years of age and reads without glasses.

**A Woman's Beauty Sleep.**  
Lippincott's.

Many a woman's beauty sleep is really a nap.

# The Drama is the Most Misunderstood of All Arts.

## So Says Dr. Hugo Dinger Who Would Have a Chair for Dramatic Art in Every High School.

**Dr. Hugo Dinger Says the Drama is the Most Misunderstood of All Arts, and in Advocating a Renaissance of the Theater, He Suggests That Every High School Have Chair for Dramatic Art.**

Professor Dinger has the only chair in dramaturgy ever given at a university. His recent work "Dramaturgie als Wissenschaft" (Dramaturgy as a Science) has been widely read and discussed in Germany, and has, in fact, virtually laid the foundation to the study of an art which has, up to the present, been vaguely recognized. Professor Dinger was for many years dramaturgist at the Court Theater at Meiningen, and his experience enables him to speak authoritatively on this subject both from a practical as well as a theoretical standpoint.

**BY DR. HUGO DINGER,**  
Professor of Dramaturgy of the University of Jena.

HAVE been asked to give an outline of the theory which I have developed on dramatic art, and it gives me pleasure to comply with this request, especially as I realize that at the present moment the problem of the theater and its art is becoming more and more a question of vital interest in the intellectual life of the day.

My theory of the art of the drama is new in that it stands directly opposed to the popular conception of dramatic art. Aristotle, in his "Poetics," may be regarded as the originator of the popular conception, although it has developed during the succeeding ages through various systems of aesthetics. The new theory of dramatic art has, to some extent, aroused a feeling of antagonism, particularly among men of letters. On the other hand, however, practical artists of the theater have coincided with my views with no small amount of enthusiasm. There is no real reason why the fundamental idea of this theory should arouse either a feeling of surprise or antagonism, for I believe it has been on the verge of creation for some time.

**Approves Craig's Conception.**  
Edward Gordon Craig, who has approached the subject of the stage and its art from the standpoint of an artist, has developed in his book, "The Art of the Theater," a conception of dramatic art which, in its elements, has my hearty approval. The theoretical writings of Richard Wagner also contain

suggestions on similar lines, as the careful reader will discover. In conclusion, I would like to emphasize the fact that my own theories are the outcome of exhaustive studies in aesthetic theory, and therefore, they are based on the experience as dramaturgist in Meiningen.

According to tradition, dramatic art belongs to the category of poetry, and is considered a minor art of poetry. It is, however, impossible to explain the peculiar nature of this art from a purely poetical point of view. Dramatic art developed originally neither from epic nor lyric poetry, but from that form of presentation known as "the dance." The "book" is the outcome of a much later development. The phylax of dramatic art does not prove that epic, lyric and dramatic poetry had a common source. But the individual appearances of these different forms of art show that they have developed along parallel lines. For this reason the stage presentation is a factor which must be reckoned with in all dramatic pieces. It does not come within the category of either epic or lyric poetry, and, therefore, it must be considered as a combination of two arts—poetry and the art of the theater—better expressed, perhaps, as "stage-poetry."

**Dividing Lines in Art.**  
The traditional view of dramatic art leads to theoretical complications as soon as one attempts to comprehend it in its entirety. If this form of poetry is expressed through the medium of another art on the stage—and here lies the main point—would it not be a contradiction to class dramatic art with poetry?

We have looked upon poetry as the most important factor, and upon the representation as merely an auxiliary art. The representation remains in a dominant position as an art, notwithstanding its dependence upon the other and its own mental character, simply because it is impossible to include one within the other. Nor can dramatic art be classed as poetry, for the same



reason. This, therefore, completely overthrows that system which definitely draws the line of each art according to its individual nature. The reason for this contradiction lies in the fact that both of the supposed parts regarded as separate arts are of a heterogeneous nature. The art of poetry works only through the medium of the abstract imagination which it arouses through words, written or spoken. And in this poetry is in a sphere of its own art. Here it stands alone among all the arts. Dramatic art, however, is based upon the concrete semblance. Though dramatic art has much in common with poetry by the direct poetic means, yet it can never find complete expression in poetry, and, therefore, cannot be looked upon as a subordinate art of poetry.

