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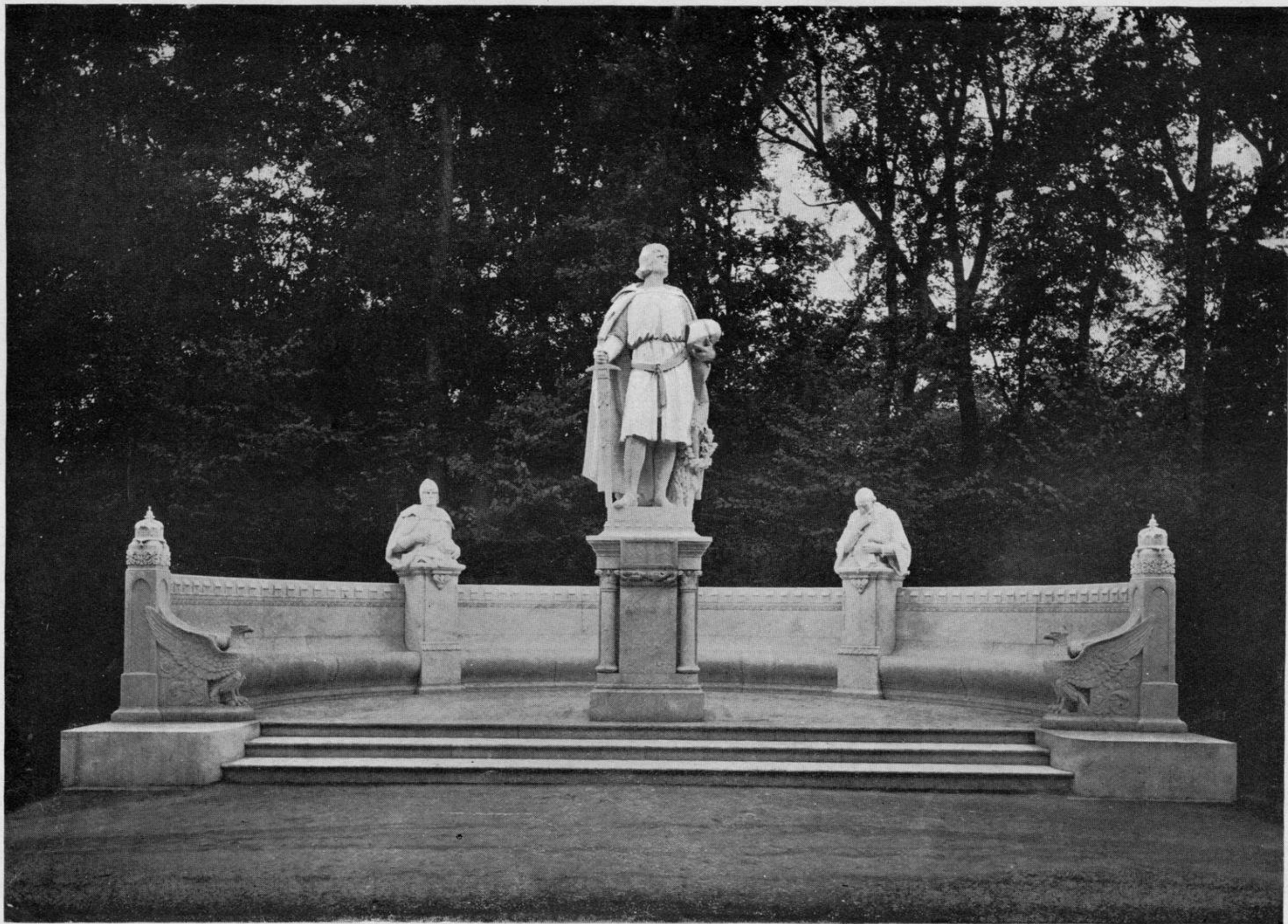

Berlin: Sieges-Allee (Avenue of Victory) in the Thiergarten;
Statue of the Margrave Otto IV (1266-1308), with herma-busts of two of his contemporaries

THE CRAFTSMAN

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THE CRAFTSMAN

Vol. VI MAY 1904 No. 2

PARKS. BY H. K. BUSH-BROWN.

IF you hand a piece of pottery from the ruins of some pre-historic race to a skilled anthropologist he will tell you the degree of civilization attained by the race of men who made it.

In a corresponding way, the parks of any given city will demonstrate the degree of advancement attained by that municipality.

The parks of Europe are the heritage of the people from the monarchical system and are not well distributed, nor do they meet all the requirements of modern city life.

In this country, they are frequently the heritage from the dead, like Washington Square, which was originally a Potter's Field, or else the appropriation of private land owners' parks, like Union Square, which was originally reserved as Grammercy park still is.

The creating of new parks for the *people* is the development of the present age; the outcome of an intelligent understanding of the needs of urban life, and we may safely say that the growth of this idea is only fairly begun.

Whether or not we are proud of our ancestors who lived in trees, this much is certain, that the chief delight of man is found in sylvan glades. If he is city bred, this is more necessary to his being. Take just one of our ills of life, consumption: it has at last been proven beyond controversy that its antidote is fresh air and forest life. Admitting then, as we must, that the closer we mass human beings, the greater the death rate, then it must follow that the way to correct this evil is to add more living room to our cities by means of parks so distributed as to invigorate all human beings who, from the necessities of life, must dwell in the cities.

Then we may safely say (water and drainage provided) that the health rate of a city is in proportion to the completeness of the park system.

This being allowed as a truism, it naturally follows that the desirability as a place of residence of any city is dependent on the character of its parks.

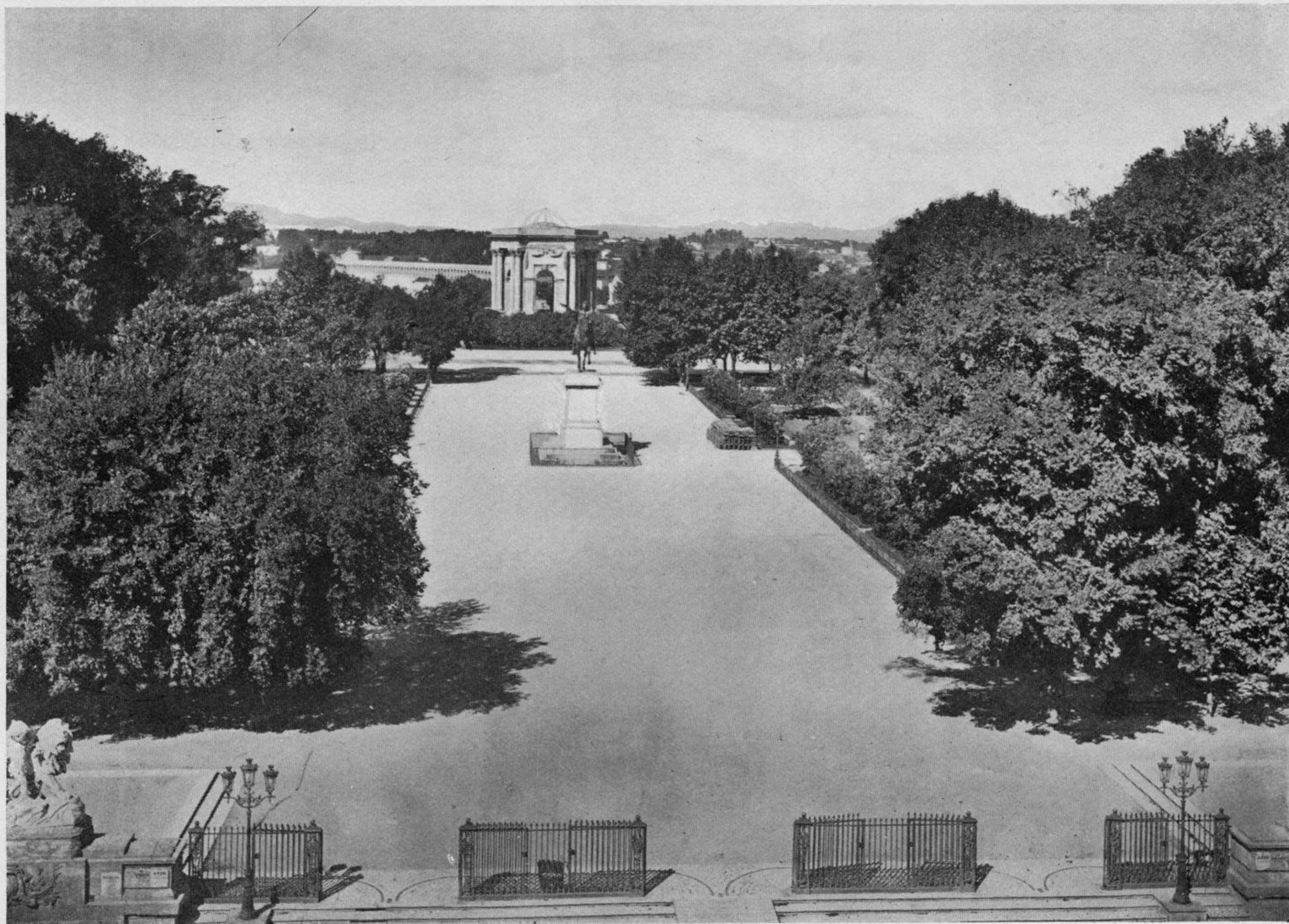
Parks, of course, are an adjunct of the residence portion of a city: they are for the recreation of its citizens. If it be desired to reserve a certain section of a city for residence purposes, there is nothing which so thoroughly dominates the situation as a park.

The growth of a business section is by accretion; every new member of the fraternity of business establishes himself as near to the center as possible; the next one crowds close to him, and so on.

This growth goes on until it reaches a park, then it turns, goes around, or jumps over it,—temporarily, at least.

Take, for instance, the march of business up Broadway, New York, until it came against the defender of houses, Union Square. The marchers swerved and turned into Fourteenth Street temporarily, and then up Sixth Avenue.

When the rush became more pressing, they returned and took Union Square by



Montpellier (Department of l'Hérault, France): the Peyrou Garden

assault and simultaneously moved up Broadway and Fifth Avenue, until they encountered the intrenchments of Madison Square. Again they wavered and turned west into Twenty-third Street.

But at Madison Square, Broadway only skirts the park, and the onward progress was not much checked; yet the north side of Madison Square is still a residence section.

Washington Square has similarly dominated its neighborhood, preventing business crossing it from the downtown district, and preserving lower Fifth Avenue and its neighboring streets as a staid and respectable residential section.

In like manner, Boston Common and the Public Gardens have kept the business of that city so imprisoned that Tremont and Washington Streets, near Winter, are as much the business center as they were two generations ago. Very cautiously business has crept around the Common through Boylston street, as far as the Public Library, while Washington Street has carried off the main flow of the stream of business development.

A small city has grown up in Central New York beside a railroad, which, on entering the town, crosses a wide river. The original business street was parallel to the river and very near it. At right angles to it and parallel with the railway was laid out a fine broad street, intended as the principal business thoroughfare, and named Main Street. But the projectors thwarted it for that purpose by throwing a somewhat extensive park across the street, flanking it by two churches. Business never has and never can enter it, and it has found other means of growth in that direction, at considerable inconvenience to all citizens of the town.

This, however, is trenching on the subject of city plan, which is not my theme. But I think that I have shown how parks protect a neighborhood from the inroads of business interests.

Having seen what parks do for a city, let us turn to inquire what they do for the citizens.

I have said in my introduction that the health of a city is in proportion to the completeness of its park system.

Before going farther, let us admit as an axiom that all human, as well as other animate, effort is toward the reproduction of the species, directly or indirectly.

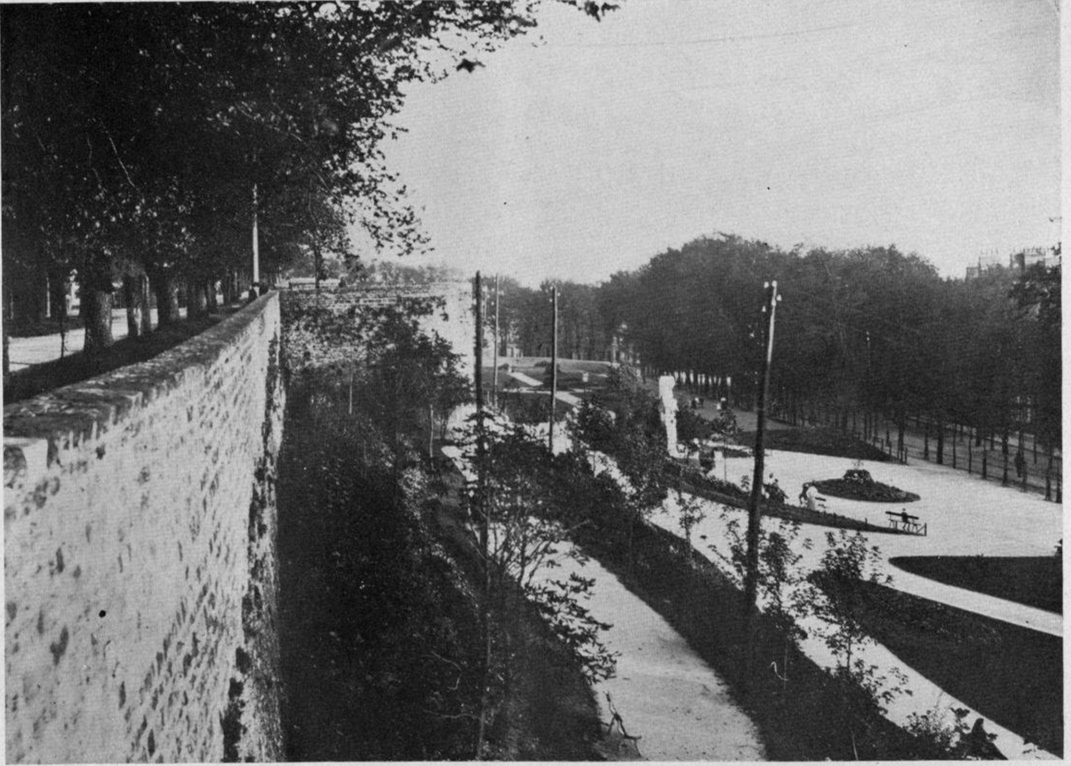
Some may argue themselves into the belief that they live for pleasure, or fame, or art, or science, but that is only a means, and the end of all effort is the propagation and rearing of children.

Now this being so, then we have only just begun to provide for the most important function of city life.

From the child's point of view, the city is the worst possible place in which to begin an existence, and the city fathers, until this generation, have done very little to make it any better. So much is now realized of the value of small parks that recently some have been created by tearing down a whole block of buildings in some of our cities at a cost of from five hundred thousand to one million dollars.

Think of it, not as a waste of money, but what a sacrifice for lack of knowledge or foresight, when it might have been attained at a nominal cost, had it been done in time!

Truly, by experience do we learn, and the next generation will know that every town, no matter how small, should provide for its growth by having a scientific and



Boulogne-sur-Mer: New park near old fortifications

artistic plan according to which to develop; wherein the parks and parkways will be provided for, at the same time that streets are laid out.

Landscape gardeners formerly regarded a park as created almost entirely to please the aesthetic sense, by being kept pretty to look at. The only one way to attain that result was to keep the children off the grass.

Now if we stand by our axiom, we must allow that to rear healthy children is more desirable than to have luxuriant grass, or flowers, or shrubs, or trees.

Our parks are first, last, and all the time for the purpose of helping us to rear healthy children.

If they tread out all the grass, by that very action do they demonstrate the need of more parks.

As an example of what children need, let us turn to Steward Park in New York, of which the first cost was more than a half million dollars. An eminent architect was called to design it. Did he ask what the park was to be used for? No! not at all. He took for his model a pretty little park of Paris, made for the ladies of a degenerate French Court to walk in.

He dug a great square hole in the middle of it, at the bottom of which he had a rectangular sheet of water, supposed to be clear and limpid, but usually muddy; at the end of it was an architectural screen which shut off nothing and which supports nothing. A

very pretty artistic effect, very much admired by the few who know about these things, that have chanced to see it. A great success, they say. But how about the children? What did they do with it? Aside from the pleasure of occasionally falling into the water, their only source of amusement was in sliding down the slope leading to it, until they wore the ground bare of grass. After long persuasion, one small end of this park has been set aside as a children's playground, provided with swings and other similar appliances. There, they allow no grass to grow under their feet, bless their little hearts! and, perhaps, they will thus gather energy enough to hold to this old maxim all their lives. From the time a child is born until he is grown, his body is in constant motion during his waking hours. It is as necesasry to his development as to have air to breathe. He is perpetually trying to see what he can do with his multitude of muscles.

The streets are not suitable playgrounds, and, moreover, it is against the law to play there. As children must play, the only possibility of enjoyment is to defy the law and the policeman. The moral effect of this is very bad, as the first thing a child learns from its older associates is that the "cop" is his worst enemy. It is my opinion that this one needless cause of antagonism is more productive of criminals than any other single element. I say needless, for if we had a sufficiency of playgrounds for all the children, this influence would be reversed. So, not only are parks needed to insure healthy bodies for our children, but also to develop and strengthen their morals.

Admitting, then, the great importance of children's playgrounds, the only other thing to be considered is the accessibility of those places for muscle and moral growth.

It becomes evident that no child should need to walk more than five minutes from his home to find a playground. Car-fares are entirely out of the question for the mass of humanity. It imposes too much on the mothers to look after the family duties, and have the family playground more than five minutes away.

The connection of small parks with larger ones by parkways or boulevards is most important, wherever it may be attained; so that the whole city becomes accessible through them to the big lawns and sylvan glens. These are the revivifying lungs from which streams of purity are forced along the city's arteries.

Extending the connection a little farther, we arrive at the suburban parks, the importance of which is being realized, none too soon. When we learn that twenty thousand persons go in one day to Blue Hill Park, near Boston, we realize a little what the newly created Palisade Park and Stony Point Battlefield Park will be to New York in the near future.

One-third of our population lives in the cities and big towns. The children of one-half of this number, we may assume, have a sufficiency of playgrounds. Then, we have as a result about fifteen per cent. of our children insufficiently supplied with God's air and sunshine, and, in consequence, growing up deficient in physical development, mental and moral tone. Is not this a menace to the States of sufficient importance to call forth the united effort of all citizens, not only those who dwell in the cities, but also those who know the city only through an occasional visit.

Potsdam: Park of Sans Souci: The Castle in perspective

Let us now turn from this consideration of parks as part of the daily life of the people, and take up their relation to public life and public buildings.

The importance of surrounding space is usually recognized for the one building of every town, the City Hall. But how about post-offices, schools, the semi-public buildings, the railway stations, churches and hospitals?

It frequently happens in our large cities that the post-office building is so situated and arranged that most of the work in the service is done under artificial light.

Is it quite fair to the employee to ask him to serve always in such surroundings? It is impossible to overcome all the objections that could be raised on this score; yet the Government is sufficiently provided with means greatly to increase the light- and air-space about the large post-offices: a measure which will benefit not only the employees, but also the citizens who require to go to the buildings.

The modern public schools are now so well planned that little else could be desired, except more space about them.

Some of the playgrounds suggested in the earlier pages of this article may well be made part of, or adjuncts to, the school buildings, to the mutual benefit of both; and a little greenness of grass or trees would greatly aid in giving a dignified character to the school, which would influence for good

the growing children. To dwell on the importance of the additional light and air for them seems scarcely necessary in this place.

Setting aside the churches and hospitals as absolutely requiring open space surrounding them, let us consider for a moment the general inaccessibility of the large railway stations of this country. This characteristic is so general as to suggest some legislation, perhaps of a character to provide the open spaces through the coöperation of the city authorities and the railways. At all events, as a matter of public utility something should be imposed as obligatory.

How these subjects are treated in Europe may be best understood by the accompanying illustrations.

The desirability of Riverside Park, on account of its water-front benefits, is so well appreciated now, and the excessive cost of similar artificial treatments is so great, that the recreation pier is the outgrowth of these conditions and cannot be too much encouraged. The double-decking of the adjacent land has been suggested, and I believe that hanging gardens of the kind would be a very practical feature of river fronts, where only low buildings are needed for commerce.

Leaving now these subjects to the tender mercies of our citizens and to aldermanic care, let us look at our parks and parkways from the purely artistic side!

Picture to ourselves a man dressed in rags, unkempt, and with sorrowing mien. His walk and whole bearing are apologetic and lack self-respect. Contrast with him a man well dressed! How like a king he walks; all things are possible to him. Would it not be fair to make this same contrast between a well-parked and clean city, and one dirty and lacking parks? May I not go farther and plead that we must have first a clean and well-aired city, before we can expect any higher average of citizenship?

Does not the condition of a city or any part of it, have the same subtile influence upon its inhabitants, as do good clothes or rags upon the wearer of them?

Are we not as much morally bound to an ideal as a community, as we are to a similar ideal as individuals?

We wear good garments, because we love the body which they clothe. We build a beautiful house to supply our daily physical, mental and moral wants. If this be true of our own house and dooryard, how much more true is it of the city of which they may form a part? The home is the center and unit of civilization, and the city is but the aggregate of many units. The morals of a community are not higher than the average of the aggregate units; so the beauty of a city is not greater than the average of its several parts. In its broadest sense, what is a benefit to one is a help to all, and what is a detriment to one is a menace to all. Civic pride, then, is that virtue which is born of a community of interest, and it is something more than the mere acknowledgment of the brotherhood of man.

A whole chapter might be written on the intrinsic, or investment value of parks, but that is a subject by itself which I will leave to others, closing with a quotation from the last annual address of the President of the Out-door Park and Art Association, Mr. Clinton Rogers Woodruff:

"That our development may be harmonious, it behooves us to look about us and take counsel as to immediate needs and future policy. One essential that confronts us at the very outset is the need for a full

Nürnberg: Sunken garden; portion of the park at the old wall

realization of the immensely important part which urban communities must play in the upbuilding of the national character and the development of the world. It seems trite to make such a point; but experience teaches that, no matter how trite it may be to the average intelligent man, we are far from acting upon a realization of its truth and importance. Cities have become the centers of influence. They are determining our destinies. As they rise or fall, so will our country rise or fall; and yet, notwithstanding this fact, this gravely and portentously important fact, what are we doing to make the city a worthy influence? In our universities and other educational institutions we have courses in engineering, in social and political science, in architecture, in the various arts and sciences, but what one offers courses in city-making or in citizen-making?

" 'As a man thinketh in his heart, so is he.' This is eternally true, and has a special application to our present theme. We might appropriately paraphrase it and say 'as a citizen thinketh in his heart, so will he act.' We cannot expect to make an artistic whole of our city, unless those concerned in its welfare have artistic inclinations. We cannot expect a public-spirited administration of affairs where the constituency is sordid and self-centered.

"A beautiful city can no more be successfully imposed from without, than a good character can be so imposed upon an indi-

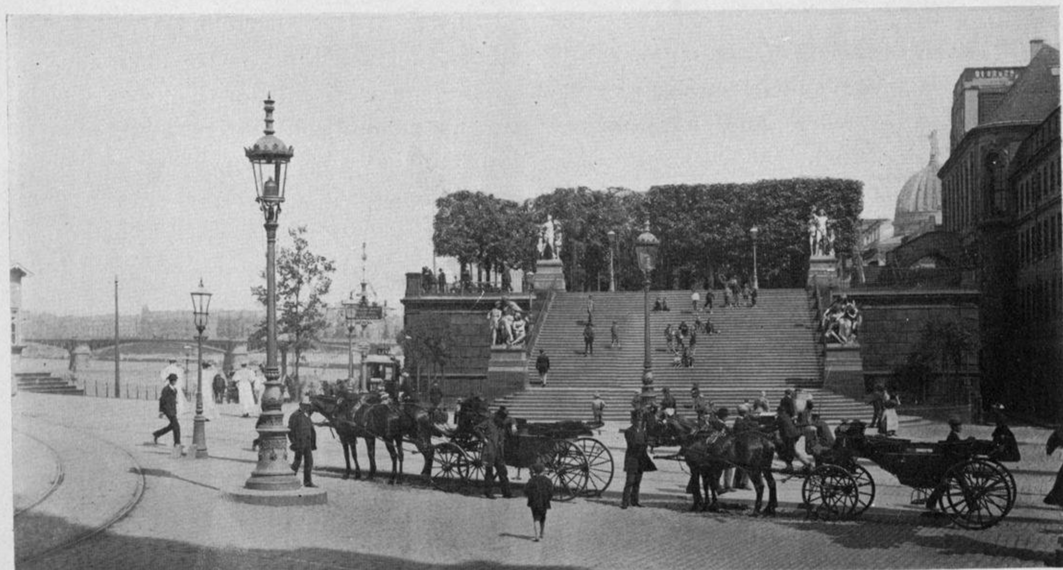
vidual. A beautiful city and a beautiful public life must be the manifestation of the right spirit within. Therefore, it is primarily incumbent upon all who may be interested to strive first for a cultivation of the popular taste in the matter of art and artistic development.

"I cannot unreservedly subscribe to the sentiment: 'To make us love our city, we must make our city lovely.' I, for one, believe that we shall make our city lovely, because we love it. Adornment, adulation, care and attention are preceded by and are the outcome of love, although it must be admitted that much of the forward movement in civilization is due to the reciprocal action of the progressive forces. As we grow in knowledge and grace, we reflect it in our public life; as our public life advances, it is reflected in higher personal standards.

"Lovers of improvement must utilize every opportunity to advance the cause. They must strive through their own individual efforts to make the world a better place to live in. They must ever stand ready to coöperate with others to the same end. They must realize as Lord Chesterfield wrote, nearly two centuries ago: 'Character must be kept bright as well as clean.'

"Sidney Webb in his famous London programme said: 'The greatest need of the metropolis, it may be suggested, is the growth among its citizens of a greater sense of common life. That municipal patriotism which once marked the free cities of Italy, and which is already to be found in our own provincial towns, can, perhaps, best be developed in London by a steady expansion of the sphere of civic, as compared with individual action.'

"We, too, may say that what we need most of all in America, if we are to achieve our ideals and realize our destiny, is a greater sense of common life. All that has been mentioned herein has had this view. The days of the isolated and solitary life are



Dresden: Ascent to the Brühlschen Terrace

over. We are living in the era of coöperative activity. This, to be of the highest good and greatest value, must make for a sense of common life.

"'A more beautiful America.' What greater aim or ideal can anyone have? It fills our hearts and minds with high resolves and noble ambitions and the awakening we are now witnessing everywhere about us is making mightily for its early and complete fulfillment."

"A more beautiful America." How can that be attained more efficiently than by a perfect park system? and in attaining this end we also give urban humanity a better opportunity for a more perfectly balanced human development: an opportunity which is now denied it through the oversight or the neglect of our leaders of men. Only by bettering conditions can we hope to attain the result.

EDITOR'S NOTE.

THE illustrations accompanying Mr. Bush-Brown's article are so attractive in themselves, and, in one or two instances, so unusual, that a word of comment and explanation may not be here out of place.

A detail from the Sieges-Allee, Berlin, which serves as the frontispiece, is especially interesting. This broad avenue, planned by the present Emperor, to commemorate the glories of Prussia, extends southward from the Königsplatz through the eastern portion of the Thiergarten. While the Sieges-Säule (Triumphal Column) in the square itself celebrates the external triumphs of Prussia, the Sieges-Allee symbolizes rather the development of constitutional power. Along the course of this avenue rise thirty-two statues of the most famous and worthy rulers of the country; beginning with the Margrave Otto the Bear (twelfth century), and ending with the king of Prussia, who, in 1870, was created emperor.

The statues are placed on either side of the Avenue: all being treated in the manner of the one here illustrated: each ruler appearing flanked by herma-busts of his famous contemporaries. The expense of this important enterprise was defrayed from the private purse of the Emperor. Thus the Sieges-Allee stands as, perhaps, the best modern example of a judicious expenditure of royal revenue for the benefit of a people.

Another illustration, rarely found in magazine literature, is that of the Peyrou Garden, in the old university town of Montpellier, southern France. The Peyrou is a magnificent expanse of lawn, perfectly level, planted with trees, surrounded with balustrades, and raised four metres above another promenade ornamented with a covered walk, which is connected with it. A flight of steps leads to the upper lawn, which is entered through a grill. In the center rises an equestrian statue of Louis XIV. The end opposite the grilled entrance, is occupied by a water tower, elevated upon an artificial mound and constructed in the form of a six-faced rotunda, with finely sculptured columns. The interior of the structure, circular and having a vaulted ceiling, contains a fountain from which the water flows in a sheet, and afterward falls in cascades upon rocks which carry it into an outside basin.

THE TOWN BEAUTIFUL. BY SUSAN F. STONE.

WHEN the wall at Jerusalem "was down and its gates burned," we remember how wisely Nehemiah rebuilt it: that every man was commanded to help on the work and "repair it over against his own house or home." So, in village or town improvement, if the owner of each home could be prevailed upon to beautify its surroundings, most pleasing would be the result. How best to bring the matter to these homes, how to interest the inmates and arouse the "spirit of improvement" for all time, is a question which every town must answer for itself. The plan of offering prizes for the best kept yards, and to children in the schools, has proved most advantageous in many places, as through the aid of the children the interest of the parents is awakened. For, as ever, "a child's hand shall lead them."

In the New England States, much has been effected by "Improvement Associations"; the members coming from the number of the relatively few, who have a love for "home-like homes" and well kept and beautiful residence streets. The crying need of such associations is felt in the West, and we shall hail the day with joy when a new spirit shall be infused into our home surroundings, resulting in the improvement of our streets and public parks.

Excellent results have been accomplished in Dayton, Ohio. In the factory quarter, called "Slidertown," five or six years ago, some of the factory people began to clean their yards, and to plant a few vines and flower seeds. The work was noticed and prizes were offered which caused the transformation not only of the factory quarter, but that of the entire city as well. The late Mr. Frederick Law Olmsted, walking along the streets of this quarter, declared that, considering the size of the lots, it was the most beautiful street he had ever seen.

After the prizes had been offered and the results noted, the "South Park Improvement Association" was formed. Its members pledged themselves to set an example by keeping their own lawns in order and by planting flowers and vines. As a further incentive, the company which offered the original money prizes, gave the children who attended the factory Sunday school, packages of seeds as prizes for good work in the school. A little later, arrangements were made by this Improvement Association to obtain, at wholesale prices, trees, bulbs, shrubs and flowers seeds for the people wishing them. Some persons did not compete, because their lots were too small and narrow; but they were assured that a man living upon a thirty foot lot had an equal chance of winning a prize with the man having one hundred feet frontage. A few object lessons were necessary, before the people, whose places were small, were persuaded to take an active part and interest in the competition. One well kept lot, with flowers and vine-covered fence, influenced the entire row; the pride of the people led them to improve their surroundings. Rivalry between householders, for winning the money prizes offered, also spread to an astonishing extent, and the excitement was great on the day of the award, when thousands were attracted to the place of the decision. The effect of

this organized effort upon the city of Dayton has been summed up under five heads, as follows:

1. The Improvement Association has greatly increased the value of real estate without appreciable expense to anyone.

II. It has improved the standard of living among the people of the district.

III. It has started many boys in habits of industry and thrift, who might otherwise have acquired nothing more valuable than the cigarette habit.

IV. It has made unsightly and unwholesome surroundings beautiful and attractive, thus increasing the happiness of the people.

V. Indirectly it has affected the city government, which has maintained clean streets and well kept pavements to correspond with the other surroundings.

IN anticipation of the meeting of the Democratic National Committee at Kansas City in 1900, the leading newspapers of the town offered prizes for the best kept lawn. The Street Car Company and the Asphalt Company also offered prizes: among which was one for the best lawn kept by children of sixteen years or under. A department store instituted a competition for the best and most artistic bed of foliage plants upon a private lawn. A prize for the neatest vacant lots and prizes for the neatest back yards were also among the list. There were in all forty-eight prizes, amounting to more than $2,000. A dry goods firm gave away flower seeds, thus gaining valuable advertising. Farmers in the vicinity stripped their meadows, in order to supply the demand for sod. A prize for the neatest garden was won by an aged negro woman. Prizes were given to schools for the best kept school yards. The beautifying of home surroundings occasioned the need of repairs to buildings and fences, and thus carpenters and house painters were benefited.

Lyman Abbott tells us that "the city ought to be treated as a unit." The ugliness of the majority of American cities is the first thing which strikes a foreigner. The ugliness is not only offensive to the eye, but it is repellent to the soul. Its influence upon education is disastrous to the last degree. Men need beauty precisely as they need fresh air and clear skies. To condemn them to live among ugly surroundings, under skies blackened with smoke, is to deaden their sensibility to the the beautiful and to rob their lives of one great element of interest and dignity. For this reason, as the advance guard of a possible reformation which can not be brought about by the enthusiasm of a few artists, or the coöperation of a few capitalists, but which must be accomplished by the enthusiasm of the whole populace, the experiment of the Municipal Art League of Chicago will have national interest and importance. This League hopes to expend large sums of money in enriching the many public buildings with mural paintings; to adorn open spaces and parks with abundance of good sculpture; to urge upon elevated railroads the necessity of providing artistic stations; to secure beauty in all details of advertising signs and of street fittings. This is a noble scheme, and if it can be successfully carried out, it will not only reflect high honor upon Chicago, but will place it among the most beautiful cities of the country.

Dr. Abbott further states: "The unity of

design which pervades Paris is there carried farther than will ever be acceptable in any American city. But, unless our cities are to degenerate into a confusion of architectural oddities, eccentricities and irregularities, some unity and coherence must be secured."

Under the title of "Village Parks," Professor Budd, of Ames, Iowa, writes as follows: "The center should have its fine shade trees (not in rows), and a public platform, for public celebrations, picnics, etc., with a wagon road around it, not far from the borders of the square. Between this road and the central shade trees, no trees should be planted. Well-kept sod and well-pruned groups of shrubs should occupy this space, with the central trees as a far background. Outside this road, next to the streets, should be groups of evergreens to hide undesirable views, with grass and shrubs in groups, where the view is most desirable. These small shady retreats are common in European cities, and are now frequent in cities east of the Lakes.

"In planting trees, those subject to leaf injury in summer or winter, those liable to die during our test winters, should be avoided; also, shrubs and trees of doubtful hardiness."

Prior to any movement toward the improvement of the site, a competent landscape gardener should be employed, to lay out in *detail*, every part of the grounds. If available funds only permit laying out and locating every road, lake, island, tree, shrub and flower bed, during the first year, this will be a fine beginning. With *detailed* plans, all after-work can be accomplished at far less expense, even when funds permit only of a part of the improvements each year.

Experience also shows that the working out of the plan should *not* be given to a city council, excepting the election of a competent manager, who is given complete control. As an example, the grand Minneapolis Park System made no creditable advances, until Professor Cleveland perfected *detailed* plans, and Superintendent Barry was given absolute control in improving and planting. Investigation will show that Fairmount Park, at Philadelphia, and every other complete park system of the United States, have been developed in the same way; while all parks, with the changing management of city councils, have been failures. Furthermore, Professor Budd tells us to plant our trees about our homes, at the side of the house, but not in front. The large groups in this position form a background to the lawn and give shade where it is most needed. The front lawn may have its well-pruned groups of shrubs in angles and corners. It may also have flower beds; but the well-kept grass must make the ground work for the completed picture.

If public sentiment can only be awakened to the need of beautifying the village, much can be done. Pages of ordinances which are not enforced will never help the good work. There are two forces (so writes Prof. E. A. Wilcox of the University of Iowa), which can move a man, with no aesthetic sensibilities, who is opposed to beautifying the village: "One is enforced law and the other is the undertaker." What would American-born citizens think of their liberty should some of the old European laws become ours? An American consul, quietly reading at an open window, with no thought of stoves or fires, noted the approach of two officers of the police force; he was told that

he, the representative of the United States, was a foreign law breaker; that his chimneys needed inspection, etc. The proper men were called and the offended law was satisfied. Again, another American wished to set up a stove, and did so, but found that the law of the country had been broken, because of the want of a permit.

An American lady burned a nest of caterpillars found on her trees, but was forced to pay several marks for cremating them. We Americans who toss refuse into our streets and gutters, find often to our sorrow that such acts are not allowed in the clean European cities. Smile as we do over these police regulations, still the well-kept cities of the Old World appeal to us, and we wish that our streets and alleys could be as clean and our parks as well kept as theirs. But could the "personal liberty" loving American live and wax strong under such police regulations? We think not.

We of the West have built our cities in haste. We have paid little attention to architecture, much less to any park system, in forgetfulness of the beneficent, restful influence Nature ever exerts when we go to her. And those knowing the needs of the people, and the great returns in better health which are secured by rest and change from daily rounds of care and work, feel that the support of a perfect park system is a pecuniary return to the city treasury, if not in visible dollars and cents, in that which is more lasting. Such a system helps men to be better; it takes them away from their greatest enemy, the saloon; it unites families in their pleasure; it is in every way uplifting and beneficial to the people.

The ladies in the town of Fairfield, Iowa, have accomplished much in the beautifying of their town. The square or park in its center was improved by them, which action awakened public sentiment to the extent that the streets have since been paved. In St. Louis, certain of the society ladies, acting in concert with the Civic Improvement League, have greatly improved the city. The plan has been to gather women from every ward in St. Louis and to form them into committees. In each ward there is a woman inspector, who, in case of the violation of the city ordinances, arrests the offender, and thus works toward the maintenance of a clean, healthful city.

In Muscatine, Iowa, some years ago, the ladies reclaimed some land lying along the river for a public park. From excursions on river boats, from flower shows, Easter sales, and private donations, nearly fifteen hundred dollars in cash was realized and there expended. Nor does this sum cover the entire cost. The Rock Island Railroad helped fill the lots, and citizens gave their work. Teamsters came with their teams and gave much time. So also, did all classes of citizens give, according to their means. The Government found that, after the park was built, in order to protect the harbor, the shore along the park must be rip-rapped; which was done with white lime rock, and thus added to the beauty of the park. So a beautiful spot was created beside the river, in the heart of a manufacturing town of sixteen thousand inhabitants. Another railroad wishing to enter the city, the City Council gave it the park for a station. Had this been kept for a station park, no regret would have been felt, but to-day over those beautiful flower beds, lawn and gravel walks, iron rails are laid; and the park is used as a

switch yard. No remuneration for this great loss was ever made to the city.

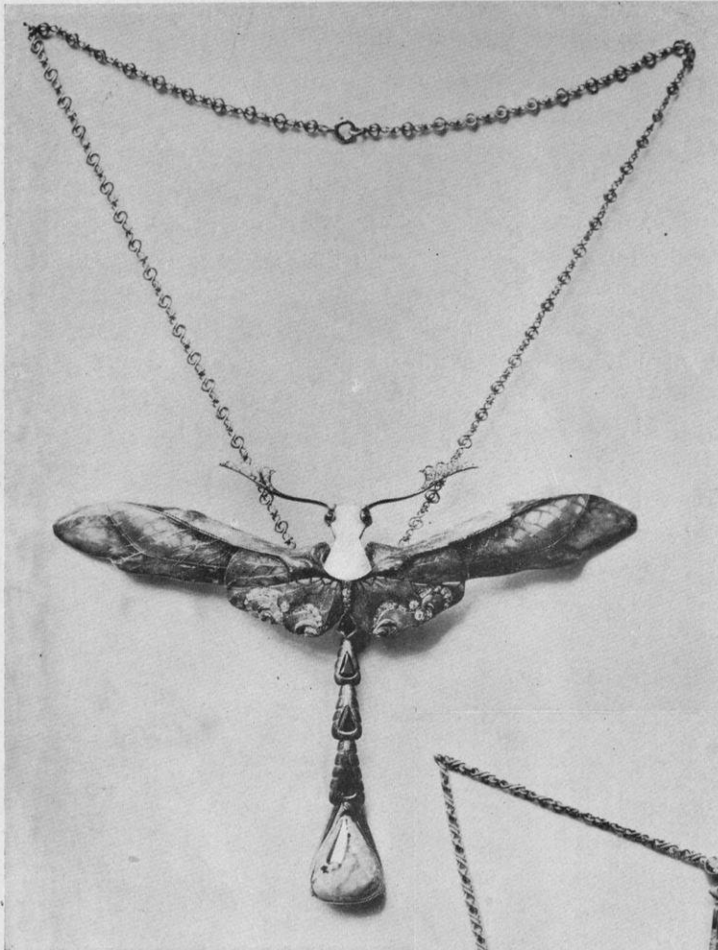
At Winona, Minn., along the river front, there exists a beautiful park, where thousands, of a summer evening, enjoy the river breeze. At Clinton, Iowa, also, the citizens have parked their river front. But no matter how much may be expended on parks, and to how great perfection the public system of beautifying the city may be carried, it is, after all, the home surroundings which bear witness to the improvement of the city or village. Never is the truth so apparent as in the neglect of the home, that the inmates in such a home regard it as a place in which to eat, sleep and rear their children, and not a real home. For we all need more than something to eat, and a place which is something more than a bed. We need sunshine, with all which is implied by that word. Nor need we expend large sums of money in order to beautify our surroundings. Some one will say that it does not pay to beautify home surroundings. But such beauty brings something of more value than money. It brings enjoyment to us, or, if we are too sordid to derive any pleasure from it ourselves, it acts as an educative force upon our children, leaving pleasant impressions upon their minds which time can never efface. There is not a word in the English language which conveys to us so much joy and sweetness as the word home. There is no other place which possesses such possibilities for good to mankind.

EDITOR'S NOTE.

THE third illustration in Mr. Bush-Brown's article upon "Parks," which occupies pages 115-124 of the present issue of The Craftsman, shows a point in the new park, near the old fortifications, at Boulogne-sur-Mer. It is offered as an example of the utilization of what once would have been regarded as waste space for the pleasure and aesthetic gratification of the people. The American traveler in Europe can not fail to observe everywhere the intelligent and affectionate care given to the trees, which repay by their shade and beauty the protection afforded them by their human friends. In the case of Boulogne, the park-system is especially noticeable, as the level country and yellow soil throw all masses of foliage in the landscape into prominence; so that no one who, on a fine summer day, has seen the long file of splendid trees, planted thickly along the sea-boulevard, waving their heavy leafage in the wind, can ever forget the beautiful scene.

The illustration of the sunken garden of the Nürnberg park is also valuable as showing a picturesque effect obtained from the advantage taken of what would at first appear to be a serious obstacle lying in the way of beauty. The sunken garden, as here devised, is the development of a scheme often employed by the ancient Romans in the inner courts of their houses, and later by the Italians of the Renascence in their private formal gardens.

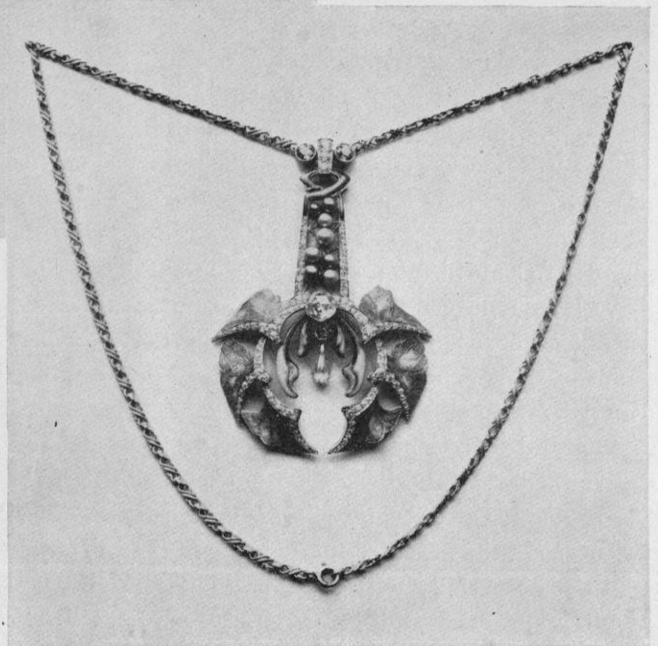
The illustrations of these treatments of diversely situated lands can not but prove instructive to many who, neither architects nor artists, are yet working throughout our country in the interest of the Town Beautiful.



Dragon-fly pendant: opals, brilliants and rubies. Designed and executed by Philippe Wolfers, Brussels, Belgium

MODERN JEWELRY. BY DR. H. PUDOR.

AMONG technical industries, the goldsmith's art holds a prominent place, not only by reason of the value of the materials used, but also because in this art industry entirely new prospects are opening at the present day. To adorn the person with jewels is in accordance with the primitive instincts of the human race, as well as with the ideas of modern society. And although entirely new demands are now made upon some branches of the goldsmith's art,—to which we shall refer later,—other branches are almost abandoned. Artistic ear-rings, for instance, or finger-rings, we seldom see at the present time. When we take into consideration further that public decorations, such as insignia for aldermen and mayors'



Autumn leaf pendant: enamels, pearls and brilliants. Designed and executed by Philippe Wolfers

Swan pendant: enamels, pearls and precious stones

chains are still made, not only in the traditional, but even in a reactionary, style, we recognize a promising future for the goldsmith who shall satisfy modern requirements. Just now the pendant is much sought after, and it affords one of the most profitable tasks to the industrial artist. . This is true of the pendant proper, as well as of the pendant intended for the neck. But before examining examples of work, let us cast a glance at the present condition of the art of making jewelry.

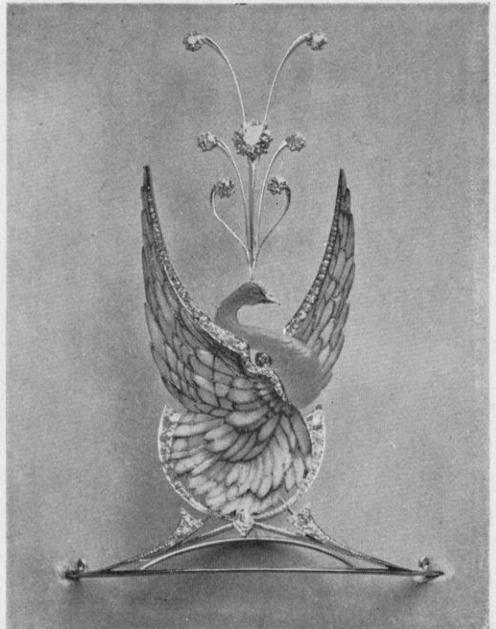
In former times, the only stipulations made in ordering a set of jewelry were that it should be of value and contain as many gems as possible; the mounting of the stones and the goldsmith's work being secondary details. In all countries, we see that such was long the prevailing taste. Improvement came with a realization of the meaning of these facts. In England, Aymer Vallance passed the following opinion upon the subject:

"Above all one must acknowledge the gold- and silversmith's craft as an important artistic factor, entirely distinct and apart from the subsidiary task of stone-setting. The recognition of the art of the metalworker, as worthy and capable in itself of providing beautiful ornaments, without the adventitious attraction of costly gems, is a decided point gained. Mere glitter and the vulgar display of affluence are gradually yielding before the higher consideration of beauty of form and color."

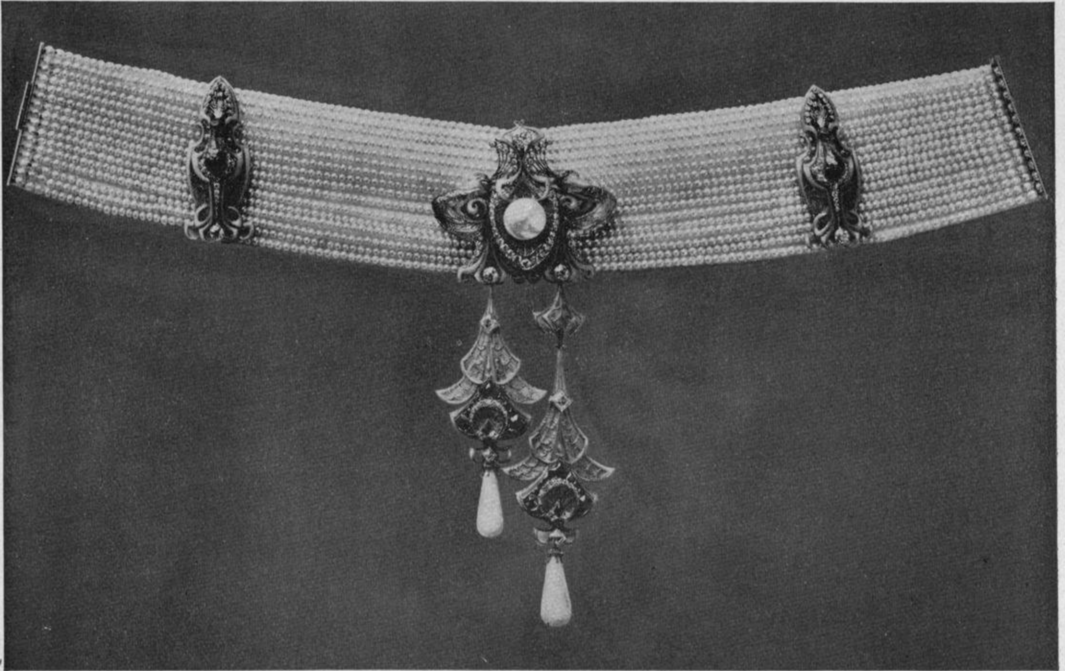
In Belgium, M. Khnopff has written:

"I am of the opinion that the jewel can be produced without the aid of stones, enamels, etc.," and with this judgment M. van Strydonck agrees.

In Germany, Ferdinand Mórawe remarked:



Diadem: enamels, diamonds and brilliants



Necklace: pearls, diamonds and translucent enamels. Designed and executed by Philippe Wolfers

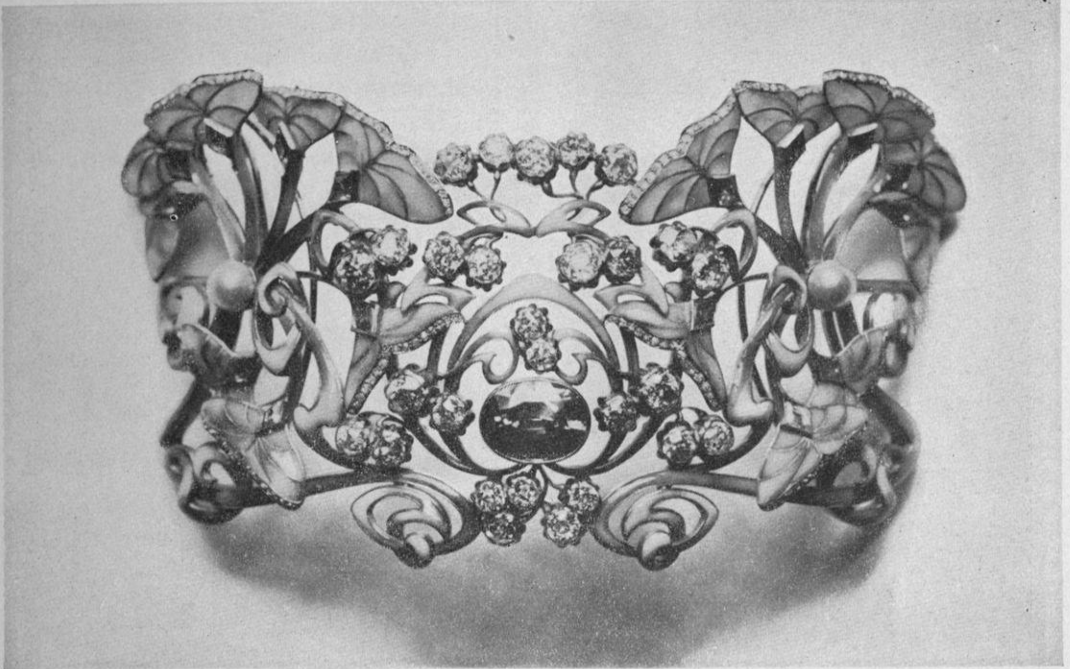
"It is deplorable that our goldsmiths possess no imagination."

Finally, in Denmark, Georg Brochner, in a kindred mood, wrote:

"Inasmuch as in modern jewelry it is more the design and conception, more the artistic value and the proper choice and handling of the material which are the main things, and not the number of precious stones used; so the cost of such articles need be by no means excessive."

Independently of this opinion, that the design of the artist and the workmanship of the craftsman—not the number of gems—determine the artistic worth of a jewel, farther advance was made in recognizing the necessity of profiting as far as possible by the natural beauty of the material, whether it be gold, silver or bronze. At the present time, great importance is attached to the adaptation of material to purpose, in every branch of technical industry, and such adaptation is one of the chief factors in obtaining artistic effects. In the goldsmith's craft, this adaptation is so much the more important, because it is the very triumph of the metal which forms the theme of the artist, and which might be taken by him as his motto. In this respect, the Japanese hold a unique position, and even the ancient Chinese recognized that it was impossible for them to imagine any object which they had once wrought in bronze, for instance, as being presented in any other medium. As for the ancient Greeks, when they wished to represent Bacchus in a work of art, at their festal games, they chose the amethyst, as emblematic of the purple flood of wine, and the aquamarine to represent their sea-gods.

We have no intention of proceeding so far



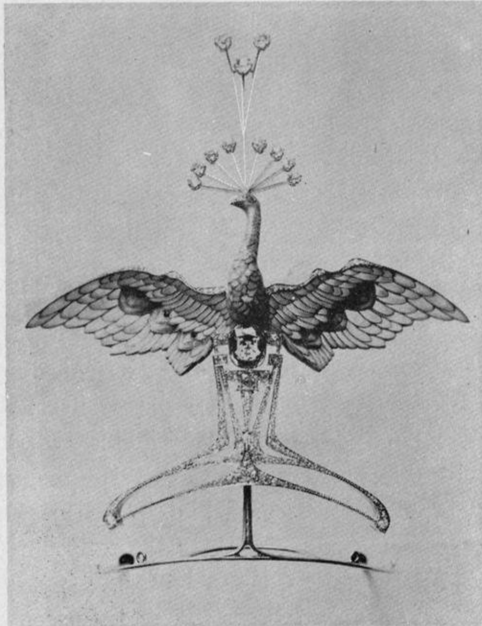
Plaque de corsage: translucent enamels, diamonds, brilliants and pearls. Designed and executed by Philippe Wolfers

as to admit that modern goldsmiths would be able adequately to fulfil this last condition; but the discernment of the justice of the requirement, and the endeavor to fulfil it, are everywhere active.