This purely theoretical reasoning is verified in the practice of the art itself. A dramatic composition may be ever so rich in poetry, but so long as it does not set forth all the objective experiences in a dramatic form on the stage it will not be successful. Where, as the simple theatrical work, devoid of all poetic and intellectual depth, will achieve success even though its aesthetic worth may be of the slightest.

Thus, a practical conclusion is reached. There would be less approval

of mechanical acting, a more serious and deeper art of the stage would be developed, and fewer dramatic poets would be mistaken for stage dramatists, if this problem were more universally understood. The dramatist must not only give us poetry which has an independent value of its own, but must follow the rules which concrete art demands as absolutely necessary for its special needs and its aesthetic effect. And we dramaturgists would not have to waste so much time in reading and returning amateur work if it were more generally known and appreciated that in order to create an effective drama it is not sufficient merely to express poetic thoughts in beautiful, flowing verses.

Every art has its own technique, which must be studied. The technique of the drama is totally different from that of epic or lyric poetry, for the aesthetic means as well as the aesthetic results are different and depend solely upon our abstract or concrete conception of it. On this alone rests the difference between poetry and the "book" of the dramatist, the much-discussed difference between the epic and the drama; for the epic, whose aesthetic means is only the abstract imagination, must describe persons, actions and conditions.

Certain it is that only when the ma-

jority of those who write plays begin to have an insight into the real nature of the art and to become familiar with its aesthetic conditions will good and great works of art be produced. The most misunderstood of all arts today is the drama.

If we search for the reason of the mistaken dualistic conception of dramatic art, it can be found in the first place, in the fact that the division of work between the creator of the poetry and the creator of the concrete representation has been widened by a theoretical guile. These two factors have been separated without its being realized that they cannot form two separate arts, but must be combined in order to present one complete art—the art of the drama.

To me dramatic art appears, as a whole, an entirety, an art complete in itself. We see on the stage one entire art representation, not simply the art of poetry and the art of acting separately.

**Arts Differ in Presentation.**  
The theoretical conclusions which I have arrived at, therefore, may be briefly outlined as follows: All arts differ from one another solely in the possibilities of their presentation. The material of all art, though it may be changed, idealized or eliminated, is still of the world, the outer world,

which is the intermediary of our senses and our understanding with the inner world, which we alone produce in our souls and which we cherish and foster. From a combination of both we achieve art, but the outer world, through which we receive all our impressions, cannot be presented to us through any combination of the arts in exactly the same way as it appears to our inner world. For there it appears to us simultaneously in space and time. Now, can art create objects which are both space and time together? Can it create a figure, for instance, like Achilles, which the sculptor hews out of marble, as an artistic creation which is concrete, and present to us alive, full of movement, showing us that something which a man in his natural life would convey to our eye? No, not even a flower bed in all its glorious colors, nor a butterfly which flits from blossom to blossom, nor a hidden tree whose branches sway in the wind, nor a murmuring brook, nor a bird which sings, can art create. If art would create anything it must of necessity be one-sided, giving only a part of the living vision, for it can only present that which is either in space or that which is in time.

Two large groups of art, therefore, stand opposite to each other—the con-

crete, relating to space, and the abstract, relating to time. To which side, then, does dramatic art belong? To neither. The desire to see living reality in a living manner and to give it a living form is something that we cannot quite suppress. Therefore, the need for representing form surpasses those limitations of space and time; it represents perfect, living, moving reality, physical and spiritual beings.

I have spoken of a "sacrifice" peculiar to dramatic art. The possibility of this representation can only be achieved with a deficiency which, in comparison with the other arts of space and time, is very important. It is only necessary to consider the great difference of the aesthetic appearance in the plastic arts and the drama in order to feel the value of this deficiency. The products of the art of space are the finest formation of material.

Seen a picture painted by the brothers Van Eyck; with the aid of a magnifying glass one can discern in this picture the most wonderful artistic charms and delicacy. In the drama, on the other

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