TWO artists are preëminent to-day in the goldsmith's craft: Philippe Wolfers in Belgium, and René Lalique in France. Wolfers, especially, has succeeded in meeting almost perfectly, the two principal demands upon technical industry: that of working in the spirit of the material, and that of maintaining, at the same time, a close and intelligent observation of Nature. He is the only one among European goldsmiths to recognize that no model taken directly from Nature adapts itself to the requirements of a brooch so well as a beetle. He has produced a highly ingenious ornament, having for its subject a crab held in the coils of a serpent, and here again, the design has its source in the characteristics of the material. Another admirable subject for the goldsmith's art,—insects' wings,—he has employed several times for women's jewelry, and in this use the German artist, Robert Koch, has imitated him.

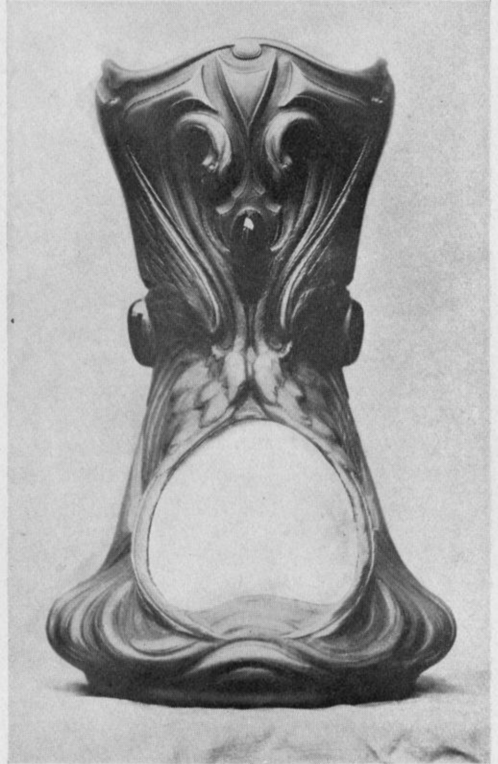
The reader will be interested to learn something of the life of the artist, Philippe Wolfers, who is the son of a German goldsmith, and was born in Brussels in 1858. Philippe began his studies in his father's workshop, and later traveled through Germany and Austria. Upon his return, he devoted himself entirely to the goldsmith's art. In the year 1895, he exhibited publicly for the first time, and at once gained a European reputation. In Germany, he

An orchid in jewels: translucent and *champlevé* enamels, rubies, brilliants and opal matrix. Designed and executed by Philippe Wolfers



Diadem: translucent enamels, sapphires and brilliants

became known at the Secessionist Exhibition, held at Munich, in 1899. Among all goldsmiths of our time, Wolfers is the one who has combined the closest observation of Nature with the greatest technical and artistic skill; founding, so to speak, a psychology of gems, and turning them to the most



Study of Herons: silver-gilt *repoussé*, garnets and mother of pearl. Designed and executed by Philippe Wolfers

practical account; revealing the poetry of the lowest maritime creatures and discovering anew the romance attaching to night birds. In certain details René Lalique is his equal, while in others Wolfers surpasses the French craftsman.

By way of comparison and, at the same time, to show that latterly in Germany, too, important advances have been made in the

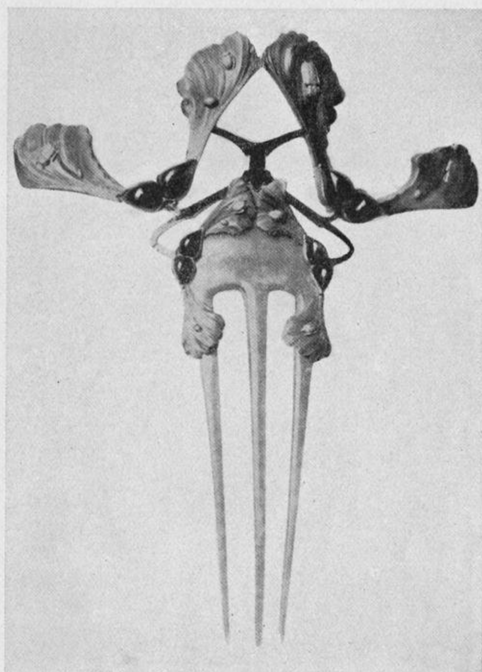
goldsmith's art, we may refer to a pendant, made by the Dresden artist, Erich Kleinhempel, which represents an ivy leaf and a spray of berries. This ornament bears witness to a happy use of Nature study; but its effect is not graceful enough for a woman's ornament. On the whole, we may say that German goldsmiths can yet learn much from the two master jewelers, Wolfers and Lalique, and that English goldsmiths are in a fair way to overtake them.

A COMPARISON OF CRITICS, SUGGESTED BY THE COMMENTS OF DR. PUDOR: IRENE SARGENT.

RACE-SENTIMENT—and it is well so—is equally strong in the savage and in the highly civilized man. This sentiment failing, national progress would cease through lack of incentive, and competition would be restricted to individuals of the same people. In turn, this condition would prevent lack of unity among artists and inventors, who, if they be sincere, always think less of their own reputation than of adding to the victories gained by their nation in the conquest of intellectual power and of material beauty.

Race-sentiment is therefore a permanent necessity, a pre-requisite of progress. It is equally effective, according to circumstance, whether it be revealed in the use of the war-club, the tool, or yet the pen. The one essential governing it is that it can not fail as long as society shall endure and order shall dominate chaos.

As must be evident to all, the race-sentiment reaches one of its strongest and most pleasing manifestations in the arts—equally in the fine and in the industrial: in the latter, according to the principle that "ornament," as Carlyle has said, "is the first spiritual need of the barbarous man." Therefore, we see the commonest of domestic utensils formed of materials lying at the hand of the maker, and yet ornamented with a vigor, an individuality, oftentimes with a beauty, which becomes the historical standard of the people. Among the objects so adorned, personal ornaments occupy a prominent place, figuring among the first possessions of the barbarous chieftain, and no less conspicuously among the multiple treasures of the modern sovereign; since they satisfy permanent human desires and indicate the distinction of the wearer.



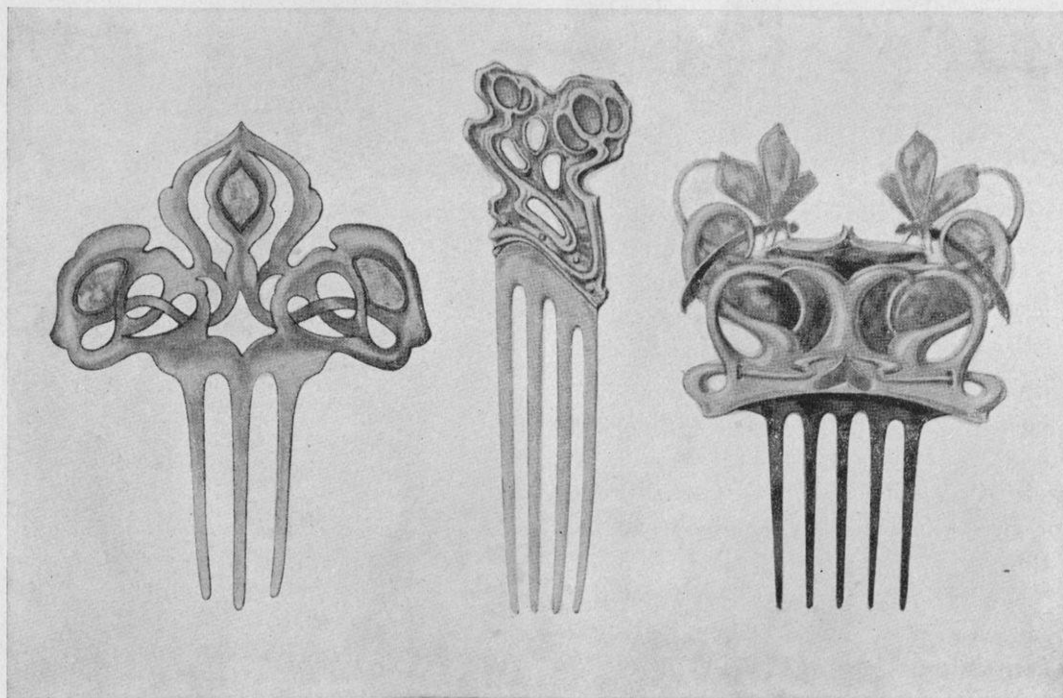
Comb: horn, silex, black enamel and obsidian. Designed and executed by René Lalique

Therefore, to devise such ornaments has been an honored occupation throughout his-

torical times, and the names of famous goldsmiths have long survived their works to mingle with the memories of statesmen and rulers. In our own day, the new art, giving impulse toward Nature and simplicity in all things, has not failed to revivify a branch of production which commands an almost universal interest. It has rejuvenated the work of each nation after its kind, causing most pleasing and instructive expressions of race-sentiment, and effecting in certain centers of luxury and fashion a complete transformation of the jeweler's craft.

The movement which is acknowledged as universal by all critics, is yet claimed either to have begun, or to have developed most beneficially, among their chosen favorites, as may be proven by the judgments of numerous experts which were recently collated and printed by the International Studio.

Of these judgments certain fragments deserve to be quoted, as indicative of the confidence of the critics in the spirit and work of their respective nations. In perfect sincerity and with a large proportion of truth to recommend his utterances, M. Gabriel Mourey thus writes:

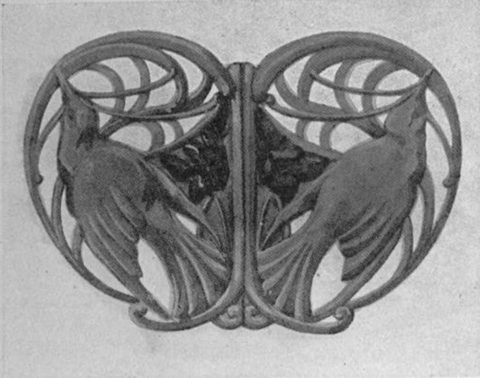


Comb; Mother-of-pearl and enamel, by B. J. Berrie — Comb: beaten silver with ivory prongs, by David Veazey — Comb: silver and transparent enamel, by Kate Allen

"French superiority in the art of jewelry seems to be incontestable to-day. No unbiassed observer will deny the fact that with us there is more richness, more variety, more originality than can be found elsewhere."

To an outsider the basis for this opinion will be sought in the work of René Lalique, whose technical attainments are regarded by many connoisseurs as superior to those of

any other goldsmith who has existed. Nor can any unprejudiced critic refuse to recognize the great creative faculties possessed by



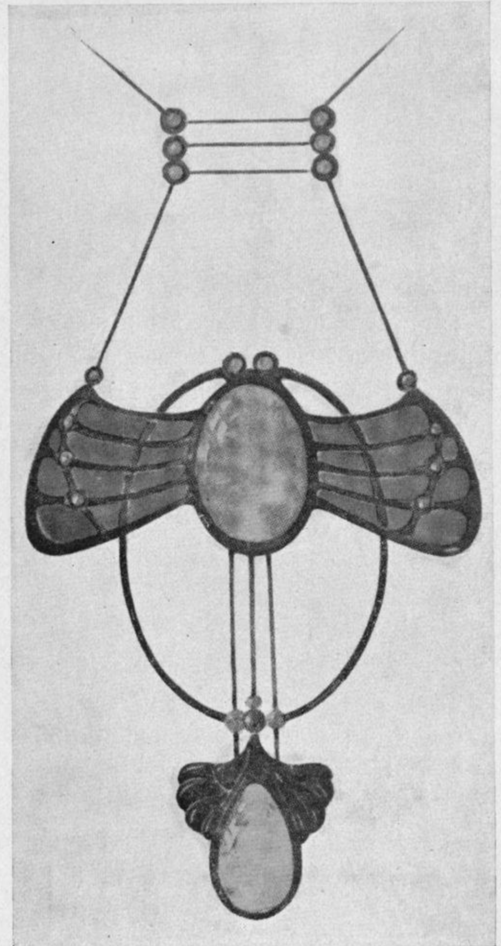
Clasp in silver and enamels by Kate Fisher

the French master, who, through a stubborn medium, represents the subtile grace of Nature displayed in the minute forms of animal and vegetable life. To him the attributes of "richness, variety and originality" are applied with full justice. But as is inevitable in the case of masters, Lalique has generated a school of imitators, who striving after originality without attaining it, fall into vagaries, and bring discredit upon a beautiful style. There are also other French jewelers who, less original in their methods, less gifted than Lalique, are yet sufficiently talented to gain a world-wide reputation from their qualities as colorists, designers of linear forms and sculptors in miniature.

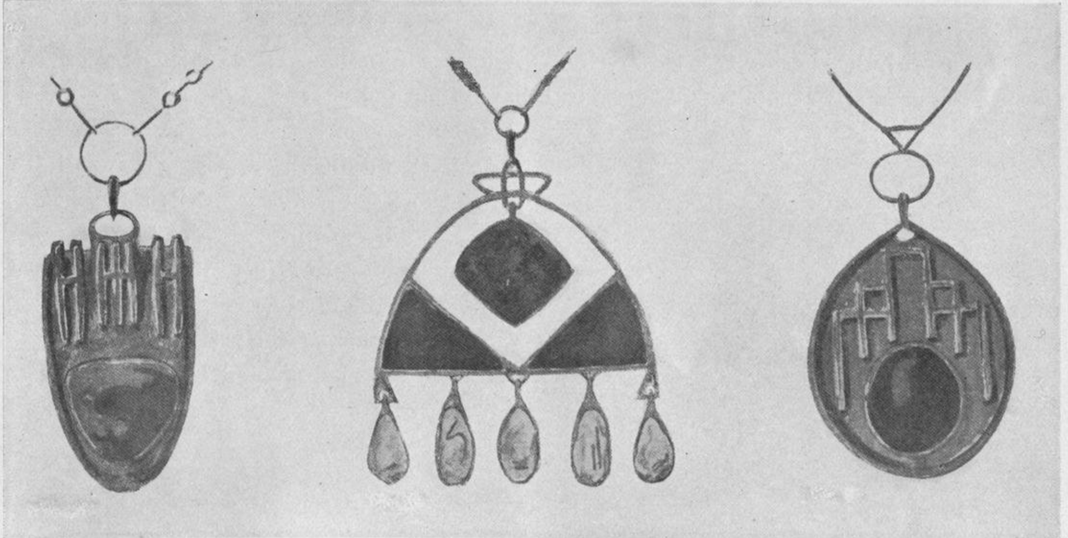
Across the channel from France, Aymer Vallance, the biographer of William Morris, chronicles as follows the recent progress made by the goldsmiths of his nation:

"None but the most superficial observers can have failed to note the immense advance that has been attained in British jewelry; though how, or at what precise point of time the improvement originated, may not be determined with too rash precision. It began not more than fifteen or twenty, nor perhaps later than ten years ago."

Upon close examination, these statements appear surprising as coming from so high an authority upon the modern art movement. "The advance attained by British jewelers" was certainly initiated by the school of William Morris, when that body of enthusiasts renewed the artistic crafts. The movement, communicated to Belgium, was accelerated in that focus of skilled labor and

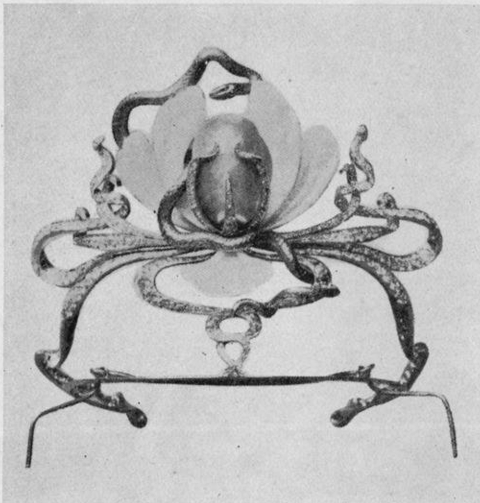


Pendants in gold, enamel and pearls, by Otto Prutscher



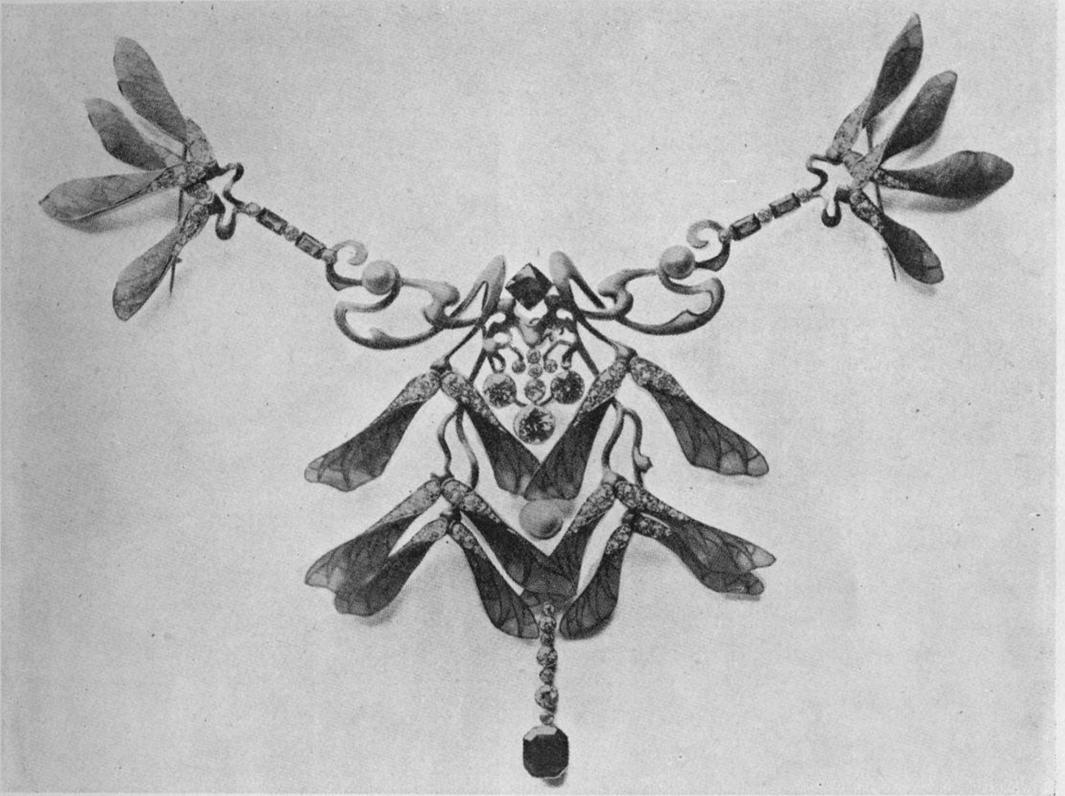
Pendant: gold and turquoise | Pendant: gold, turquoise and moss-agates Christian Ferdinand Morawe | Pendant: gold and turquoise

wealth, and thence passed into the country of the more imaginative and artistically daring French. These influences, developed beyond superficial recognition, were reflected back to England, and have rapidly flowered in the work of British craftsmen, as must be recognized by all who will patiently study their productions. In his opinions before quoted, Mr. Aymer Vallance would appear to have expressed himself without having sufficiently examined his subject matter.



Coiffure: set with brilliants and opals; the serpent touched with a slight patina. Designed and executed by Philippe Wolfers

In the same group of critics a sincere Austrian acknowledges the debt of the jewelers of his country to the Parisian master, Lalique, who, as this writer truly says, "seeks to throw into the background the intrinsic value of the precious stones with which he deals to the profit of their artistic setting." The critic continues that "the germs of the modern French influence fell in Austria upon upon a soil of exceptional fertility, with the result that they have taken root and borne abundantly." He adds to this acknowledgment a stinging rebuke addressed to the jewelers of the New World; saying that "those races who are the heirs of a strong art tradition do not need, as do others less fortunate, to prove the wealth of their inheritance by the use of lavish ornament; that such evidence their culture by expecting their art-



Parure de Corsage: emeralds, brilliants, pearls and transparent enamels. Designed and executed by Philippe Wolfers

ists to exercise their skill on materials less costly than do those who, to a certain degree, have still to make their reputation; that Benvenuto Cellini had to content himself to work in silver, while Americans desire every umbrella-or-walking-stick handle to be in gold."

The truth regarding our national love of display is here crudely stated, but could it be widely known and felt, that very acknowledgment in itself might create in us the desire to produce and to possess objects of personal adornment wrought in the spirit of the French master, whose democratic choice of materials extends to horn and garden pebbles, and who has traversed the infinitude of Nature in his search for the beautiful which is contained in the obscure.

With a frankness equal to that of the Austrian just quoted, a typical German critic, Ferdinand Morawe, admits the beneficial effect of foreign influence—Belgian and Austrian—upon the jeweler's art of his country. It is further of interest to know that the Belgian influence here acknowledged proceeds from the same M. van der Velde whom M. Bing in his admirable history of *L'Art Nouveau* indicates as one of the initiators of the movement, and one to whom France herself is greatly indebted.

From the Belgian and the Danish critics of the group Dr. Pudor has already quoted,

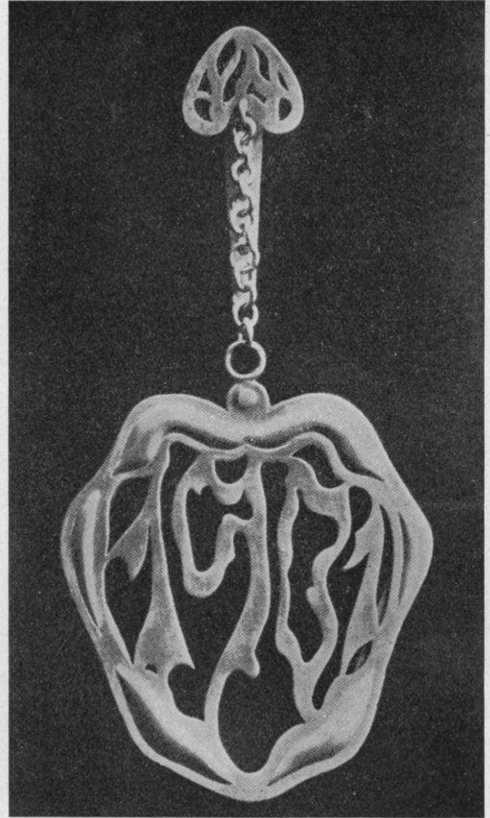
in his article upon "Modern Jewelry," the most salient points established by them. Therefore, it remains for us but to examine certain characteristic examples of the work of each nation represented, which we shall, perhaps, be able to do with greater freedom and justice than if we were obedient to the race-sentiment of any European people.

It is natural to begin our examination with a design of Lalique, who, in spite of the Berlin critic's preference for Philippe Wolfers, holds, without doubt, the first place among his contemporaries. The object here illustrated is structural; thoroughly adapted in outline to its purpose; in design simple enough to be included in a single glance;

Hand-mirror: silver, with handle in ivory, by Harald Slott-Möller

conventionalized to a proper degree, although clearly based upon a natural form; original and striking, without approaching the limits of the fantastic. It bears the mark of a strong and fertile creative genius.

In contrast to this example the three sim-



Belt-mirror: chased silver by Erick Magnussen

ilar objects wrought by English craftsmen, appear as the attempts of students. They are designs made with a slow, conscious seeking of principle—not with the involuntary obedience to it which characterizes the work of a master. Their interlaced lines are painstaking and somewhat ugly applications of the rules of mass, of solids and voids established in the classroom and by the textbook. To the following example, also of English workmanship, may be applied certain of the preceding strictures, although

this piece, timid but refined in drawing, shows in its treatment of the bird-form a pleasing mediaeval quality.

The fourth illustration, derived from the work of an Austrian artist, impresses the eye as faulty in its disposition of parts; showing extreme slenderness in the supporting lines, with too great bulk of the horizontals and the suspended masses.

Next in sequence are offered three specimens of German workmanship which are unattractive because of their affected crudity. They recall by their design a period not later than that of Charlemagne, and lack the suggestiveness derived from Nature-study which distinguishes all the worthy art productions of the present moment.

Then follow the illustrations of two beautiful ornaments executed by Philippe Wolfers. They are rarer and more distinguished than the necklace and the diadems of the same artist shown by Dr. Pudor: more distinguished because they are less subject to the rules for the production of jewels which prevail in the *rue de la Paix* and the Avenue of the Opera. In the former Wolfers shows himself to be the highly skilled traditional jeweler who, in obedience to his Low Country race-sentiment, has intelligently mastered all the diffculties of his craft; who adores material splendor and adheres rigidly to what he has learned, while turning a deaf ear to the call of imagination, lest it lead him astray. But in the *coiffure* and the *parure de corsage* here presented, the Belgian, while remaining his own master and showing individuality, has acknowledged the impulse of the times and the influence of the great nature-poet Lalique; while keeping his work eligible for exhibition in the luxurious Brussels shops, he has not destined it to be, first of all, the indication of its wearer's wealth. He has primarily sought grace of line and harmony of color. But he is yet far removed from the mastership of Lalique!

From the richness and elegance of M. Wolfers it might seem an anti-climax to pass to the examination of the two concluding members of the series. But the simple belt-mirror of the Danish silversmith is not without power as an expression of race-sentiment. The pattern of the pierced metal-work is no mere student's adaptation of "secessionist line," or *art nouveau* principle. It is the traditional Scandinavian dragon-*motif*, teeming with symbolism and modified from Irish missal or Runic cross. Equally with the more brilliant members of the series, this object is a clear expression of racial sentiment and art.

WOMEN GEM-WORKERS OF THE FAR EAST. BY ANNETTA HALLIDAY-ANTONA.

ONE who has visited Spain and Morocco must have remarked the superiority of the Spanish artificer, who has taught all of the excellencies of his craft to the natives of his colonies. In the case of the Philippines, the pupils have improved upon the teacher, and their art has become famous throughout the Far East.

Strange to say, the lapidaries and gem-setters of Manila are the females of the population; their skill and ingenuity; taste and workmanship far surpassing the ability of the male natives.

The shops are small, often mere dens, with a gloomy interior, the latter seeming a singular setting for the beautiful work, whose rich gleams pierce the dusk.

But rents even now are high, and it is hard for the proprietor to forget that the Spanish system of taxation rendered it imprudent for a shop-keeper to display a rich stock.

The customer enters, is disappointed at the meagre assortment shown, and goes away irritated that he has been persuaded to leave his name and address. Later in the day, or the next morning, he is invited, nay, urged, to repeat his visit. If he refuses, he is inveigled there, in one way or another; should he still prove obdurate, the persistent, gentle little brown woman calls upon him, or waits patiently upon the steps of his hotel, with her wares in a locked box under her *rebosa*.

Such sparkle of color and glisten of treasure! Outside the broiling sunshine flames in the streets, and under the foggy blue sky that is always associated with antiquity and the Extreme Orient, all Manila quivers in the languor of the tropics. But the tiny shop is cool and damp, and before the wonders there exhibited, one forgets the thermometer.

Necklaces of delicate pink coral; coral balls for the decoration of grandees' caps; statuettes of coral with the body and limbs formed of the stem and branches of the growth; rosaries with beads like drops of blood; pendants of pure white pearls; chains of pearls, lustrous and pear-shaped; drop-shaped ear-jewels, which the seller assures one are the offspring of tears and suffering; great yellow pearls, the favorite purchase of the Chinese merchant, and costly strings of pink pearls of peculiar iridescence.

There are sets of blood-red *cabochon* garnets, consisting of ear-rings, brooch and finger-ring, and other sets of the orange-red variety, which emits flame-like light in the dark. Indeed, the kinds of garnet displayed are bewildering. Silver filagree set with yellow garnets, mother-of-pearl drinking-cups with handles thickly covered with pale green garnets, nacre knife-handles which sparkle with the lightning of carbuncles, or small bowls of opalescent mother-of-pearl, which glow with their red fire.

The saleswoman is astute. Never think that she does not note the surprise and admiration upon her visitor's face! Dark and comely as the tents of Kedar, or the curtains of Solomon, she turns insinuatingly, and says in her rich alto voice:

"*Muy bonita, mire Vd!*" ("Very pretty; look you!").

One looks, and—is lost.

It does not seem possible that the work she is showing can be gold, only gold,—so

fine and lace-like are the patterns. There are a chain, a necklace, a chatelaine, a hat-pin and a brooch, all of the deepest yellow gold, from eighteen to twenty-two carats fine, and of exquisite handiwork. The chain seems but a long yellow braid of hair, tied at the clasp with a true-lover's knot, that it may not unravel itself; the necklace is a flexible, delicate-veined stem, from which branch pendants of the most delicate golden ferns; anything more graceful or artistic it would be difficult to duplicate, except perhaps in the gold-smitheries of Ceylon. The chatelaine is composed of solid ropes of gold (exact copies of Manila hemp rope, even to the threads), with clasps designed like fish-hooks. The hat-pin is a miniature Malay creese, with a water-lily leaf for a handle, and the brooch a golden alligator or young cayman,—the scale-work being a most ingenious imitation of nature.

The sum of 158 Spanish *pesetas* ($31.60 gold) purchases this entire set of five pieces, which is less than would be asked for the necklace alone in New York, London, or Paris.

And this woman has brought the crude gold from the country, made her own alloys, drawn out the gold wire and beaten it with hammer and anvil, in following step by step the most modern and scientific processes of metal-smithing.

These metal workers are as skilful with silver as with gold, producing beautifully wrought bangles of chased silver set with precious stones, brooches and pendants of unique design, all witnessing the most thoughtful human labor. One can have no idea of how much can be done with silver, until he has seen this profusion of devices in which it is used.

Very likely the collection will contain some exquisite breast-pins and stick-pins of rubies,—some of a lovely poppy red, others of deepest carmine, like drops of frozen wine,—but the astonishing feature is the superb taste and ingenuity which these women, often illiterate, display. Many a jeweler whose designs are monotonously conventional, might learn a lesson from these Filipino lapidaries.

"Look you!" says Concha again (her name is Concepcion, diminutized: Concha), and she holds out a necklace of gold, blue-enameled and set with gray pearls, with the harmony of stone and setting perfect.

"Why not amethyst instead of pearls, Concha?" one asks, but she shrugs her shoulders, deprecatingly.

"Amethyst looks vulgar with gold, *niña*," she answers; "particularly this yellow gold. This, *muy bonita*," and she hands forth, somewhat reprovingly, a brooch of beaten silver set with pale amethyst.

Some of the most remarkable pieces of jewelry are the necklaces of pearls, pale coral and precious stones united; the gold pendants set with jewels; the heavy silver buckles and clasps, combined with rough coral; the silver anklets set with pearls, and the serpent bracelets of gold incrusted with pearls; the breast-pin combinations of hammered silver and gray pearls, or of blue enameled silver wire fancifully supporting moonstones and sapphires; the carbuncle brooches in silver; and the gold necklaces with pendent topazes.

There are fewer rings, perhaps, than other ornaments; the betrothal rings being almost universally of enameled gold. But ear-rings, necklaces, bracelets, chains, buttons, small pins and brooches are abundant.

Then, too, the religion of the islands being Roman Catholic, jewel-work is largely used in sacred ornaments: in the chalices, crucifixes, vases, mitres, crosses, dalmatics, Bible-covers, etc., and in the gem-embroidered robes and girdles for the statues of the Virgin.

If none of the designs meets one's fancy or purse, materials may be selected and made up, much as would be done by a tailor; but the pattern and combination would best be left to the little brown woman, for her taste is unerring. The cost will always be a half, and oftener much less, than would be paid in London, or New York.

The Filipino lapidaries combine the ability of the Moorish gem-worker with the patience and originality of the Chinese and Japanese craftsman. They are adept enamelers, sacrificing even design to color in this branch of their work, and in all their jewelry one feels a delicacy and an individuality altogether irresistible. The longer one looks, the more he becomes convinced that the display before him is the expression of a mind, the outcome of a personal art, and this belief is satisfying; for, above all else, a jewel should be unique.

Concha, herself, is enticing, with her pretty, plaintive profile, which shows to such advantage as she fumbles with her purse.

She is long over the money transaction, during which some of her beautiful wares have changed hands. Perhaps she wants one to remember the long walk with the rough gold, the hot, patient toil under the terrible sun. Fortunate she, that the brutality of the Spanish tax-gatherer is a thing of the past!

Her shrewdness conquers this time, as it has many others. Put up the poor little purse, Concha! Your patron does not want the change.

NOW let us discuss jewelry, and of what pertains to precious stones. Of such there are four only, and those four are made by the four elements: the ruby is made by fire, the sapphire most obviously by the air, the emerald by the earth, and the diamond by water. In its due place I shall have something to say of the virtue of each. We will leave diamonds to the last, because they are the most difficult of all stones to treat . . . . ; and in their place will I tell you the loveliest things about them.

Of these four sorts of stones, the ruby, the sapphire, the emerald, and the diamond, you must know that the first is far the most costly. A ruby, for instance, of five grains of wheat, and of as fine a fire as you could wish, would be worth about eight hundred *scudi*, and an emerald of the same size and beauty would run to about four hundred, similarly a diamond would be worth one hundred, and no more, while a sapphire would fetch about ten. These few facts I thought might be worth having to all those many youths always springing up and eager to learn the beautiful art of the goldsmith. To be sure, they ought to begin learning as soon as they can toddle, and use that greatest of all opportunities which is afforded by apprenticeship to some master of renown, whether in Rome, in Venice, or in Paris. In all of them did I sojourn for a long while, and in all of them did I see many and invaluable pieces of jewelry.

—Benvenuto Cellini in Treatises on Goldsmithing and Sculpture

THE ART OF JAPANESE GARDENING. BY T. KARASAWA.

ALTHOUGH the art of gardening can be traced to great antiquity, the forms handed down to the present time originated in the Ashikaga period (fourteenth century), and were designed by the masters of tea ceremony, among whom the name of Soami is the most noted.

The styles of gardening are numerous, the most important of which are reproductions of natural scenery. In selecting the site of a garden, two things are to be considered. The first is to choose a piece of ground where Nature offers beautiful foliage, a woody mountain, and a clear running stream to break the quiet, and then to eliminate those features which do not contribute to a pleasing effect, and to improve it as the artist's fancy directs. Such kinds of gardens are found in villas and temples throughout Japan. The second consideration is to reproduce on a plain, level ground a scene from Nature, by artificially raising mounds, introducing water, etc.; again, in a garden where there is no mound, the stones, being arranged artistically, form the principal frame of the garden. In the latter case, the trees are lessened, and the object should be to present the aspect of a seashore tract, or beautiful island scenes. Then, again, a strip of narrow ground is improved by turning it into an avenue, the model being found in a picturesque path among some mountains or woods, or in a walk beside a lake, a river, or even the seashore.

In laying out grounds, the principal effects to be sought may be classified as sublime, beautiful, or tranquil, according to the style of buildings to which the gardens are attached. The ideal of a garden, in general, demands cleanliness. Pleasing verdure among the trees, fresh mosses around the fountain, should be set in such a way as to show ideal beauty. Calm is required also, but care must be taken not to render the scene monotonous. Foliage should be kept green and dewy, without being too dense. A grove which casts a gloom over the surrounding scene may have its place in a remote corner, but it is not appropriate in a conspicuous spot; the chief aim of gardens being to give delight and comfort. A garden needs, on the one hand, an exquisite quality of scenery, and, on the other, some fanciful structures which will please the eye of the stroller through its mazes. A romantic summer-house and a bridge certainly enhance the beauty of the place. As a garden is an important adjunct to the house, so there must occur differences in garden-plans. Some gardens are made to be viewed from a particular room of a house, and in a garden planned upon a large scale, the mansion itself is included among the ornaments of the grounds. Therefore, an old authority said: "If you desire a particular view from the drawing room or library, plan a garden to suit the building, and for villas and pavilions design a garden as if the building were placed there for that lovely bit of wild landscape!"

Care is needed to avoid the crowded look in small gardens, and in larger ones to prevent a scanty and insufficient effect. As the design of a garden, like the pictures and ornaments of a room, indicates the ideal of its owner, much caution should be exercised. In laying out grounds, whether on a large or a small scale, it is of great importance that an idea or *raison d'être* should run

Tokyo: Private garden

scenery, and it also prevents rain-water from running under the veranda.

The order for decorating a garden is to begin with the front view, and next to treat the back, leaving the middle part for the last. The stones should be set before the trees are planted, as the former are the frame of the garden. However, these rules may be altered to suit circumstances and places. It must be kept in mind that mounds look higher when the lake is yet without its clear water, but after it has been filled, they will appear to lose their height considerably.

through the whole: in short, harmony is the secret of making a garden attractive.

The first step is to fix the prominent spot in a garden for placing the chief stone or tree; the second is to determine the height and distance of the hill, the width and the shape of winding stream or lakes; the third, to arrange trees, stones, lanterns, fences and hedges. The contour of the ground decides the position for hills and lake. Such are the first principles of decorative gardening, and all styles of gardens, however much they vary, must conform to these. One more thing of importance must be mentioned: a garden which is to be viewed from an entire room,—such as one facing a drawing room,—requires that its ground be sloped, although not apparently, from the front of the veranda toward the rear of the garden. This arrangement will give an excellent view of the

The scene of an artificial mound is like a picture, inasmuch as both are viewed by all who are in an enclosed space. Therefore, the location of mounds, ponds, stones, trees, etc., is not different from the same provision made in landscape paintings. According to this rule of art, the gardens in antique style

Tokyo: garden of a nobleman

are skilfully composed, and in looking at them, one wonders if they were not really produced by Nature's own hand. It is necessary to choose a stone, large in size and imposing in appearance. It is not absolutely necessary to put in smaller stones, but the stones must be set in pairs. In the stones placed around a lake, it is necessary to keep a degree of height appropriate to the level of the corresponding pond. At the junction of stepping-stones, a stone must be placed according to a certain rule. In ancient times base stones of the pillars in Buddhist temples were used; hence the name: "Garanseki," or "temple stone." But more commonly old millstones are used. The stones occupy prominent places, and sometimes the "chief stone" may be placed in either of these spots. The ancient forms of decorative gardening were largely based upon Buddhistic ideas; therefore, the terms for stones and other ornamental features were derived from the terminology of that religious system.

For a chief tree, pine or oak is preferable, and care should be taken to secure a finely shaped one; as this is the prominent feature of the whole garden. The second important tree is planted on the island. It is better to have here a tree differing in species from the chief one. If the latter is a pine, for the second some heavily foliaged tree should be chosen, or the scheme may be reversed. Trees around the cascade should be of thick foliage, so adding an effect of power to the rushing torrent, and if two or three branches can be arranged to hang over the center of the cascade, the result is very pleasing. Evergreen trees are suited for this purpose, but a few maples may be added with good taste. Then, the number of trees may be greatly increased, in order to simulate a grove or a wood. Trees and plants should be planted close to the rocks and stones, so as to avoid an artificial effect.

Between the chief mound and the lesser one a valley is formed, symbolizing the source of the cascade. The mound is a hill. Another gives an idea of either a distant or thickly wooded mountain, and should look steep and rugged. At the foot of the left mound, there is a shrine, dedicated to the patron god of the family, and placed at the back of the right side of the mound. There is also a well for watering the plants in the garden. Beside these important features, stone lanterns, bridges, fences, and a stone basin for washing the hands, are all indispensable decorations in this kind of garden.

By a flat garden we mean a garden where there are no mounds. It is a composition which consists of five stones grouped together to imitate the mouth of a waterfall. The stone is placed there as second and at its side a little mound is raised. The stone lantern and the nearest tree occupy the most important spot, next to that of the chief stone. A well is situated at the left side of the garden, and it should be decorated as the model shows. The flat stone in the center must be placed as a finishing touch, and it bears the name of "Taikyoku," or "the very last." Since this "flat garden" is to be designed at the front of a drawing room, or a sitting room, the effect of the whole should give an idea of sublimity. In this style of gardening, stones are the foremost decoration and trees are limited to only two or three specimens.

Trees are the principal ornaments of a garden. They can beautify a piece of ground, even without a single stone. However, they must not be planted too thickly,

Tokyo: garden of a nobleman

as it will confuse the garden, and thus take away the beautiful effect of the trees. Trees which grow on a mountain must not be planted beside a lake, as the original place of their growth should be closely considered in transplanting. Except the plum and the cherry, trees of deciduous leafage must not be planted in the front part of a garden. Trees which, by their spreading branches, would cast shadows over the water, should be placed near a bridge, and a lake. Such disposition will serve in hot summer time to give a cool, refreshing look to the scene, and add much charm on moonlight nights. The position of trees in a garden should be carefully guarded, so as not to give them a look of posts standing in a row. The garden-artist must endeavor in planting that each one of the trees be seen plainly and to its best advantage. Some masters, among them Rikiu, preferred to have the nearest trees the tallest, decreasing in height with the increase of distance; but Oride, for instance, held exactly the contrary opinion.

Stones form the frame of a garden. Even one stone placed incorrectly will mar the whole grace and beauty. The ancients believed in having stones nine in number: four straight and five flat ones, as a charm to drive away the evil spirits. However, that Buddhistic superstition set aside, this form is to be observed; for, without these nine stones, a garden will not look formal. For stepping-stones those which have a rounded surface, or which are split, should be avoided.

A stone basin of water, beside its use for washing the hands, serves to ornament a garden. In front of a large guest room, an ornamented basin is placed to add to the

Toyko: garden of a famous restaurant

beauty of the scene. In the case of a very small garden, sometimes a basin is introduced as a sole ornament.

The stone lanterns were formerly placed in the precincts of both Shinto and Buddhist temples and also on the wayside. In earlier ages they were introduced in gardening as a decoration. As is the case with everything in a garden, the position of the lantern is very difficult to choose. It may be put near the lake to let its light reflect on the water, or, with equally good effect, it may be placed among the trees to give an idea of a glimpse of light in the depth of a forest. A wooden lantern may be used in the place of a stone one.

THE proper placing of objects is not only an exact science, but also it forms almost a religion with the Japanese. When you just arrive in Japan, you are at once impressed with the perfect placing of everything about you. You find yourself surrounded by a series of beautiful pictures, every street that you see on your journey from the station to the hotel is a picture; every shop front, the combination of the many streets, the town in relation to the mountains round about it—everything you chance to look at, forms a picture. In fact, the whole of Japan is one perfect bit of placing. . . . The whole country, every square inch of it, is thought out and handled by great artists. There is no accident in the beautiful curves of the trees that the traveler so justly admires: these trees have been trained and shaped and forced to form a certain decorative pattern, and the result is—perfection. We in the West labor under the delusion that if Nature were to be allowed to have her own sweet way, she would always be beautiful. But the Japanese have gone much farther than this: they realize that Nature does not always do the right thing; they know that occasionally trees will grow up to form ugly lines; and they know exactly how to adapt and help her. She is to them like some beautiful musical instrument, finer than any ever made by human hands, but still an instrument, with harmonies to be coaxed out. And the Japanese play on Nature, not only in a concentrated way as with a kakemono or a flower in a room, but also in the biggest possible form, on landscapes; dragging in mountains, colossal trees, rushing cataracts—nothing is too much or too great an undertaking for these masters of decoration. Any ordinary little baby boy who is born in Japan has almost a greater decorative sense than the finest painter here in the West.

—Mortimer Menpes in "Japan: A Record in Colour"

ABOUT SAKÉ, AND THE PLEASING ART OF SAKÉ-SETS. BY OLIVE PERCIVAL, MEMBER OF THE JAPANESE SOCIETY, LONDON.

AMONG the perverse loves of man (when he is highly civilized, he has many) is the love for what some poet once called "the delightful poisons," and the oldest of these is wine. Dame Nature did not choose to make equal provision of vineyards for all her children, and so the natives (savage and civilized) of the various climes and countries of earth have been obliged to experiment through long ages to find a beverage both delightfully stimulating and sufficiently poisonous to their bodies to inspire unending controversy.

In the course of the ages, the Japanese discovered for themselves that a satisfactorily intoxicating drink could be distilled from rice, and this "rice-beer" or "rice-brandy," called *saké*, has come to be the favorite stimulant of festive, lantern-lighted Japan. *Saké* looks and tastes like weak sherry, and, although a foreigner is not easily intoxicated by it, the native of Dai Nippon can and does become very sinfully drunk with the pale liquor. It is said to be less harmful to the many than beer; nevertheless, it is a menace to Japanese health, and wise parents teach their young sons to beware of the beautiful little *saké*-cup. But the reasonable Japanese lad needs only to study the pictures of the Sho-jos, to be thoroughly forewarned, for the Sho-jos are a race of creatures that have always drunk all the *saké* they wanted, and, as a result, their long, dishevelled hair is a bright, flamingo-red, terrible to behold! Whenever a Sho-jo has been caught, it has been only by means of a jar of *saké* placed on the seashore; this he could not resist, and, as soon as he was quite drunk, he was properly sacrificed for the valuable dye-properties in his scarlet hair and blood! At least, this is what all the old books say.

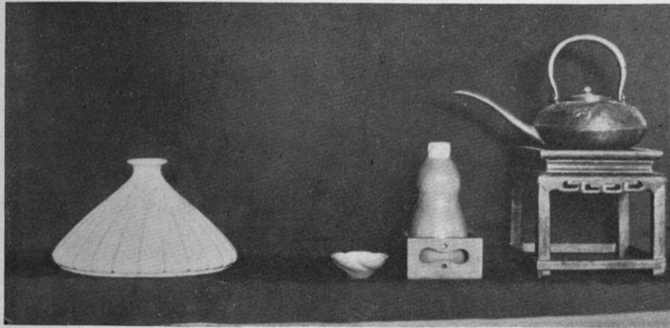
The *saké*-drinker does not demand his favorite beverage cooled with snow, as the old Roman did. Neither does he keep it in a refrigerator until he wants it; in fact, he insists that it be served to him hot, and in a properly beautiful way. Consequently the united efforts of many craftsmen and artists have been called upon to provide and to beautify the necessary accessories.

To begin with, there is the *saké*-kettle, in which the liquor is heated; this is distinguished from other kettles principally by its very long and slender spout. There is the porcelain bottle, into which the hot *saké* is poured from the kettle and is then considered ready to be presented at table. Beside, there is the shallow cup (lacquer or porcelain), of which the attentive little serving-maid at the feast never allows one to see the bottom; she kneeling conveniently near on

her mat, with the bottle of hot *saké* in hand. There are other accessories used by the aesthetic, but these are the essential ones.

The great masterpieces of Japanese metal work are, of course, the old swords and temple-bells; yet among the precious specimens of the art, old wine-kettles are frequently classed. Usually, they are of iron, with lids of bronze.

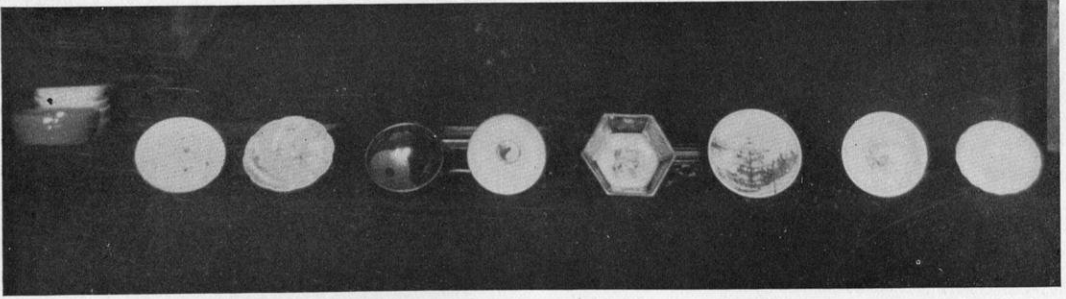
The ornamentation of the *saké*-kettle is generally an engraved, or an inlaid design, with a subdued, but wonderfully telling background; the glitter and high polish so greatly esteemed in the West never being sought. The Japanese were the only old-time metal-workers to inlay iron with the precious metals, gold and silver; the great richness of the effect produced can be seen, and appreciated, in the pieces of armor left over from the Middle Ages. Beautiful *saké*-kettles, dating only from the last shogunate, are to be found, even now, usually in brass *repoussé*, with the dragon, or the heavenly-dog for a *motif*.



The favorite shape of the *saké*-bottle would appear to be the gourd, the earliest ceramic form of Japan; indeed, the gourd has come to be looked upon as the sign of the *saké*-shop, or Japanese liquor store. In the illustration, the largest of the four *saké*-bottles shown is one of Satsuma faïence, shaped like a chrysanthemum, with four leaves around the neck of the bottle which overlap the petals of the conventionalized flower. This is an antique piece and a good specimen of Satsuma, being entirely undecorated, and of the fine, even crackle and vellum-like surface for which this ware is esteemed in the country where it is made. A novice would, perhaps, scorn the square, brown bottle (in the middle of illustration), and believe it to be a common thing in pottery; yet it is Bizen, the hardest ware produced in Japan, one which endures from fifteen to thirty days' firing. One of the characteristics of Bizen (which most resembles Banko) is that any decoration which it may have is incised: one of the unwritten laws of the potter. This bottle shows a pine-branch design (in this instance, it means prosperity) and a poetical quotation for the moral benefit of him who drinks *saké* therefrom.

The gourd-shaped bottle in the picture is a signed piece of Chikusen's. Canary-yellow would seem to be a favorite color of this popular artist-potter of the New Japan, and *saké*-bottles and *saké*-cups the favorite mediums of his art. The body of this bottle shows a clear yellow glaze, and about the white neck is one of the old standard border-designs in blue. Another favorite color of Chikusen's is heliotrope and this he daringly and successfully combines with blue.

If the collector of china finds his enthusiasm dying and the many sacrifices of his life not worth while, let him begin collecting *saké*-cups.



The Japanese artist-potter knows that *saké*-cups are frail, perishing affairs, and therefore he ventures to be brave and to express many different decorative moods: moods which would be quite out of the question were he working on so permanent an object as a vase; he seldom repeats himself and a collection of *saké*-cups is never monotonous. All are dainty, admirable, and all are doll-like in capacity; generally they are circular in form, with only occasional ones shaped like the corollas of flowers (the morning-glory and cherry-blossom), or with five, six and eight sides.

A collection of these cups might broadly be divided into three groups: those on which the design is stenciled; those on which the design is hand-painted; and those showing a plain, solid color.

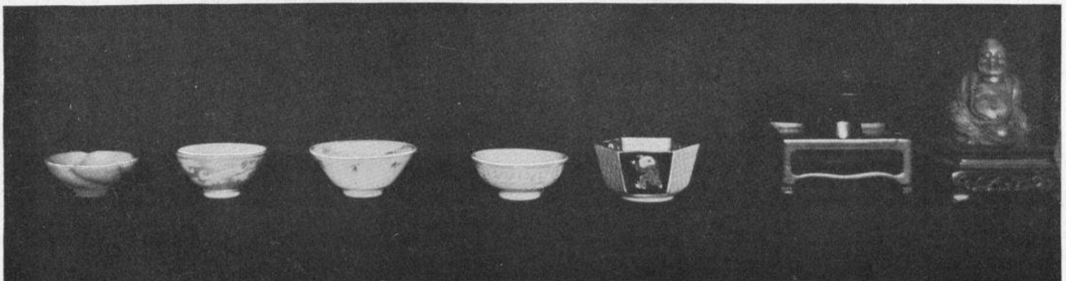
The cups with the stenciled design are naturally the cheapest, yet not always the least beautiful or desirable. Among the commoner stencil patterns may be mentioned pine branches; the peony; quotations from the sages and poets of the empire; Fuji-san; and cherry-blossoms which apparently float about in the hollow of the cup.

The full moon with a flight of wild geese has always been a favorite *motif* with the Japanese and is to be met with even on little *saké*-cups. It illustrates one of the favorite old classic poems of Japan:

> "The moon on an autumn night
> Making visible the very number of wild geese
> flying past,
> With wings intercrossed,
> In the white clouds."

(Explanatively, rhythm is the first requirement of Japanese poetry; rhyme is not sought or desired.)

Other highly esteemed designs are the Ho-ho bird, which is a composite of many birds and therefore the most beautiful of all; the tortoise with the wonderful, curly tail-fringe, which never begins to grow until after his five hundredth birthday, and which



ABOUT SAKE

accordingly signifies longevity; leaves of the modest, upright, useful bamboo; and Fuji with an ascendant dragon, which means success in business and triumph over all obstacles. Celebrated Japanese landscapes are sometimes painted on the more pretentious cups, also the *tomoye*. Thick books have been written about the significance of this ancient symbol, which, by the way, is the crest of eight old *daimio* families, as well as the trade-mark of several enterprising American corporations; but the Japanese are content to believe that the great meanings of the *tomoye* are Good and Evil, Light and Darkness, Time and Eternity, and the great principles of Nature. Old Imari cups show a design of seven little boys at play; the modern pieces show only six.

Carefully selected, one-color *saké*-cups, when seen all together, induce one to believe in the Chinese Renascence;—that the Japanese potter may finally succeed in reproducing (perhaps surpassing) all the old Chinese glazes. One really can find, now and then, splendid bits of *sang de boeuf*, apple-green, moonlight-blue, turquoise-green, *famille rose*, russet-moss-dappling, and emperor's yellow. Sometimes, indeed, it is only so trivial a thing as a surface a bit too highly glazed that prevents one firmly believing that the effort is veritable Old Chinese.

THE universal wine of Japan is the well-known *saké*, fermented from rice and apparently no stronger than German beer. This wine is drunk hot from little, shallow, flaring cups, usually of porcelain. The *saké* is served from bottles simple in shape, with gradually tapering neck. There are a great variety of *saké* bottles, some with wide bottoms to use on shipboard or at picnics; others with a bulbous expansion, that they may float when placed in hot water; others made tapering to a point below, so that they can be stuck in the ashes. Receptacles for *saké* are made with large areas of heating surface, or a vessel may be filled with hot water, with accomodations for a narrow cylindrical *saké* bottle. Beside the usual form of *saké* cup, there is one made in the form of a mask with a long nose, so that the wine must be drunk before the cup is laid down; others are made with a hole in the bottom, over which the finger must be placed; so that the holder is forced to drink the liquor at once. In company, a very important vessel is used to hold cold water, in which the guest first rinses his cup before passing to another with whom he wishes to drink.

—Edward S. Morse (Museum of Fine Arts, Boston) in "Catalogue of the Morse Collection of Japanese Pottery"

WILLIAM T. DANNAT. BY ARMAND DAYOT. TRANSLATED FROM THE FRENCH BY IRENE SARGENT

WHEN the work of the youthful American school of painting is shown in the formal display of a universal exposition, as in 1889 and in 1900, or yet amid the more modest surroundings of a Parisian gallery, we can enjoy the varied spectacle of individual accomplishments and of the most surprising technical skill; but we are still unable to formulate, as the result of our examination, a clear idea of a national art, due to the originality of these different expressions.

Less fortunate than the English, the Americans have not rapidly crystallized the characteristics of their race in the form of masterpieces of art, and they still await their Hogarth, their Reynolds, their Gainsborough: those great "primitives," whose brilliant canvases are like expansive and faithful mirrors, in which are reflected, with such admirable accuracy and such distinction in choice of treatment and subject, the essentials of the Anglo-Saxon countenance.

It is but just to say that this sudden production of indigenous geniuses occurred only after long centuries of national ferment; that, perhaps, Reynolds and Gainsborough would never have made permanent, by means of their luminous brushes, the radiant faces of Nelly O'Brien and of Mary Robinson—those perfect prototypes of the Englishwoman—had not Peter Lely, Van Dyck and Largillière providentially crossed the straits of Dover. Then, too, it must be acknowledged that the moral unity of the great American republic is still far from being complete in the depths of its social strata, in which, before their final mingling, so many, and such refractory elements con-

The dance

tend and rage. Here is a mysterious world, a fevered throng, a confusing complexity, the picturesque qualities of which the painter

has not yet been able to conceive and to render adequately. It is true that American painting still awaits its Edgar Poe.

A Spanish quartette

Forced up to the present time to study their art in Europe, young Americans, perhaps instinctively obedient to hereditary influences, are attracted toward the most dissimilar centers of instruction. From this fact there results the strange disconcerting variety of styles, manners of vision and technical methods which characterize a collective exposition of their works. Thus the whole is at once an assemblage of specimens showing the rapid and effective power of modern interpretation, which is often superficial, and a too general expression of com-

A Saragossan peasant

monplace eclecticism: even when the excellent students of French, German or English masters—students the majority of whom today surpass their masters in daring execution—bear the names of Knight, Pearce, Walter Gay, Harrison, Swain Gifford, Melchers, Vail, Rolshoven, Hitchcock, and their peers.

If the highly distinguished names of Whistler, Sargent and Dannat do not appear in this short list, it is because that it would be very difficult to determine the influences which developed the Whistler method; that John Sargent, an influential member of the Royal Academy, would seem to have taken out his English naturalization papers; that William Dannat has apparently discontinued exhibiting publicly: an action which must be deeply regretted.

If we mistake not, the name of Dannat appeared for the last time upon the catalogue of the *Salon* of the *Champs de Mars*. It was signed upon a smiling portrait, treated in a high key, of a celebrated Spanish dancer.

Happily, the Museum of the Luxembourg has been able to obtain two of his best canvases. The "Aragonese Smuggler" (*Salon* of 1883), and "The Woman in Red," which attracted much attention at the exposition of 1889, and was placed near "The Woman in White," and the portrait of Mlle. Eva Haviland, both by the same artist. The selection by the Government of these two remarkable works was especially judicious, since they are very characteristic specimens of the two manners of the artist who, at first, under the beneficial influence of Munkacsy, produced works whose pictorial singularities witnessed keen powers of observation and a technical skill surprising in a begin-

ner. Then, after the crisis, of which we shall soon speak, the artist imprudently abandoned—although his action was an excusable effect of the tyrannous fashion of the times—the strong technique which had won for him such brilliant and legitimate successes in his "Aragonese Smuggler," his "Quartette," his "Spanish Women," and his peasants. He abandoned his first style in order to seek the fine, delicate shades of expression of a naturalism, elegant and slightly superficial, clothed in ultra-modern violet.

At this point, it would seem necessary to present to the reader the artist whose laborious efforts and pangs of conscience we have, perhaps presumptuously, undertaken to describe in a few pages.

As Raffaellí has pictured him in the portrait shown at the end of the present rapid study, Dannat is tall, slender, blond, and highly distinguished in bearing. We must add, however, that this living image is not an accurate representation of the Dannát of 1904. The brow has widened by the loss of hair, a veil of melancholy, pierced at times by a fugitive expression of almost cruel irony, envelops the countenance, which was, for so long, almost consciously illuminated from within by the radiance of a perpetual joy, born, doubtless, of satisfaction in success.

And yet, at first thought, M. Dannat would appear to control sufficient elements of happiness to place him above the need of envying the most fortunate of men. For he possesses health, fortune, talent, faithful friends, beautiful models and masterpieces of art. He is also an enthusiastic sportsman. As a fencer, although of Anglo-Saxon blood, he is adroit and formidable; and, with his automobile, he was among the first to make a record of high speed.

Nevertheless, M. Dannat is not a happy man. But the sole cause of his constant anxiety, of his absorbing pre-occupation, assumes singular dignity, when it is understood to proceed alone from his passion for

Otero

art, from his desire to advance, from his too pronounced and illy-justified disdain of his former works,—above all of those which he

executed while he was still obedient to a formula prescribed by fashion.

If he thus consigns to the dust-heap his own early efforts, he is not exempt from a certain severity regarding those of his contemporaries. For this mental attitude he can not be reproached. The uncompromising spirit of his critical deductions is furthermore possessed of a pictorial severity, often persuasive and always interesting.

The dancer

LIKE the majority of his artistic fellow-countrymen, M. Dannat left America in his youth. He was scarcely twelve years of age when he landed in Germany, and, since that time, he has made but brief journeys to the United States. He began by studying architecture in Hanover and in Stuttgart, and then suddenly abandoned that career for painting.

In the latter art, he received his first lessons at the Academies of Munich and Florence; arriving in Paris in 1879, at the age of twenty-six. He there fell under the influence of various masters, among whom were Carolus-Duran and Munkacsy,—of the last named most of all, as may be seen by the examination of the "Aragonese Smuggler" (Museum of the Luxembourg) and the "Spanish Quartette," which is one of his best works and is now contained in the Metropolitan Museum, New York. Let us add that, at this date, Munkacsy, whose first manner was abundant in splendid material qualities evidenced through a display of rich and dark tonalities, and whose conception was simple and dignified, had as yet painted only "The Last Day of a Condemned Man," "The Story of a Hunt," the "Pawnbroker's Shop," and "Milton dictating Paradise Lost to his Daughters;" also, that his native originality had not yet been hopelessly lost in the composition of great dioramic, religious canvases, which may be considered as the grave of the artist's gifts.

Dannat derived nothing from this master save most distinguished color-qualities, which he assimilated and subsequently expressed with great individual inventive spirit and breadth of technique.

Quickly escaping from the influence of Munkacsy and, at the same time, from the perilous lessons of the old Düsseldorf masters, Dannat showed the madness which universally seized the painters of the period; carrying them into light blue, pearl-gray, and soft dawn-violet. The spirit of the times, confident in the "new ideas," created beneath the soft caress of a highly developed modern touch, and upon backgrounds devoid of laborious preparation, slender silhouettes of women, Botticellian in contour and proportion, whose gestures, sweep of the arms, and rotary motion of the hips were repeated in shadows intensely blue, purple, or heliotrope, upon walls intensely white.

"This manner was skilful, unexpected, lively, frankly harmonic, incontestably artistic, aristocratic," it was said, "although slightly superficial,"—and every one lingered with visible satisfaction before these fresh and cheerful canvases.

Dannat alone passed scornfully before his own works, as also before those of his fellow-workers; while the contraction of his brow and the sarcastic curl of his lip said as plainly as words:

"Truly, I am sickened at the sight of all this."

Spanish women

BEGINNING with 1896, Dannat ceased to exhibit at the *Salon*. Shortly afterward, the rumor spread abroad that the brilliant artist was aban-

doning himself madly to the art of fencing, and that he had forever laid aside his palette and pencils.

Happily the rumor was false.

WEARY with successes which he esteemed as light; justly irritated by the applause offered to the victors of a day by gilded ignorance; troubled also in the profound depths of his artistic conscience by the disquieting retro-

Portrait of William T. Dannat, by Raffaelli

spect of innumerable failures which already crowded the history of the modern school of painting within a period of twenty years; foreseeing that the hour was approaching when painters of talent, anxious to prolong their dreams in their works, would abandon their false methods and make the question of technique the object of their most absorbing care;—in a word, understanding the trend of the artistic movement about him, Dannat made the heroic decision of ceasing—not indeed to paint—but at least to exhibit his pictures for a period of eight years. This interval, with the fervor af a Benedictine friar, he devoted to the study of the technical methods of the old masters, from Piero della Francesca to Watteau; recalling, at a timely moment and in presence of the rapid and lifeless decline of the great part of modern paintings, that circumstances and experiences obliged him to study all branches of his craft; since the technical instruction of the painter is almost wholly neglected at the present time.

Indeed, does not each one to-day, paint as best pleases his own fancy?

"Look at Nature, and then work! Thou shalt learn unaided the craft of the painter!" Such is the word of commandment pronounced by the modern master.

Therefore, the young artist strives, alone, without advice, without models, plunged in the deepest ignorance of methods, to patch his canvas with color; too often forgetting that a painter who learns his trade by himself, has, as Sir Joshua said, "a fool for his master."

We may say in truth that M. Dannat is one of the most restless artists of his time—restless in a worthy and noble sense. And his anxiety would doubtless increase, did he know that Lemoyne one day declared in a mood of discouragement that thirty years' study of the craftsmanship of painting was

necessary in order to compose a work worthy of preservation.

But so long a term of years will not be necessary, we hope, for M. Dannat to penetrate successfully the most complicated mystery of old methods, and to derive ample profit from the eloquent lessons of the great masters.

In order to hasten his researches, to confirm his opinions, has he not had the astonishing courage to dissect, so to speak, certain of the masterpieces which adorn his private collection, and, through the aid of rasping tools and of solvents, to extort from Titian, Rubens, Reynolds and Goya, among others, the secret of their magic and enduring brush-work, of the magnificent chemistry of their art?

Certainly, from these long-continued meditations, from these cruelly hard experiments, interrupted by sword-exercise and by restful journeys in his touring-car, there will be born, within a short space of time, works of masterly and assured technique, in which the graceful, picturesque visions of the artist shall be forever fixed in the most brilliant and solid of mediums.

And then M. William Dannat, appointed commander of the Legion of Honor in 1900, will have no longer the right to declare (and this is an opinion confined to him-

Aragonese smuggler

self alone) that this high distinction was prematurely conferred upon him.

—From "*Art et Décoration,*" March, 1904.

CLAY IN THE POTTER'S HAND. BY CHARLES F. BINNS.

SO attractive has clay proven as a means of artistic and individual expression in all ages and among all peoples, and so much has been written and spoken on the subject, that it would seem that nothing further could be added to the

Alfred vase: thrown by F. E. Walrath; decorated by Adelaide M. Blanchard

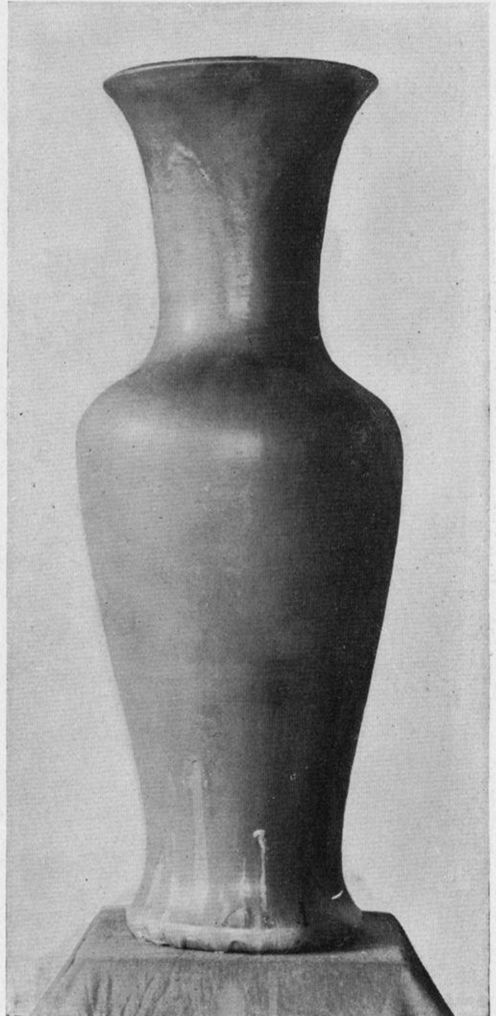
interest of the art itself, or to the literature attending it. It happens, however, in this twentieth century, and happens fortunately, that a return is being made to first principles and to the simplicity of the dawn of industrial art. A second Renascence is making itself felt; and, while *l'art nouveau* represents its extreme and even erratic development, there is, at the same time, a solid and enduring foundation upon which the movement rests. The growth of civilization has not been an unmixed blessing, for as man's needs have multiplied they have been met by a mass of meretricious adornment both of person and property. Much of this extraneous matter has been put forth and accepted in ignorance of what is right and true, meeting with approval from those who valued expensive elaboration of whatever kind. But we are changing, if we have not changed all that. The new century is leading back to elemental laws and things are finding their true position.

Clay, like other media, is sharing in the renascence. It took part, even if unwillingly, in the debasement, and must not be neglected in the new birth. The very ease with which clay can be worked has often led to its abuse. The facile plasticity which it possesses beyond and above any other substance led to its use as a medium from which form was to be transferred to something more enduring. The sculptor used clay in which to realize his ideas, but there was no thought of preserving the clay model. It would, when completed, be molded and reproduced in bronze or marble, and the clay which received the master touch was destined only to be broken down and cast away. Even when the clay itself was preserved, it was not in the original. A plaster mold was taken from the model and in this a replica was shaped. The reason for this procedure was twofold: it was considered unwise to risk the original work in the fire, and the clay used for the model was not adapted for burning.

The first step towards the restoration of clay to its rightful place was taken by the makers of architectural terra-cotta. Pieces

Alfred vase: thrown by F. E. Walrath; glazed by H. W. Jackson

of decorative work which were not to be repeated were modeled direct in the terra-cotta clay. Such a clay would be composed with a view to its being burned. It would not be as plastic as modeling clay, but would, nevertheless, move freely in the fingers, and was well adapted to broad and massive effects. Such work, however, while sound in principle, was not undertaken from the right motive. It was prompted purely by commercial considerations. It was cheaper to have the artist model in the terra-cotta clay than to make molds and use them when only a single piece was required. Moreover, the subject of such modeling was rarely good. The larger part of the modern production of terra-cotta is far too ornate. It is also false in color. There seems to be a general agreement among architects that terra-cotta, both in color and treatment, should resemble stone. The gray of building stones is more frequent than any other color, while the lines of the stone cutting machines are constantly imitated upon the clay surface. This is a double lie when used upon a steel structure. A building constructed of stone could not possibly attain the height now commonly reached in steel, and if the building be of



Alfred vase, three feet in height: thrown and glazed by F. E. Walrath

Alfred built pottery in Indian style

steel a facing of stone is no protection to the frame. Clay must and will assert itself in the near future, not only as regards color, being recognized as clay by the man in the street, but also in its function as the only real fireproof material.

This is a digression made only to point out the individuality of clay when used, as every material should be used, in view of its natural qualities.

It is, however, in the studio and in producing objects of household service that clay is found at its best. This point has been reached through a long period of evolution. The struggle has been hard, but at length it seems that truth and simplicity are to prevail; that the artist is again to come into contact with his client and to impress his life upon many homes, without the intervention of machine and mold.

The art nature is essentially imaginative. It perceives more than can be seen by the layman, and should be united with a dexterity which shall convey the vision to others. The artist is the eye, as the preacher is the voice, of the people, but before the eye can tell the brain what it sees, the nerves and arteries must be trained and active. The skill of the hand must exhibit the imaginations of the thought, or the people will remain untaught.

Nothing can be more attractive than working in clay. The fascination of the plastic earth long ago took possession of the primal mind. The untutored savage, wherever and whenever found, took delight in fashioning vessels of clay. At one time, they were simply for containing food, at another they received the ashes of the honored dead; and if art be the "expression of man's joy in his work," then truly these primitive pots are artistic. Joy finds a language in many ways,

Alfred built and wheel-made pottery

whether it be in the inimitable masks of Yucatan or the figurines of Tanagra; the priceless porcelains of the Mings or the flowing glazes of Thomas Inglis.

Anything produced by one's own exertions acquires thereby a special value,—"a poor thing, but mine own,"—and even the savage who produced an enduring work in clay must have felt something of the pride of parentage.

The possibilities of clay are becoming more fully recognized year by year. As handicraft weaves its spell around the community, certain lines of natural expression appear to be in evidence. One of the most prominent of these is in the use of clay. The children found this out long ago, and are always happy when making mud pies. But such work as this is imitative and not expressive. What is desired is the realization of an idea, the visible presentment of an informing thought.

The power of expression is not to be secured without labor. Ruskin has said that it cannot be expected that such a gift can be bestowed upon one who will give no price for it, and though he spoke specifically of pictorial expression, the statement is of general application. Clays are willful. Perhaps that is why they are so human. The art of manipulation is the outcome of long and arduous practice, and many failures must be faced before the ideal can be realized. In this, perhaps, clay is peculiar. Basketwork and textiles can be touched and retouched, colored and manipulated, with the knowledge that the worst, or best, is known. Metal work and jewelry are finished when the tools and baths have done their work, but of pottery it may almost be said that when

Underglaze, crackle and matt effects by Alfred students

the clay leaves the hands of the potter his work is but begun. Whatever the beauty of the form, how intricate soever be the plastic expression or the incised design, the ordeal of the fire is inevitable. This fact constitutes at once the potter's trial and his triumph, and gives to clay work its fascination and its fallibility. A piece of pottery is never made until it has been burned. The fire not only translates it from earth to the pride of permanence, but it produces the final color which has hitherto lain dormant and often unsuspected.

It is but a short while since it was believed that clay work could not be produced without special appliances. The wheel was difficult, if not impossible, and molding was undesirable because of its lack of individuality. Then a study of Indian methods opened the way for clay building. Taking a very plastic clay, the Indian women would roll it into thin cords, and, coiling these in spiral fashion, would weld them together by finger and thumb. The work thus produced was not so perfect in finish as that formed upon the wheel, but, on the other hand, it exhibited a special quality which the wheel did not afford. In pottery which is fashioned by the hand method, there is a certain vibrant undulation of surface which at once removes it from comparison with tool work or machine finish. Not that the potter's wheel is to be classed as a machine; but in shaping a piece by the wheel there is an almost irresistible desire to turn and polish the clay until it assumes a mechanical quality. This is so impossible in hand-shaped work that it ceases to be desirable and the plastic character of the substance remains in evidence.

The introduction of this method into

Alfred pottery with flowing matt glazes

American studios has proved highly attractive to those who have been seeking a new method of expression. The mere painting of pottery produced by factory hands lost its charm as compared with the creation of original work, and numbers of active workers are now engaged in fashioning their own wares and fathoming the mysteries of fire and glaze.

Contemporary with this new departure, and ministering to its needs, arose the means of securing information upon the essential technical points of ceramic composition.

The fact already alluded to, that all clay work must pass through the fire, renders a knowledge of the composition of clays of the first importance. Scarcely two clays behave alike in the fire. One may remain porous; another, similar in appearance, may fuse. One may burn to a buff color, another to a white, and yet another to a red. These differences are caused by variations in composition, and some understanding of these is of great value. When to these facts is added that the necessary glaze is a complex chemical combination, it will be seen that technical knowledge must be inseparable from success in the true field of ceramic creation.

It is not long since it was generally considered that the knowledge alluded to above was a closely guarded trade secret. Thick veils of mystery have been woven around the compositions and processes of the clay worker. Not very long ago the newspapers published an account of the establishment of a clay-working plant in the West. The owner of a deep secret deposited the formula in a fireproof and burglar-proof safe and offered to surrender the key when the neces-

sary capital had been raised. This sharp practice was probably resorted to in order to attract purchasers of the stock, but is, at least, evidence of the belief in an inscrutable mystery as being inseparable from the production of pottery.

The veil is being pushed aside. Those who desire to learn, can now ascertain the methods and mixtures which are used by ceramists. By entering a good school they can, moreover, pursue original studies under competent guidance and can equip themselves for the work of individual expression in clay.

The field of clay-working is so wide that there is no necessity for treading a beaten path. For many centuries the potter has been at work. In all parts of the world the results of his labor are seen. Variations in clay, in form, in method, in fire, in glaze, in color and in treatment have been practised, but the end is not yet. Many of the ancient works could be repeated under modern conditions with advantage, and many of them suggest changes which recent advances have made possible. The artistic training which has become so general has revealed new beauties in half forgotten works and has inspired the observer with a desire to do likewise.

The fascination of this work lies partly in the fact that whatever inspiration may be drawn from the work of others, there need be no copying. It is more difficult, in fact, to copy another work in clay than to produce something original, and in this, as in all expressive production, the appetite grows with its food.

In almost every direction, the making of pottery satisfies the aspirations of the craftsman. In form the most subtile and seductive lines are within his reach. The delicate shading of undulating surface, the sympathetic texture of suggested plasticity all appeal to the art nature, while in color nothing is denied. And all this,—form, surface, texture and color,—is derived from common materials, developed by simple means and rendered permanent by the penetration and the purifying of fire.

YOU will often see a little child sitting in a garden in Japan gazing attentively for perhaps a whole hour at a bowl of gold-fish, watching the tiny bright creatures as they circle round and round in the bowl. Remarking on some particular pose, the child will retain it in its busy brain, and, running away, will put down this impression as nearly as it can remember. Perhaps on this first occasion he is only able to put in a few leading lines; very soon he is at a loss—he has forgotten the curve of the tail or the placing of the eye. He toddles back and studies the fish again and again, until perhaps after one week's practice, that child is able to draw the fish in two or three different poses from memory, without the slightest hesitation or uncertainty.

It is this certainty of touch and their power to execute these bold, sweeping lines which form the chief attraction of Japanese artists. Their wrists are supple; the picture in their minds is sure; they have learned it line for line; it is merely the matter of a few minutes for an artist to sketch in his picture.

Mortimer Menpes in "Japan: A Record in Color."

ESSENTIALS IN COUNTRY HOUSE STRUCTURE. BY S. ALBERTSON GLOVER

WE have been building houses since we were children. Our miniature affairs were of blocks; now they are on paper, or they are revisions of our neighbors' structures. This sequence of attempts is a preparation for creating a building which shall represent individuality without being conspicuously strange:

Simply a house which is a home, carefully thought out, with all its proportions and direction of lines so considered as to concur in a beautiful, harmonious whole. This will probably be a simple structure expressing the comfort, charm and beauty inherent to the ideal of a home.

IF your home is to be in the country, do not be afraid to make it a country house! Forget for once the precise, tall, compact, suburban structure in which every owner grows either a turret, or a bay window! Rather, build in the fields a strong, broad house with as great an extent of southern exposure as possible, that it may gather all the sunshine in winter and all the cool breezes in summer!

Remember, above all, that the cost of the house need have little effect upon its beauty! The simple structure of a peasant is often more beautiful than the millionaire's mansion, in which, too often, money, rather than knowledge, is the controlling element.

The age of simplicity has come. When we had run the gamut of the carpenter's skill and used all the ingenious forms of the turning lathe, we were obliged to return to the principles which are the foundation of all artistic creations,—houses or pictures.

Now, we earnestly study the large proportions, keeping all smaller form and detail subservient, in order to make them accent the whole and preserve its harmony.

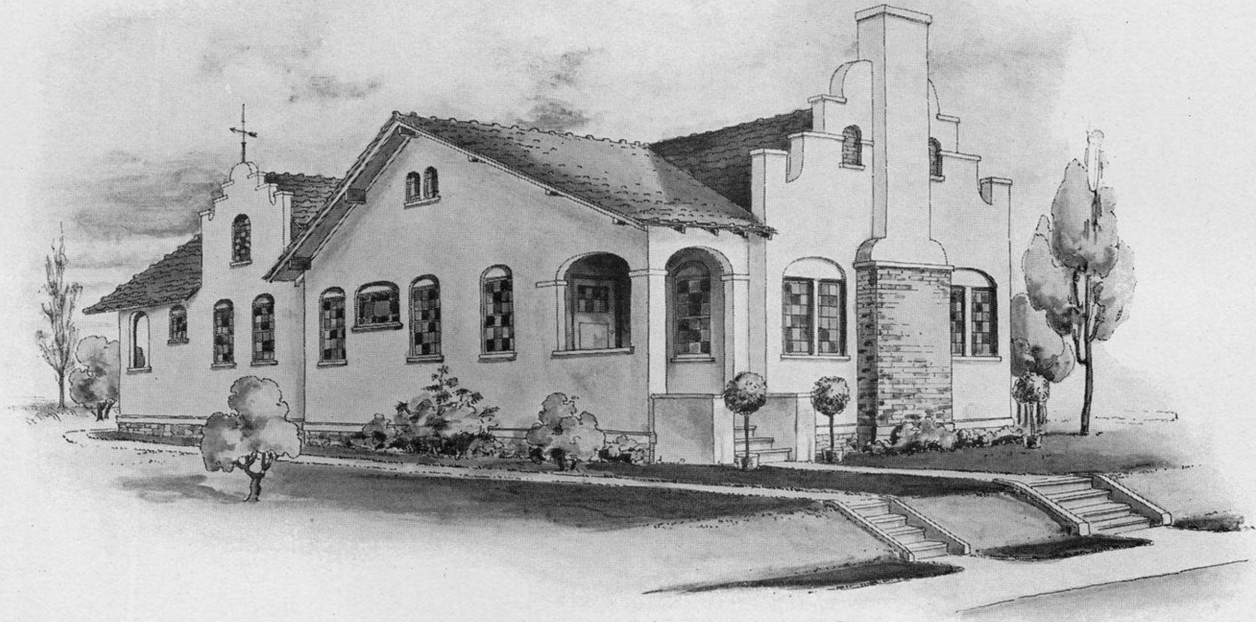
The country house has great possibilities, provided it have sufficient space to afford an agreeable, comfortable site; if it be well situated with reference to the prevailing breezes, if it have shade and sunshine, and a pleasant outlook. These conditions may be controlled by the country builder.

DO we consider these privileges? It is to be regretted that often we do not. Fashion influences our ideas more than we realize. We do too often what we have been accustomed to see others do.

The suburban houses which are so familiar to us, we transfer to the country. This is an unhappy error, as is also the building of the town house in the village.

The architect and the landscape gardener must be allies; having a scheme, a plan, they always work for its completion. They do not gather a promiscuous collection of bay windows, pediments, turrets and dormer windows, trying to fit them to their plan. They compose carefully for the creation of harmony.

Let us remember that the beauty of Giotto's tower resides chiefly in its exquisite proportions; that the non-observance of proportions constitutes the greatest fault of modern buildings. The rules of art are eternal and invariable. We must work in the same direction as the masters. Let us do our best, and be thankful that models exist to whose beauty and perfection we may render homage.



Craftsman House, Series of 1904, Number V.

A CRAFTSMAN HOUSE, SERIES OF 1904, NUMBER V.

THE house shown in the accompanying elevation is a structure without local features. It is well adapted for a residence to be erected in any city of the United States, which is not too thickly populated to permit the building of detached houses of moderate cost.

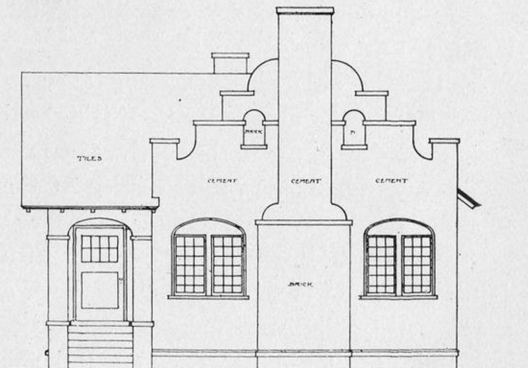
It is designed for a lot with a frontage of forty feet, situated preferably at a street-corner, so that the side shown in the drawing may be given its full effect.

The main purpose of the design is to produce a one-story dwelling, provided with every essential necessary to the comfort and pleasure of family life. The proportions of the building are made such as to avoid a low, rambling appearance, and the window level is placed above the eye-line of the passer-by.

The style of building—if anything so unpretentious deserves that name—is regulated by the free spirit of the times, and if certain details, like the "stepped" gables, point to well-known sources of derivation, they are introduced structurally, rather than borrowed and applied as something foreign to the general scheme.

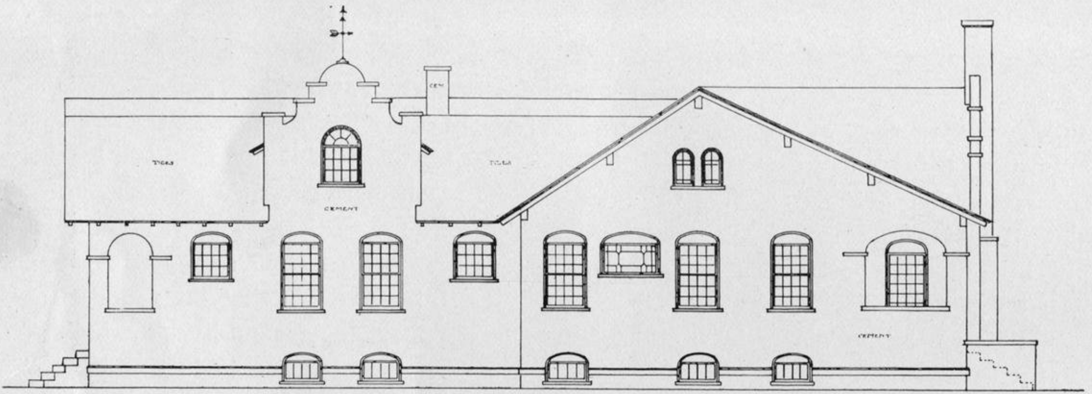
The exterior walls, covered with cement, are pierced with a line of windows of varying widths and arching tops, which latter are considerably depressed. The large number of these openings and their generous treatment serve the double purpose of adequately lighting the interior, and of relieving the forbidding, conventual aspect which would result from a too great area of gray-white. Monotony is further avoided by the color-effect secured by the dark red brick of the lower section of the chimney, the brick faced niches of the upper part of the façade, and the rich tone of the roof-tiles: all of which features concur in a harmony completed by the "darks" of the window-openings and of the porch, and by the shadow projected from the overhanging roof. Finally, a strong contrast, very pleasing to the eye, is assured by surrounding the house with a thickly-seeded lawn, and with shrubbery sufficiently aggressive in height and species to form a pronounced color-element.

In addition to this general description of the exterior, two details may yet be given a passing word. The first is the dormer-window of the rear attic, which repeats in miniature the contour of the façade; the second is the obtuse angle of the roof, which, by this device, is made to cover the entrance porch, and, at the same time, to prevent the commonplace treatment of an essential feature. It may also be noted that the foundations showing above the ground-level, are built of field-stones selected for their "weathered" color and laid with wide "raked-out" joints; finally, that the steps leading to the front porch, as well as the floor of the porch itself, are of cement, corresponding in color with the surface of the walls.



Front elevation

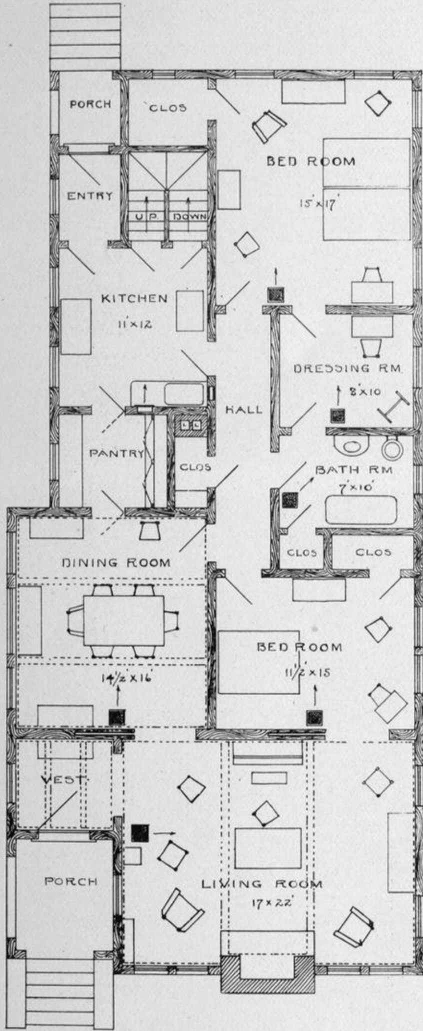
The interior, as will be seen by reference to the floor-plans, is divided into an ample living room, connected with a vestibule; a dining room sufficient in size for the needs of a small family; a large rear bedroom with closet, dressing room and dependent bath; a small room adjacent to the living room, which may serve as library, music- or smoking-room, or yet, if needed, as a guest-chamber. These divisions, together with a kitchen of medium size and a conveniently arranged pantry, occupy the ground floor, while the attic, beside a large unfinished space, contains a pleasant room for the maid, which may be located in the elevation by the picturesque dormer-window capped with the weather-vane.



Side elevation

In the vestibule care has been taken to secure an inviting appearance. It is lighted from a window in the wall and also from six small panes set in the upper section of the entrance door. Its floor is laid with large square, green tiles, set in black cement with joints one inch wide, and its ceiling shows a simple beam effect.

A wide opening in the wall, without doors, leads from the vestibule into the living room. The latter contains a large brick fireplace, which in the exterior presents the picturesque chimney as the chief decorative feature of the façade. Above the fireplace there is a heavy shelf supported by plain wrought-iron brackets, and this effect of simplicity is carried throughout the room. Two large beams span the ceiling and from these are suspended electric lanterns; while other lanterns hang from brackets placed at convenient points of the extensive wall-space. The wainscoting of the room is very low, appearing almost like a double baseboard, above which the walls are covered with yellow canvas in a warm tone leading admirably to the old ivory tint of the plastered ceiling. The dining room, considerably smaller than the living room, is well lighted from three windows pierced in the wall seen in the side elevation. The central one of the three being cut at a high level, permits the sideboard to be placed beneath it, while the two lower ones flank the same piece of furniture. The walls of this room are paneled with green burlap, above which there is a wide, tinted frieze showing a lighter tone of the same color. As in the living room, the ceiling is spanned

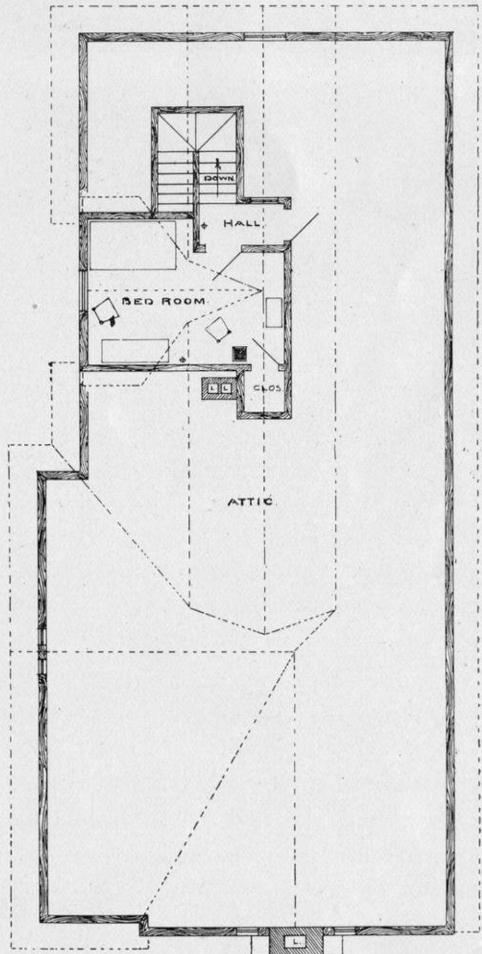


Ground plan

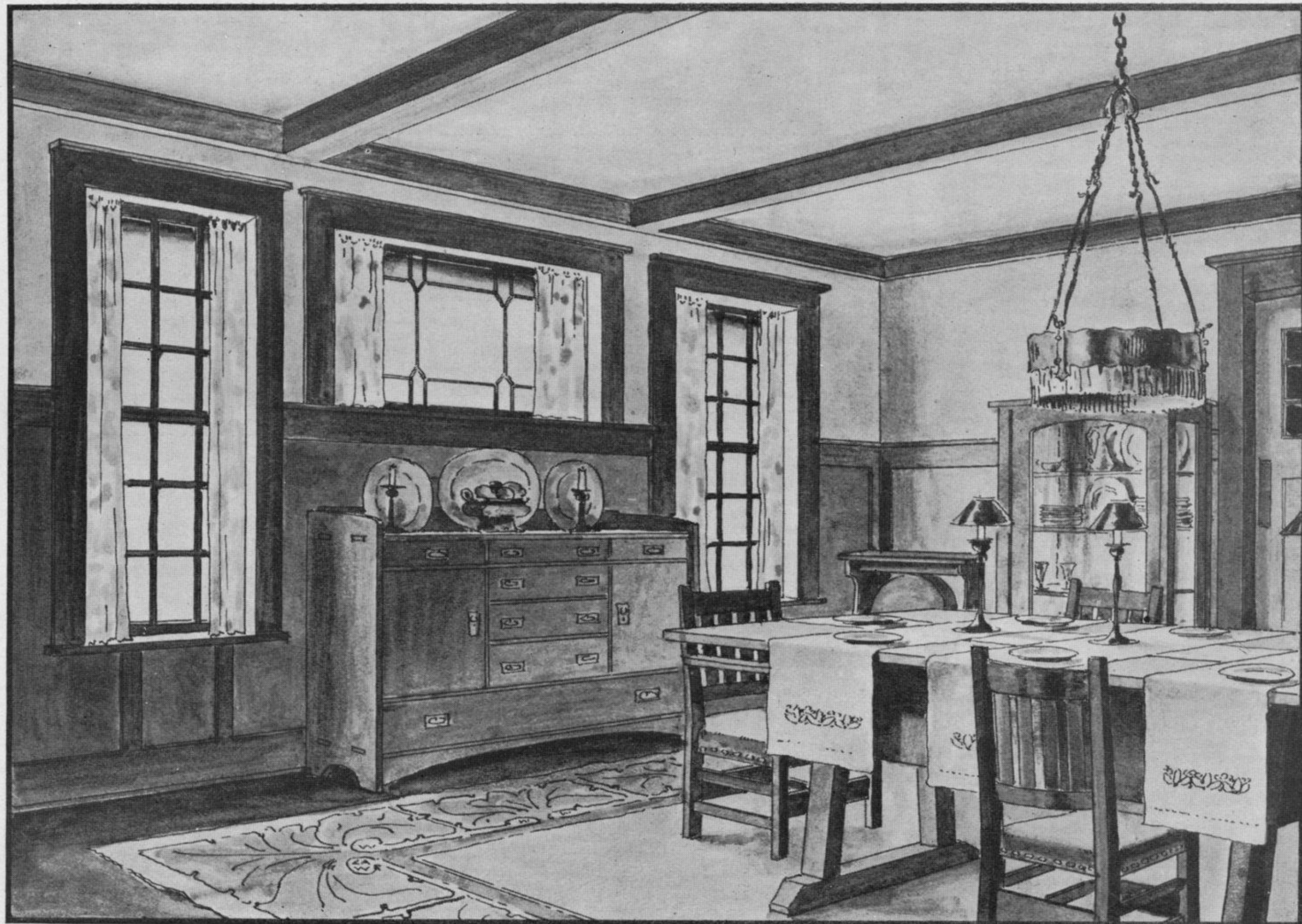
by two large wooden beams; the plaster being left rough "under the float," and tinted to a pale orange; the last named color, in brighter shades, appearing again in the rugs, which have backgrounds of greens and blues.

The furnishings of this room are few and simple: the large rectangular table harmonizing with the broad sideboard already mentioned, and with the china-cabinet of similar proportions. There are also to be noted a serving table, a sufficiency of slat-back chairs, exceedingly comfortable as seats, and a wrought-iron electrolier suspended low over the dining table.

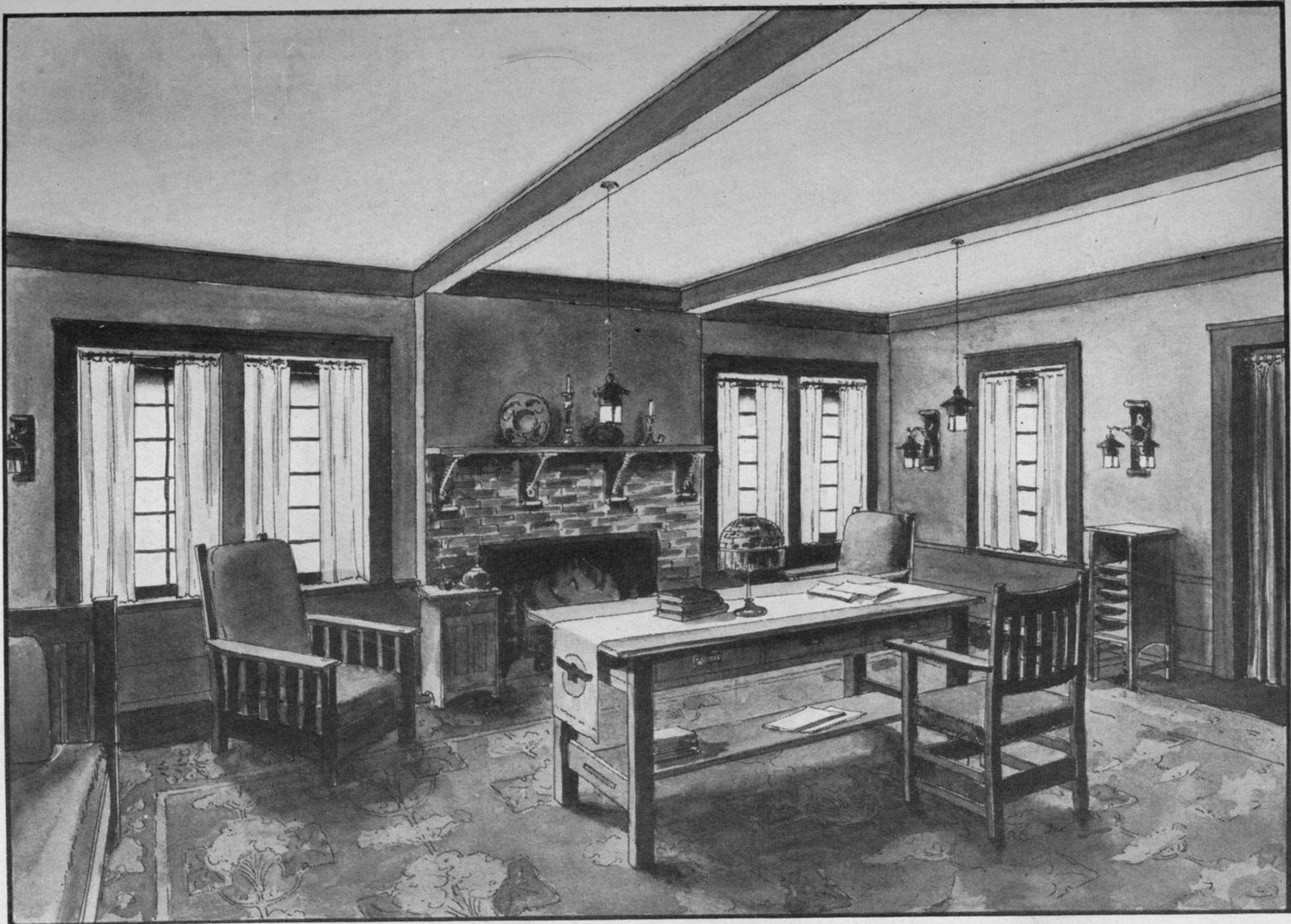
In the two principal rooms just described, as well as in the hall and library, or music-room, the woodwork is of chestnut, stained to a rich brown, while the floors are of oak, corresponding in shade, and the movable



Attic and roof plan



Dining Room: Craftsman House, Series of 1904, Number V



Living Room: Craftsman House, Series of 1904, Number V

furniture is of the latter wood, treated by the process known as "fuming."

The large rear bedroom and its dependent dressing room have floors of dark gray maple, with woodwork and furniture of the same material, treated in a lighter shade.

In the kitchen and pantry, the woodwork of Carolina pine is natural finish; the wainscoting reaching to a height of four feet, with the walls above painted in light green and the ceiling being similar.

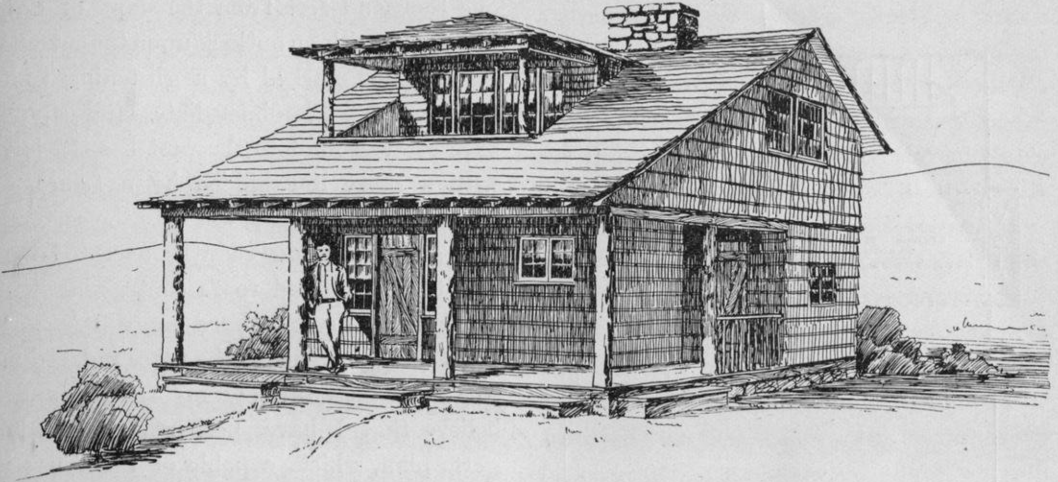
The walls of the bathroom are tiled in white to a distance of four feet above the floor, with the remainder of the height painted in light blue or green; a gold line appearing just above the tiling and again at eighteen inches below the ceiling.

Further details are left to the will and taste of the occupant of the house; but all these will be easily arranged upon the basis of building and decoration already established.

Altogether, it is believed by the projectors that this, the fifth of the series of Craftsman Houses for 1904, will be found as pleasing, comfortable and spacious a residence as can be assured through the expenditure of four thousand dollars.

WHEN I go out of the house for a walk, uncertain as yet whither I will bend my steps, and submit myself to my instinct to decide for me, I find, strange and whimsical as it may seem, that I finally settle southwest, toward some particular wood or meadow or deserted pasture or hill in that direction. My needle is slow to settle, varies a few degrees, and does not always point due southwest, it is true, and it has good authority for this variation —but it always settles between west and south, southwest. The future lies that way to me, and the earth seems more unexhausted and richer on that side. The outline which would bound my walks would be, not a circle, but a parabola, or rather like one of those cometary orbits which have been thought to be non-returning curves, in this case opening westward, in which my house occupies the place of the sun. I turn round and round, irresolute sometimes, for a quarter of an hour, until I decide, for a thousandth time, that I will walk into the southwest or west. Eastward I go only by force; but westward I go free. Thither no business leads me. It is hard for me to believe that I shall find fair landscapes or sufficient wildness and freedom behind the eastern horizon. I am not excited by the prospect of a walk thither, but I believe that the forest which I see in the western horizon stretches uninterrupted toward the setting sun, and there are no longer towns or cities in it of enough consequence to disturb me. Let me live where I will, on this side is the city, on that the wilderness; and ever I am leaving the city more and more and withdrawing into the wilderness. I should not lay so much stress on this fact, if I did not believe that something like this is the prevailing tendency of my countrymen. I must walk toward Oregon and not toward Europe.

—*Henry D. Thoreau in "Walking"*



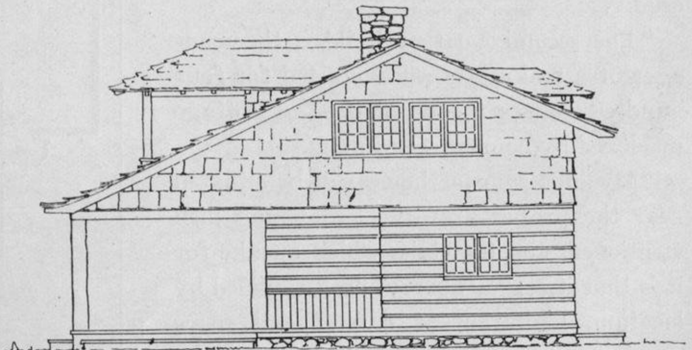
A SUMMER HOME FOR FIVE HUNDRED DOLLARS.

Editor's Note.—As a result of an interesting and somewhat extended correspondence, The Craftsman herewith presents the elevation, floor-plans and description of a summer cottage, designed by a young business man of the Middle West to meet his personal requirements, and to be erected at a cost not exceeding five hundred dollars.

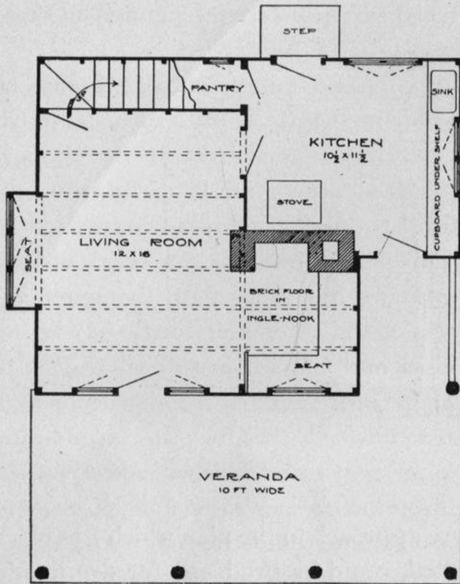
Since that which is specific and intimate is now everywhere preferred to the abstract and the general, it is here permissible to introduce direct quotations from this amateur architect when he says in allusion to his correspondence with the Magazine:

"I ASSUMED the privilege of passing your letter about among certain of my fellow-workers, who agreed that if a mere approach to the plan which I have suggested, could be produced for five hundred dollars, an increase in the number of the owners of summer homes would speedily follow. This opinion confirms in my mind the belief that there are many persons having an income ranging from fifteen hundred to three thousand dollars, who are waiting for encouraging suggestions upon this subject, such as can easily be given by your Magazine.

"It is difficult to answer your question as to the amount to be justifiably spent upon a summer home, by a man earning the salary



SOUTH ELEVATION



FIRST·FLOOR·PLAN

before mentioned; but I am able to cite facts in two cases which may, perhaps, serve as useful illustrations.

"One instance is that of a young lawyer who built a bungalow (twenty-four by twenty-six feet) at a cost of three hundred twenty-five dollars; devoting the greater part of the outlay to exterior effect, and leaving the interior plain to the limit of crudity.

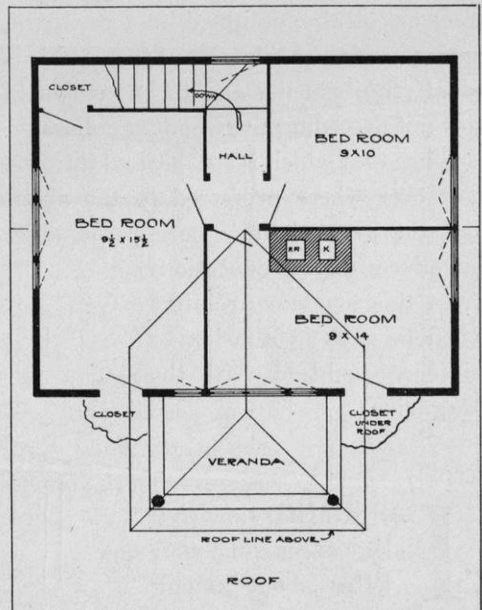
"The second amateur builder, the manager of a real estate office, erected for four hundred dollars the usual type of cottage produced by country carpenters.

"My own summer home will be situated near the property of the two young men mentioned, and the claim which I make for it is that it represents my ideal, modified by location, limitation of capital and space requirements.

"The site is a high hill at a distance of one thousand feet from the shore of Lake Michigan, with an outlook upon the entrance to a harbor marked by a glistening white light-house. The immediate landscape is bare of trees; but to the west lies the lake, with a shore line hidden by a fringe of second growth timber, while, to the east, one sees an undulating country accented here and there with red roofs contrasting with the green of fruit orchards.

"The attractions of the place induced me to follow the efforts of my friends, and I believe that I have, perhaps, produced a germ-plan, which, capable of variations in detail, may prove useful to many persons circumstanced similarly to myself.

"The absolute requirements in my own case were: three sleeping rooms, a living room and a kitchen; a bathroom proper being impossible, as no water-supply plant exists in the immediate vicinity. On the



SECOND·FLOOR·PLAN

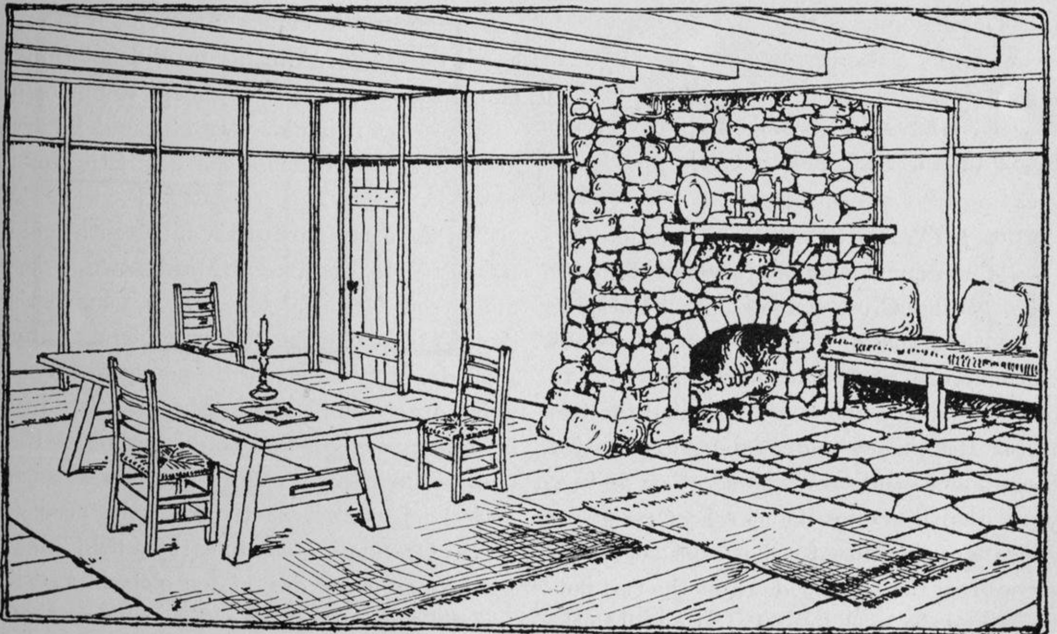
first floor, the living room and kitchen have both an outlook to the west, south and southwest, and the kitchen opens upon the porch to afford convenience in serving open-air meals.

"The building does not contain a single stick of unnecessary timber, and, for purposes of economy, window- and door-frames are excluded. Stock size sashes, set with four, eight and twelve panes of single-thick, eight by ten glass, are hung with "T" or strap hinges to the dressed two by four studs.

"The exterior of the cottage is covered with special ten or twelve inch drop siding, with the rough surface exposed and the inner side dressed. The walls and trimmings are stained brown, a color which, according to the surroundings, may vary from Van Dyck to raw- or burnt-umber tones, or offer any other effect lying within this scale. The gable ends, as they appear in the elevation, are formed from narrow, dressed, matched, vertical boards, painted in cream color.

"The interior of the cottage I shall not describe in detail, as the furnishings demanded by my own needs, or acceptable to my ideas of fitness, might easily prove distasteful to others. I permit myself, however, to offer suggestions for several methods of finishing the walls of the living room.

"First, the studs and joists may be left exposed and the whole stained green; or, building paper in blue, red or gray, may be fastened to the studs with large-headed tacks or nails, and finished above with an eighteen-inch paper frieze, to be procured from any interior decorator. Again, burlap, instead of building paper, may be tacked to the studs, and headed with a paper frieze, as in the second plan. Finally, ten- or twelve-inch matched and dressed boards may be run to the tops of the door- and window-openings (a height of six and a



half feet), and finished by a six-inch shelf, with above it a paper frieze. A variation of the last method might be made by using a six-inch board with molded or beveled edges at the base, and a four-inch board under the shelf, covering the joints of the perpendicular boards with battens, thus forming panels.

"I will add that the ceiling may properly be formed by covering the second-floor joists with uncolored burlap, and in holding the fabric in place by eight-inch boards with molded edges: thus forming long panels with somewhat the effect of a beamed ceiling.

"These four plans for the treatment of the walls are equally to be recommended as to both effect and economy of expenditure. Through the adoption of any one of them the house will be made ready for the decoration and arrangement which can be effected only by the hand of the mistress of the house."

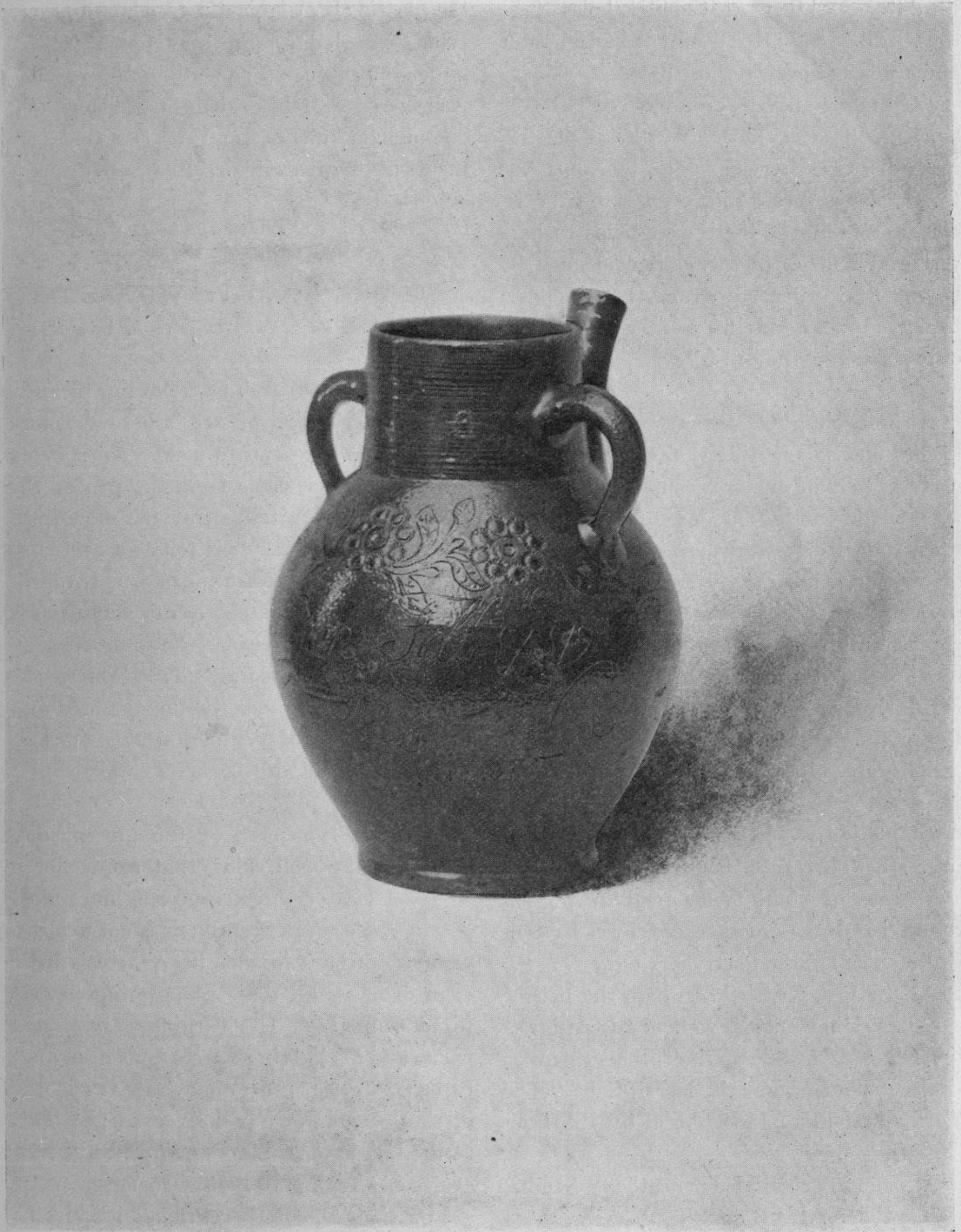
A CLARKSON CROLIUS JUG. BY ELIZABETH M. SHORT.

BETWEEN Potter's Hill, which formerly rose at the junction of Reade and Cross Streets, New York, to City Hall Park there is no obvious connection. Even the hill itself ceased to be, some ninety odd years ago, and the two families, Remmey and Crolius, who potted there side by side for a generation or two, were swept aside by the march of progress. Scant annals exist to show the successive steps from the tearing down of the two potteries and the leveling of Potter's Hill to the building of the present Hall of Records on the same spot.

They were of good stock, those representatives of the Crolius family, and much respected by their neighbors, as is shown by the fact that they held the office of alderman, term after term, for the same ward: first, the father, John, and then Clarkson, the son. One does not fancy that they cared particularly to make their name famous, but they were just the men who would have felt great satisfaction could they have known that a piece of their ware would be found intact a thousand miles away and more than a hundred years after it was thrown on the wheel.

How this quaint old jug came to occupy a place of honor cheek by jowl with an exquisite bit of Rookwood is a tale interesting, because simple. The jug is now in the possession of Mrs. L. B. Caswell, Jr., of Fort Atkinson, Wisconsin, who told its story in a graceful way which will lose much by repetition and in type. She replied to my eager questions: "Oh, no, we did not think it of any special interest except to our own family—but it is old, very old, and I have always been told such a characteristic story about it.

"In the early part of the nineteenth century my ancestors lived at Middletown, a few miles from Utica, N. Y. One hot summer's day, Grandma Dodge, who was then a young girl, drove into town with money to buy a print dress for herself. She saw this jug in a shop window and could not resist the temptation to buy it; for it was harvest time, and the jug was exactly what she needed. It was Grandma's task to carry a field lunch to the men every day at ten o'clock, and it was difficult to keep the coffee as hot as they



The Clarkson Crolius Jug

liked it. See! there are the little holes where the wire bale was fitted;—for it had a handle and a pewter cover in those days.

"Grandma never even looked at the 'sprigged frocks,' but carried home the jug instead. Good service it did, too, until the family came West, and, even here in Wisconsin, as long as there were fields to harvest and lunches to carry, it continued its labors. So, when my grandparents moved to the city, the old jug went with them to enjoy a well-earned rest."

At first thought it seems strange that collectors find so few things fashioned by the early potters of our own country. But the ware made in the old days of the trades, when the potter's workshop was attached to his dwelling, was mostly serviceable things: preserve and spice jars, jugs, churns, butter crocks, milk pans, and other things for domestic use. These were generally left without decoration, except such as were intended for gifts or for other special purposes. Among the best shapes were the preserve jars, but even these were soon cast aside, when housewives had learned the canning process. Therefore, it gives us an agreeable sense of stability to read in a good round hand the lines traced by Clarkson Crolius one hundred six years ago.

At the top, just below where the pewter cover must have fitted, we find the designation: "No. 1"; while on the full curve opposite the spout occurs the inscription: "New York, Feb. 17th, 1798, Mf'd by Clarkson Crolius."

Also, nearly concealed beneath one handle, stands the word: "Blue."

The lettering is scratched in the green ware. The decoration (also wrought on the plastic clay) is partly free hand, partly made with a hand stamp, and is painted blue, under the glaze. The body of the jug is a rich brown. It has a height of eleven and one-quarter inches, and it is twenty-six inches at its greatest girth.

ART OR NO ART? WHO SHALL SETTLE IT? WILLIAM MORRIS.

EDITOR'S NOTE.—The following plea for the popularization of art is here given as an effort to save and to make known every fragment which came from the pen of the great literary craftsman of the nineteenth century. Originally written as a contribution to a propagandist journal, it is reproduced with the purpose of adding yet another angle of vision—however slightly differing from those already established—through which to view the many sided and brilliant genius of William Morris.

THE workman of the present day may well think that art is not a matter which concerns him much. To speak bluntly, he is not wealthy enough to share in such art (there is little enough of it, all told) as is going in civilized countries. His earnings are precarious, and his lodgings precarious also, and, to boot, stowed away almost always in the dirtiest corners of our dirty cities; so that, at the risk of offending worthy people who are feebly trying to bestow some scraps of art on their "poorer brethren," it must be said that the workman's home must be bare of art. Indeed, the attempt to bring beauty

into such homes would be a task to break the heart of the most patient artist in Europe. That shabby gift of the crumbs that fall from the children's table must be taken back again, for there is no such thing as cheap art, and workmen can buy only what is cheap. On the other hand, if the workman takes it into his head to go some day to the galleries of art, that he may try to understand the raptures of us artists over the works of past ages, how does he speed on his educational errand? What does he find?—the door shut in his face on the one day in the week on which he could carry out his attempt to learn something from the study of his own property—the National Gallery, say. It really does take an artist to understand the full force of this stupendous joke of the defenders of religion against common sense and common honesty.

It would exceed the limits of a newspaper article to show how far the workman is from having any share in art when he is at his work, but my workmen friends, at least, know all about that; for even those who are engaged in making the wares which, in the wretched slang of would-be cultivation, are called "art objects," have to work always as machines, or as the slaves of machines; and the "organizers of labor" take good care that neither the quality nor the quantity of the art in these "art objects" shall be too grand. Here, then, is the truth, which we artists know full well, that those who produce the wealth of civilized society have no share in art. So entirely are they cut off from it, that many, or most of them, it is to be feared, do not even know of their loss in this matter. Yet I am bound to assert here and everywhere that art is necessary to man unless he is to sink to something lower than the brutes. Middle class supremacy has brought us to this at last, that such art as there is left is used (whatever its merits may be in each case) as a toy for the rich, while the workers are debarred from having any art, either in their work or their homes; that is to say, that the workers are doomed by capitalism to live without the pleasure which is necessary to humanity.

Yes, middle class supremacy! For things were very different all through the Middle Ages, from the twelfth to the end of the sixteenth century; while the middle class was being formed from the enfranchised serfs, yeomen, and craftsmen of the guilds. Throughout that period, at least, all manufactured goods, everything that admitted of ornament, was made more or less beautiful; nor was the beauty charged for as a separate article; since all craftsmen were more or less artists, and could not help adding beauty to the goods they made. It is easy to see that this could not have happened if they had been working for the profit of a master. They worked, on the contrary, under such conditions that they themselves were masters of their time, tools, and materials, and, for the most part, their goods were exchanged by the simple process of the user buying from the maker. Under these circumstances it was a matter of course that a man, being master of his work, should choose to make it pleasanter to himself by exercising upon it that love of beauty which is common to all men, till it is crushed out of them by the mere bitter struggle for life called "competition for wages," and by subjection to a master who also is struggling for profit against other competitors. This system of a man working for himself leisurely and happily was infinitely better, as regards both

the worker and his work, than that division-of-labor system by which the profit-grinding of rising commercialism supplanted it; but of course it is impossible to go back to such a simple system, even if it would not involve —as it would—a return to the whole hierarchical, or feudal state of society. On the other hand, it is as necessary for the existence of art as it is for the well-being of the people otherwise, that the workman should again have control over his material, his tools, and his time; only that control must no longer be of the individual workman, as in the Middle Ages, but of the whole body of workmen. When the workers organize work for the benefit of workers: that is to say, of the whole people, they will once more know what is meant by art; but if this social revolution does not come about (but it must), art will assuredly perish, and the rich will have no more of it than the poor.

It is most important, therefore, for the workers to take note how capitalism has deprived them of art. For that word means really the pleasure of life, nothing less. I beseech them to consider it not a light thing, but a most grievous wrong, that their work should be barren of attractiveness and their homes barren of beauty; and I assure them that this wrong is not an accident, not the result of the carelessness and hurry of modern life, which a few well-meaning men of the middle class backed by money can set right. It is not accidental, to be met by palliatives and temporary remedies, but it is the result of the subjection of the poor to the rich, and, at the same time, is the most obvious badge of that subjection. One thing only can amend it: the outcome of that class-struggle now happily in progress, and which will end by abolishing all classes.

THE DULL LEVEL OF LIFE. BY WILLIAM MORRIS.

Editor's Note.—The title of this second reprint from the journalistic writings of William Morris reflects a discouragement born not alone from philanthropic thought and sensitiveness to the "World-Sorrow." "The Dull Level of Life" emanated from the smoke and fog of London, from the sordid streets and distressing sights of the capital, as well as from the desire to set wrong right in the moral world. It is the result of an impression made upon the aesthetic sense of the writer, his involuntary personal cry for beauty, quite as truly as it is an exposition of socialistic doctrine.

ONE of the chief terrors, real or affected, which afflicts the middle-class man in thinking of the chances of that "Coming Slavery," which Mr. Herbert Spencer so bewails, is a fear of the suppression of individuality. Our Socialist lecturers are all familiar with this objection, which seldom fails to be raised at question time in meetings where those are present who have any claim to be considered educated. To us Socialists looking round on the present state of society, the anxiety, when genuine, seems not a little ridiculous, considering the manner in which individualism founded on the gospel of commerce has guarded this precious jewel of individuality. Truly the mill-hand, who is as much a part of the machinery of the factory where he works as any cog-wheel or piece of shafting is, need not be very anxious about the loss of his "individuality" in a new state of things; the

work girl passing days and nights over her sewing-machine might be excused perhaps if she were willing to barter the said "individuality" for the chance of a "square meal" a day: nay, the banker's or lawyer's clerk, "educated" as he is supposed to be, may be mean-spirited enough to find little solace for his life of mean drudgery in the contemplation of the theoretical "individuality" secured to him as a prime blessing by the system of free contract. These and such as these pay a very heavy price indeed for that "eager life of the world"; that freedom from a "low level of life" which the cant of the smug well-to-do man so glorifies nowadays. It does not need many words to show that the fear of death by starvation, which is the only motive to exertion that the anti-Socialist can see, does certainly destroy individuality among the millions of ordinary workers; but it must be furthermore asserted that what breaks down their spirit, and reduces them to a dead level indeed, does also injure men of more exalted minds and rarer gifts. It is indeed the fashion to say that genius will break through all encumbering circumstances, and will even be bettered by struggling out of them. But is it really so? We know of those who have broken through the adverse circumstances, and have gained fame and honor and done useful work for the world, though their minds too often have been narrowed and their hearts soured in the bitter combat; but of those whom adverse circumstances have utterly crushed, of these and the loss to the world which has come of their misery we know and can know nothing.

So much for men of genius! While as to men of good ordinary gifts,—those who may be called men of talent,—it is the commonest thing for their special gifts, their "individuality," to be thrust aside by the hideous waste of commercial war: which gifts, if they were really considered and wisely organized, would by means of due coöperation change the whole face of civilization and create happy lives to themselves and others. As it is, what is their condition if they belong to the working classes? We know very well that they are born and bred drudges; that they have just so much education bestowed on them as will not hinder them from drudgery profitable to their masters. That is their fate in the lump: and so besotted are we with the cant of individualism, that the condition of even the prosperous working men is thought a fair result of all the thousands of years of the world's life: or, if there is any further ideal about amongst the well-to-do, it aims no higher than a gradual improvement; while higher than a gradual improvement of these better-off workers, which improvement is still to stop short of emancipation from drudgery; while below the better-off must still be the terrible gulf of the residuum. It is strange while this ideal satisfies people, that Socialism, aiming as it does at the total extinction of drudgery, should seem to anyone to be a threat against the development of individual talent or genius, which, at the best, at present, is only possible to a few exceptionally lucky persons. The fear of this threat is of course in many places not genuine at all, and is only another way of putting the determination of the rich to keep down the poor; with such people, argument is impossible: but to those who genuinely feel the fear, we may say finally that it is scarcely too bold to hope that in a state of society to which a class of drudgers

is no longer necessary, education will not only be universal, but will be both more liberal, and wiser for all, than it is to-day for a few; and that it will be its function to develop any gifts which children or older people may have toward science, literature, the handicrafts, or the higher arts, or anything which may be useful or desirable to the community: furthermore, that, as it will be pleasant for those who possess such talents to use them, they will not deprive themselves of this pleasure merely because they are not driven to the exercise of their faculties by the fear of death by starvation.

It is a matter of course that these opportunities for the development of the higher faculties of the whole people will be founded, as hinted above, on the social use of that socialized labor aided by machinery, which is in operation at present for the service of individual profit: how far machine production may be carried; to what extent it may, at some time or other, be limited by the increase of leisure, and ease of life, and the pleasure in useful work which we may expect to result from the development of Socialism, these are matters of speculation, on which different minds will have different hopes; but one thing is certain: that it will be one of the chief aims of a socialized state to limit pleasureless labor to the uttermost. The crushing weight of this pleasureless labor, laid with such cruel indifference on our lives by the present anarchy, is what individuality is languishing under; from Socialism it has nothing to fear, but all to gain.

To use the forces of nature by means of universal coöperation for the purpose of gaining generous and equal livelihood for all, leaving them free to enjoy their lives, and to emulate each other in producing pleasure for themselves and others, is what Socialism aims at: the aim of middle-class individualism, to judge by the state of society which it defends so eagerly, would seem to be the creation of a shabby average of dull discomfort for a large class of the community, relieved only by a mass of dire misery on the one hand, and by idle and insolent waste on the other.

THE CRAFTSMEN OF PERSIA. BY E. A. REED

"For I remember stopping by the way
To watch a potter thumping his wet clay,
And, with its all obliterated tongue,
It murmured: 'Gently, brother, gently, pray!'"

IT was after the time of Khayyam that Persia attained its greatest celebrity in the field of ceramics. During the period of Shah Abbas I (1586-1628), the secret of making *reflet* pottery was rediscovered, and thereafter flourished until the invasion of Mahmud, the Afghan, in 1721, when it was again lost,—perhaps forever.

These *reflet*, or iridescent tiles were painted upon dark grounds; but being turned to the light, they flash with rose, purple and gold: amethyst, emerald and ruby seem hidden in their depths. The secrets of many of the wonderful colors are now lost; but, during the centuries above named, the ceramic art of Persia was in full flower.

The designs were not necessarily confined to a single piece. The work was often arranged like a carpet: a single device extending over twenty or thirty square tiles, and

being surrounded by a border delicately painted in vines and flowers.

In the sacred tomb at Mashhad, the walls are covered with superb decoration, and the men who entered it in disguise, and at the risk of their lives, pronounce the effect to be one of extreme brilliancy. The entire Koran is there presented in azure letters in high relief, projected upon a background of gold in combination with iridescent hues; the whole producing a matchless chromatic splendor.

At this period, too, Chinese craftsmen were invited to the Empire and found ready pupils among the Persians. Under the auspices of the former, a new ware was created called Kashee, from Kashan, the place of its production. Of this the prevailing tints were black or deep blue, treated with great delicacy of touch, and applied with a few master strokes.

A rare white porcelain of great value was also reproduced during the Abasside period. It was of translucent milky whiteness, and always ribbed or fluted with delicate moldings; while a peculiar glaze gave to each piece the appearance of a pearl.

From an early age there were skilled metal workers throughout Persia. These craftsmen successfully used iron, steel, brass, copper, silver and gold, and their weapons of war included blades which were scarcely inferior to those of Damascus. The wavy appearance of this prepared steel, which gave to the surface the effect of watered silk, was probably reached in both cases by the same means.

The inlaying of shields, helmets, breastplates and swords with gold and silver was carried to great perfection. The warriors who won the victories of Nadir Shah (1736) wore the arms of Persia flashing from buckler and shield; while passages from the Koran were sometimes inlaid upon the blades which gave no quarter to "infidel dogs."

Scarcely a hundred years have passed since this burnished armor was laid aside for the military accoutrements of Europeans.

The artists in metal produced also hammered ware in brass, silver and copper. They showed great skill in working the precious metals in combination with enamel, and their successors are still active at Ispahan; while from Behbehan, near Shiraz, come even finer products, which are characterized by the use of rich blues and other fine colors; gold and enamels being often blended together upon a ground of polished copper. The design in these pieces is typically Oriental: showing the cypress, the palm leaf, and other specimens of the flora of the East, which are often traced upon a background scattered with golden stars as delicate and minute as snow-crystals. The objects so wrought are, for the most part, vases, trays and bowls.

The pen cases, or *kalemdans*, are also the subjects of much artistic effort. They are usually made from *papier maché*, in the form of an oblong box, with a top slightly convex; being from ten to twelve inches in length, and about two inches in width. One end pulls out, disclosing a drawer which contains pens and a small brass ink-holder. They are elaborately painted with floral designs, landscapes, figures, and even battle scenes; some of the work being so fine that a glass is required to appreciate it.

In Shiraz and other cities, schools are maintained to perpetuate the traditions of

the embroideries peculiar to those localities. These display heavy and intricate designs, wrought with silken thread, often in chain stitch, upon broadcloth, silk or velvet. The ground may be white, gray, or scarlet, purple, crimson, or black; and the work may be done in colors, or wrought with threads of silver and gold. When made for the royal family, these works of art are often further ornamented with pearls and precious stones.

Tapestries are wrought in silks of wonderful fabric and color. The richly embroidered shawls of Cashmere and Kirman are now exceedingly rare, but they may still be obtained in the palm leaf or cypress design, in exquisite softness of color and having elaborate floral borders.

From the primitive peoples of the far North, from the sentinel mountains which protect Persia from the inroads of the Turk, and from all the principal cities of the Shah, these beautiful products are given to the world.

They come also from the far South, where the wool is obtained from flocks feeding on the shores of Lake Niris, and where some magical property of the water makes possible a purity and brilliancy of coloring which is unattainable in the North.

They come, too, from Shiraz, which for more than a thousand years, was the capital of ancient Iran, in the vicinity of which city the flocks feed at an altitude of four thousand feet above the level of the sea.

The priceless silken carpets are still wrought for the mosques and for royalty. One million dollars is said to have been paid for a carpet to cover "the tomb of the prophet," and although the greater part of this price represents the value of the interwoven jewels, about one hundred and fifty thousand dollars must remain for the value of the fabric forming the base of the decoration.

The tiles and porcelains, the inlaid shields and helmets, the blades and breast-plates of Persia, together with her costly enamels and silken fabrics, if they continue to be wrought, will always hold her people in the front rank of the world's craftsmen.

THE REVIVAL OF HANDICRAFT. BY W. M. BANGS.

EVEN to the passing observer the attitude of the public toward any important matter is always interesting. To the artist-craftsman the sentiment of the masses regarding his own intentions and productions, is naturally of intense moment, since this sentiment indicates the advance which is possible. At present, the outlook is encouraging, and there is noticeable a certain popular appreciation of beauty, and a growing, although not yet sufficiently vigorous, demand that articles of daily service shall be as beautiful as is possible within the limits of their intended use and without forfeiture of character. This is fortunate for the public itself. It is no less fortunate for the craftsman and for those who earnestly desire that art be developed among the people, and beauty become an integral part of modern life.

While it may not be disputed that commercialism is the foe of peace, of simplicity and of the mood necessary for successful artistic endeavor, yet prosperity never has harmed anyone, except as it has encouraged

idleness by lessening the need for production. That kind of harm, however, will not be suffered by those who love their work, and only the productions of those so inspired, mark the happy revival of handicraft. To every artist, appreciation, rightly shown, is always a fine stimulus and is often the encouragement needed. To the artist-craftsman, public appreciation is something more: it is opportunity itself. To one whose working materials are costly and whose productions involve labor other than his own, personal sacrifice is not all-sufficient. Demand must exist, else supply must cease.

The public is, of course, of many minds and is subject to many wishes. Every shining shield has its reverse. Many meretricious articles find ready sale, and their name is legion. The so-called art-departments of the department stores are crowded. The hunger for chromos, fish-nets and fussy decorations is by no means satiated. The wealthy—although the price labels are usually removed from the articles in ill-chosen or inharmonious collections—far too often find costly display gratifying, and clutter preferable to simplicity and sincerity: accepting imitations which reproduce with deadly accuracy the older designers, or which preserve forms without renewing spirit, and giving them ready place amid incongruous surroundings. Others among the wealthy classes, while acknowledging their own limitations by granting full freedom to skilled and thoroughly competent architects and decorators, permit the department store to obtrude itself in table articles, for instance, and in objects of daily service. In spite of these more or less distressing evidences, the better attitude of the public is obvious, and must be recognized as an important factor in the revival of handicraft.

Beyond question, the various Expositions which have been held in America have deeply influenced the craftsman and the public. They have led the former in practical directions and toward useful ends; but their best and most powerful influence has been exerted upon the development of public taste. They have, at the least, marked *stages* of development. By weight and force of example they have created a more enlightened demand, and thus, if reasoning in a circle may be forgiven, they have stimulated a wider proper display.

Whenever the spirit of war is aroused from its occasional slumber, the gentle arts of peace suffer neglect. Therefore, it was inevitable that for some time prior to the Civil War, while the conflict was impending, during its active period, and for several years subsequent to its close, art-production in the United States was a matter of little importance to the public; that handicraft—in the correct use of the term—lacked all popular appreciation, and, that so lacking, was little practised. The Philadelphia Exposition of 1876 marked, if, indeed, it did not cause, the awakening. Possibly its influence was most strongly felt in stimulating the appreciation of painting; but, certainly, the display of many artistically-wrought articles of use had a beneficial effect upon the aesthetic sense of the public. The spirit of the exposition became a part of the public spirit, and to its lasting betterment. Various efforts in handicraft, now happily followed to the good of their projectors and to the pleasure of a share of the public, clearly owe their birth to this stimulating period.

When the demoralizing pleasures of the Midway and of certain other doubtful features of the Columbian Exposition shall have been forgotten, the great enterprise will be remembered, perhaps, chiefly for its indication of architectural possibilities. The buildings, erected for temporary purposes, were necessarily shams; but they were frank, and, in spite of their structure, educative to the majority of the visitors. They indicated, plainly enough, in their arrangement, their form and decoration the fine results obtainable, when architects of training and acknowledged skill are employed to plan and to direct the work of builders. Moreover, by revealing the harmonious relations which can and should exist between the arts of the sculptor, the painter and the decorator with the art of the architect, they influenced the development of tasteful, appreciative demand. Such influence, once asserted, does not easily or quickly lose its force.

At the more recent Pan-American Exposition at Buffalo, no less important, although widely different, was the exhibit of landscape gardening and the suggestions for the artistic rearrangement of scenery without causing violent attack upon natural conditions. That this exhibit will be permanently effective in promoting or fostering a demand for more beautiful home-environment, there is no reason to doubt. The response and appreciation of the public were agreeably manifested.

It is, of course, altogether too early to say in what direction the coming Louisiana Purchase Exposition, at St. Louis, will mark or direct the growing development of appreciation; but the reports of progress and intention indicate that its salutary effect will be largely negative. It will show us, there is good reason to believe, that restraint is valuable; that overdoing is often as harmful as doing nothing, if not, indeed, so worthy of blame.

Among the many indications of the popular appreciation of the importance of beauty as a part, or adjunct, of our daily lives, none is more encouraging, or more apt to result in good, than the appointment of commissions to supervise the artistic efforts of municipalities, the decoration of public buildings and the adornment of public places. It is questionable how rapidly such commissions will be able materially to change general conditions. But, certainly, beginning with their appointment, they should be able to prevent the repetition of past offenses, and, possibly, before very long, they may effect the removal of obstacles to municipal beauty: such as the statues in which patriotism and admiration for heroic deeds have been exalted at the expense of cultivated taste. The appointment of these commissions is an act of the representatives of the people; therefore, it may be said that it is an act of the people themselves. To say that the act of appointment is more important that the results dependent upon it is not too bold a statement; it is a manifestation of proper feeling, of a wish for better things which will find gratification in one way or another. Other manifestations abound of the sentiment and appreciation to which reference has already been so insistently made.

While it is inevitable that the palatial residences of the very rich and other important structures should exhibit the highest attainment of our architects, it is more agreeable to observe that regard for form and proper

decoration finds expression in simpler homes, and that, even now, in city streets, which might aptly be termed architectural deserts, there are occasional oases of charm and beauty wherein "love . . . laid every stone." These cannot fail to wield a constantly extending and happy influence.

In furniture, and the textiles which are one of its component parts or its necessary adjuncts, the growing demand for simplicity, with the resultant beauty, is no less pleasantly shown than in other branches of handicraft. Although, to be sure, in every furniture display-room, there are pieces enough to make the observer wish that the woodman had spared the tree; that their adhesive glue were still in countless hoofs on Western plains; that their disfiguring varnish had been permitted to serve its original useful purpose in tropical forests; yet better articles are supplied in sufficient number to indicate the higher demand. A more important indication, however, exists, perhaps, in the demand for furniture of individual design which shall present artistic feeling, technical skill, and a regard for suitability.

In stained glass, small windows and decorations appropriate to the homes of the people are offered for selection, which possess qualities of design, material, and manipulation superior to those of more important productions. Purveyors of jewelry, and other articles of personal adornment, now deem it wise, in their announcements, to claim for their wares excellence in design and workmanship, rather than to dwell upon the monetary value of their gems and precious metals.

Important as is the support of the public to all artist-craftsmen, it is particularly so to manufacturers of silver ware, whose enterprises necessitate large capital and whose working materials represent large outlay. Yet these manufacturers find good reason to employ designers of talent, who, while thoroughly trained, conversant with tradition, are yet able and willing to seek inspiration from Nature. These manufacturers find, moreover, that articles produced by hammer and chasing-tool skilfully handled, gain the highest favor; that, indeed, the objects most indicative of handicraft are not only better artistically than the machine-made articles, but are also better from a business point of view.

Lace makers are now very successful, if their products have artistic value. The publishers of books, whatever may be the literary value of the works which they issue, have recognized—perhaps, they have been forced to recognize—the public demand for better workmanship. This demand has been met by better typography, better press work and better binding than those which obtained a decade since. Even those who issue books intended merely to advertise their wares, find that the more artistic, and therefore, attractive these publications are, the more certainly they are read and the more effectively do they accomplish their purpose.

It is to English potteries that at present we mainly owe such table services as are worthy the attention of those who desire that beauty be given a share in our daily life. In various ways: by inheritance, by discovery, by wise assimilation, or by purchase, the English potters have gained the most valuable secrets of glaze and method. The best and most artistic decorators lend them their talents. The glory of Sèvres is

no more predominant, and the productions of Continental potteries are no longer so important artistically as once they were. In America, table wares are produced which, no doubt, are serviceable; but in them other merit is rare, if not, indeed, altogether lacking. But, certainly, this is only a temporary condition. That demand exists for these superior services is evidenced by the number and the quality of such articles imported, and by the pleasure with which they are regarded by those acquainted with the collections of a few important houses. The American supply will follow after the demand, and production in this branch will be another triumph of American handicraft.

Indeed, in other ways and in other articles, American potteries have shown the worthy purposes of their projectors, and have proven by successful results the skill of their craftsmen. The productions of of these potteries have character, charm and grace; but they need no mention here. They have been described in detail, and the methods of the potteries treated, in recent numbers of The Craftsman. It only remains to add that the success of these establishments—most notably that of the Rookwood—is further evidence of a popular appreciation of handicraft.

In truth, "no man can emancipate himself from his own time and place;" but of all men the craftsman should now least wish to do so. For if, in pursuing desired expression, he will trust the public of the present time, he will be certain to obtain some measure of appreciation: a sentiment which will be operative for his own welfare and pleasure, as well as for the advancement of his craft.

IT is not often in the United States that there is a record of any piece of furniture staying in the same place for twenty-five, much less one hundred years. Yet in Westernville, Oneida Co., N. Y., there is an old "grandfather's" clock ticking away, which with the new year of 1903 is said to have stood in its present position a hundred years. The home which holds this venerable time-piece was built by General William Floyd, one of the signers of the Declaration of Independence, and the old house has weathered the storms as well as the clock. Built in the center of a ten-thousand-acre trace of land acquired from the Indians in 1788, the lands have gradually been sold, but four hundred acres still remain surrounding the old homestead. The old mansion is well preserved, and there have been no changes beyond necessary repairs. It is of Colonial architecture, and its interior furnishings form a feast for the lovers of the antique. There are some rare pieces of furniture imported from England over a century ago. The house belongs to the widow of Admiral Sicard, and was left her by her father, the grandson of General Floyd.

FROM GEORGIAN TIMES.

SEVERAL months since The Craftsman presented illustrations of chairs, sideboards and other necessary articles of household furniture, selected from pretentious pieces offered in the shops to buyers whose desire for display blinds them to all considerations of fitness, comfort and beauty. The presentation was accompanied by a plea for the education of such buyers,—who are largely drawn from the working classes,—toward simplicity of taste; since, were their purchases governed by this consideration, they would acquire objects of daily use, which would be durable, because simplicity can not mask faults of structure and material; which would eventually please their owners by their very unobtrusiveness, and favorably influence other branches of household expenditure in the direction of both economy and refinement.

The present illustrations have been selected from a wholly different class of cabinet-making. They represent objects such as are purchased by more or less refined and well-read people: ranging from those whose eyes have been educated by contact with good models to those who, by imitating the selections of connoisseurs, have acquired, or are in process of gaining some degree of knowledge and taste themselves.

An examination of the pieces here shown in illustration might lead to the objection that they, being necessarily built of mahogany, can be owned by the affluent only, and, therefore, can have no place in a plea for the popularization of good household art.

A further argument might be urged

against them that they are direct copies of old objects; destroying the romance of the originals, which, by many persons, are regarded almost in the light of fetiches.

These objections can be answered together and easily. First, it is well that all classes of the public be directed in matters of household art—the well-circumstanced, as well as the persons of small means and opportunity. It is well for the former to be led away from the French historic styles of cabinet-making, which, most beautiful and effective in their time, produced objects designed as the adjuncts and complement of palace-architecture: such as in our own country are out of place and keeping, save in the most spacious and elegant drawing-rooms. In the case of the Georgian or

Colonial models, no such objection exists. The Chippendale, Hepplewhite, "English Empire," or, more broadly speaking, the pieces of "Colonial Mahogany," reproduced by the originals of our illustrations, were in fact, "commercial wares" of the higher order, intended for wide, rather than exclusive service, and having no characteristics of a luxury incompatible with middle-class life.

The second objection urged against these pieces as direct imitations of old models is largely removed by reason of their extensive and permanent adaptability to place and circumstance, and their qualities of durable beauty. The same objections are further —indeed almost entirely—set aside by the good accruing to both craftsmen and public through the imitation of such worthy models: to craftsmen as an outcome of their forced employment of correct structural principles; to the public by the familiar sight of educative objects.

The models which we are examining were not created in order to provoke comment upon their originality. They were the result of study, intelligence, enthusiasm. All the famous Georgian cabinet-makers, beginning with Thomas Chippendale, wrote treatises upon their craft, which they regarded as a special branch of architecture, and as worthy of serious consideration as the parent art itself. The brothers Adam were, indeed, architects, as the London district about the present Adelphi Theater could once testify; while Hepplewhite and Sheraton were as studious as their predecessors, although the first, through his love of the graceful, often turned aside from the strict laws of construction.

In examining the examples which we have chosen for illustration, it is well that we proceed according to the fame of the models after which they were made. The first to be noted are therefore the two arm-chairs built in the style known as Chippendale: one of them being fully typical of its designer, as a large class of American seekers of Colonial furniture have come to regard him. The qualities sought by Chippendale in his cabinet-making were beauty, strength and adaptability to use, and that all three are present in this example is evident at the first glance. The eye follows with extreme pleasure the "bandy" or "cabriole" leg, carved at the exact point where heaviness of effect is desirable, and ending in the ball-and-claw foot, which accents the idea of stability. The same union of beauty and strength occurs in the "splat," which is joined to the back of the seat, thus giving firmness to what were otherwise the weakest point of the chair. It was against this structural device that Hepplewhite unfortunately rebelled, not only separating the "splat" from the seat, but even cutting away the back at this point, and so produc-

ing a chair which, although graceful, was extremely fragile. But with Chippendale the regard for beauty and strength was the same and the two qualities are always closely joined in his work. In borrowing the claw-and-ball foot from the Dutch joiners, he refined and developed the original design. In giving solidity to the "splat," he was careful to embellish it with piercings wrought in infinite variety of floral or purely linear forms. Furthermore, he echoed his principal lines in his details, so binding together the parts of his design and making it capable of exciting instant admiration.

The other chair, with its straight legs and cross-braces, is not recognizable, like the other, by every one who knows the name of Chippendale. It belongs to a later period of the artist's life, and is not included in the famous book of designs which he published at the middle of the eighteenth century. There are touches of Continental influence in the arms, and such an infusion of lightness into the design as might at first cause question of its parentage. But the changes have not marred the structural qualities of Chippendale, and the piece remains firm and durable. Something in the swell of the lines would reveal its maker, even if its authenticity were not, as it is, established beyond doubt, while a close variant of the chair is treasured in a New England village.

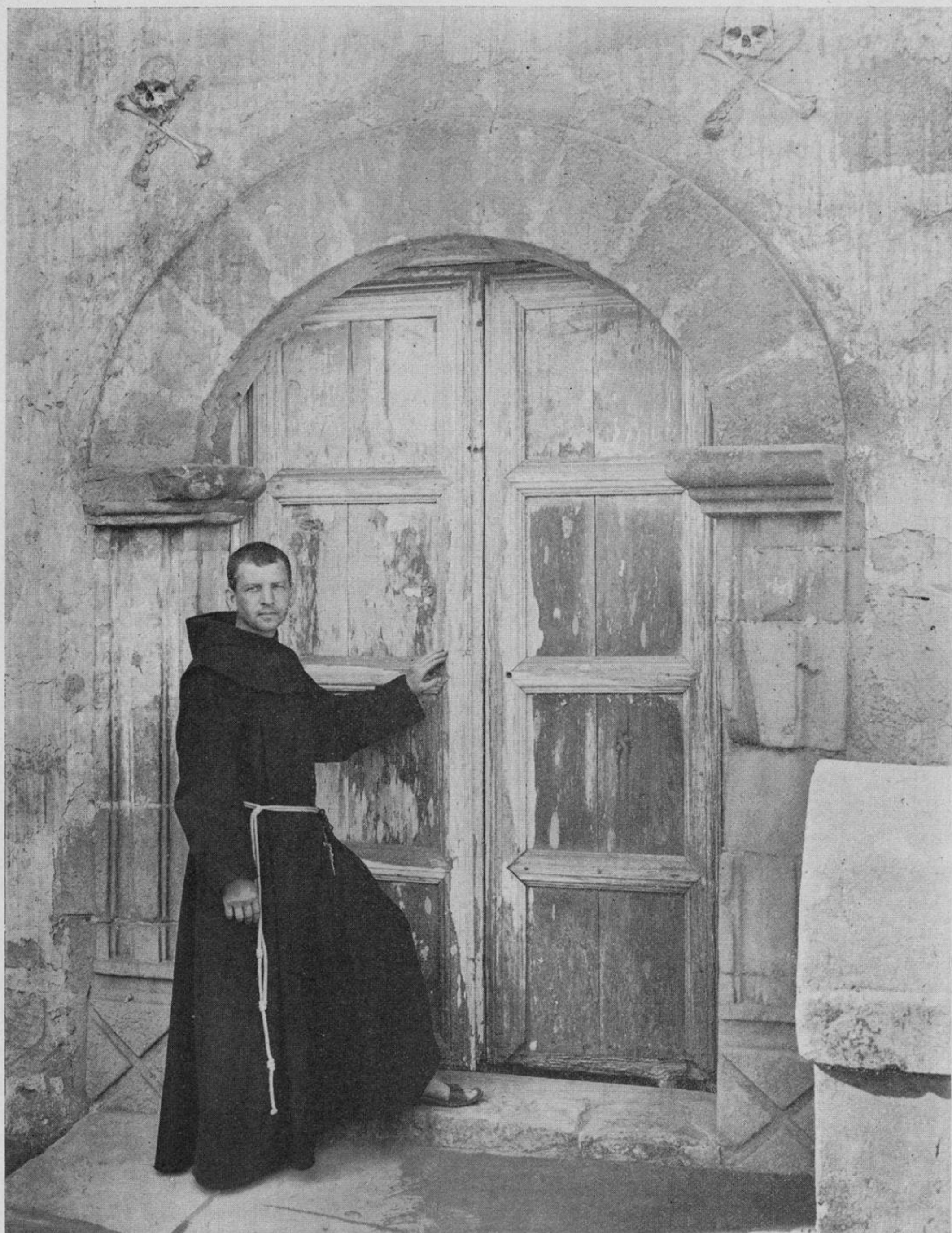
Qualities of excellent structure may be claimed also for the small round table with the pillar-and-claw standard, in which we recognize a member of a large family of old friends often yet seen in their original homes in Massachusetts farmhouses. This, too, is practically a Chippendale design, if we consider the name in its broadest sense: that is, as applied to a period, rather than as restricted to the productions of the greatest cabinet maker of the eighteenth century. As a most familiar object, it is here introduced to show the wide prevalence at that period of good designs, which extended, as one writer has remarked, to the furniture used by poor people. And in support of this statement it is but necessary to add that the model of the wooden-seated chairs with railed backs and sides, known under the name of Windsor, and now so highly prized, is said to have been found in a peasant's cottage by one of the Georges, in a stroll about the village of the "Merry Wives." This anecdote, whether it be a legend, or yet the statement of a real occurrence, is equally significant, and constitutes in itself an argument for simplicity as a factor in good art.

The sideboard standing as our first illustration, is of a later period than the chairs, since Chippendale, in works of similar character, never went beyond the serving table. The slightly swelling forms and particularly the different planes of the various compartments of this piece point to the influence of Sheraton, who thought and wrote much upon the subject of perspective. This is a valuable study as showing that in cabinet making, as in all other branches of creative work, there are no abrupt changes, but rather a constant evolution which gradually changes the characteristics of a style; bringing certain points into prominence, diminishing non-essentials, and obliterating yet other original features. In this model Chippendale's union of strength and beauty no longer exists, but the influences of the brothers Adam, Hepplewhite and Sheraton combine in presenting a pleasing and artistic object.

The circular double-bedded table, with its pillars and animal feet, is clearly of the style known as "English Empire," which is heavier than the French work of the same period, but just as plainly due to the influence upon society and art of Napoleon's campaign in Egypt. Therefore, to the connoisseur the table is a historical reminiscence, which, as it should be, stands quite apart from its artistic and serviceable values. It stands the test of solidity, simplicity and convenience, while adding to those qualities details which gratify the eye.

In conclusion, the "highboy" claims attention in our pages as a piece of Colonial or Georgian cabinet-making second to none other, unless it be to a Chippendale chair. The individual piece here illustrated dates from the decade 1730-1740, as may be learned from the broken-arched pediment with the torch-like ornaments; the straight and the "stepped-top" types being earlier forms of the same object. Following the general trend of development in cabinet-making, the "high-boy" shot upward from the original square chest, losing in the process of evolution two of its six legs, whose position is still indicated by the "drops" or wavy lines at points equi-distant from the center of the piece. In this form, the "high-boy" reached its greatest beauty: earlier, being quaint and reminiscent of Dutch house-fronts, and, later, becoming too free and fantastic in outline. It may further be said in favor of the modern piece that it is no inaccurate adaptation of a good model, but a reproduction pure and simple of an "antique" actually existing, and worthy to figure in the setting of a story of Colonial life.

[Editor's Note.—The term "high-boy" is so widely used without knowledge of its meaning, that it may not be out of place here to suggest its derivation. Its last syllable is the French word *bois* (wood), which also occurs in the same combination in the name of an orchestral instrument, the *hautbois*, now Italianized into *oboe*. "High-boy" and "low-boy" were therefore appropriate names given by our ancestors to their household chests of greater or lesser height.]



Santa Barbara Mission: Door leading to Cemetery

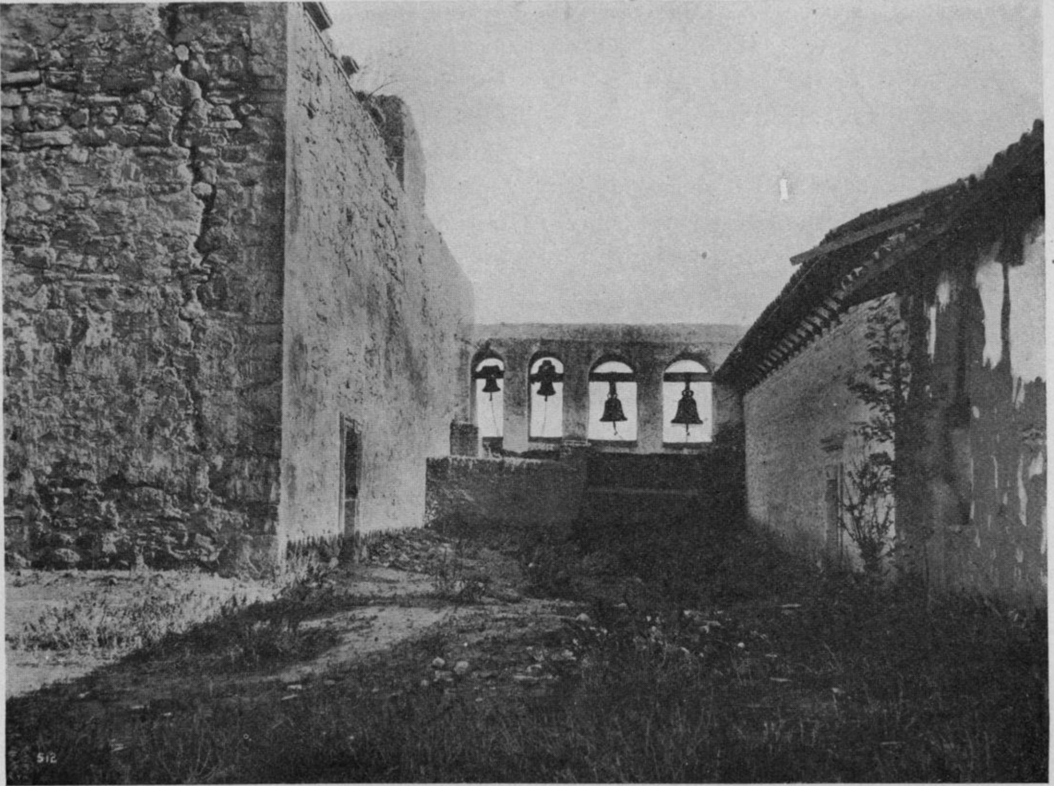
THE CALIFORNIA MISSIONS. BY GEORGE WHARTON JAMES. V. THE SPANISH MISSIONS OF THE SOUTHWEST

AT the time of the founding of San Luis Obispo, relations between Serra and Governor Fages were strained almost to breaking. Serra appears to have had just cause for complaint. The enthusiastic, impulsive missionary, desirous of furthering his important religious work, believed himself to be restrained by a cold-blooded, official-minded soldier, to whom routine was more important than the salvation of the Indians. Serra complained that Fages opened his letters and those of his fellow missionaries; that he supported his soldiers when their evil conduct rendered the work of the missionaries unavailing; that he interfered with the management of the stations and the punishment of neophytes, and devoted to his own uses the property and facilities of the Missions.

In the main, this complaint received attention from the Junta in Mexico. Fages was ultimately removed, and Rivera y Moncada appointed Governor in his place. More missionaries, money and supplies were placed at Serra's disposal, and he was authorized to proceed to the establishment of the additional missions which he had planned. He also obtained authority from the highest powers of the Church to administer the important sacrament of confirmation. This is a right generally conferred only upon a bishop and his superiors, but as California was so remote and the visits of the bishop so rare, it was deemed appropriate to grant this privilege to Serra.

Rejoicing and grateful, the earnest president sent Fathers Fermin Francisco de Lasuen and Gregorio Amurrio, with six soldiers, to begin work at San Juan Capistrano. This occurred in August, 1775. On the thirtieth of the following October, work was begun, and everything seemed auspicious, when suddenly, as if God had ceased to be favorable, terrible news came from San Diego. There apparently things had been going well. Sixty converts were baptized on October 3, and the priests rejoiced at the success of their efforts. But the Indians back in the mountains were alarmed and hostile. Who were these white-faced strangers causing their brother aborigines to kneel before a strange God? What was the meaning of that mystic ceremony of sprinkling with water? The demon of priestly jealousy was awakened in the breasts of the *tingaivashes*—the medicine men—of the tribes about San Diego, who arranged a fierce midnight attack which should rid them forever of these foreign conjurers, the men of the "bad medicine."

Exactly a month and a day after the baptism of the sixty converts, at the dead of night, the mission buildings were fired and the eleven persons of Spanish blood awakened by flames and the yells of a horde of excited savages. A fierce conflict ensued. Arrows were fired on the one side, gun-shots on the other; while the flames roared in accompaniment and lighted the scene. Both Indians and Spaniards fell. The following morning, when hostilities had ceased and the enemy had withdrawn, the body of Father Jaume was discovered in the dry bed of a neighboring creek, bruised from head to foot with blows from stones and clubs, naked, and bearing eighteen arrow wounds.



Bells of San Juan Capistrano Mission

The sad news was sent to Serra, and his words at hearing it, show the invincible missionary spirit of the man: "God be thanked! Now the soil is watered; now will the reduction of the Dieguinos be complete!"

At San Juan Capistrano, however, the news caused serious alarm. Work ceased, the bells were buried and the priests returned.

The next Mission to be established was that of San Francisco. Captain Anza selected a site near a spring and creek, which was named from the day,—the last Friday in Lent,—*Arroyo de los Dolores*. Hence the name so often applied to the mission itself: it being commonly known even to-day as "Mission Dolores." Lieutenant Moraga was ordered by Rivera to establish a fort on the site selected by Anza, and on July 26, 1776,—that memorable year in American annals—a camp was pitched there. The next day, a building of tules was begun and on the twenty-eighth of the same month mass was said by Father Palon. In the meantime, the vessel San Carlos was expected from Monterey with all needful supplies for both the *presidio* and the new mission, but, buffeted by adverse winds, it was forced down the coast as far as San Diego, and did not arrive outside of what is now the bay of San Francisco until August 17.

The two carpenters from the San Carlos, with a squad of sailors, were set to work on the new buildings, and on September 17

Ruins of San Juan Capistrano

the foundation ceremonies of the *presidio* took place. On that same day, Lord Howe of the British army, with his Hessian mercenaries, was rejoicing in the city of New York in anticipation of an easy conquest of the army of the revolutionists.

September 17, the day of "the stigmata of our seraphic father, Saint Francis,"—memorable day, memorable year! Little did that band of Spaniards imagine the importance of their act! The dreams of the most vivid imagination could not have conceived what the course of a hundred and twenty-five years would show on the site of their insignificant camp and its surroundings: a great city, the gateway to the Orient, the home of nearly half a million inhabitants; the hills which they laboriously climbed, echoing the clangor of bells; the bustle of factories, foundries and great shipbuilding, sugar-refining and other gigantic enterprises; the silent bay changed into the busy meeting place of a thousand ships of all nations and tonnages.

It was the establishment of that *presidio,* followed by that of the Mission on October 9, which predestined the name of the future great American city, born of adventure and romance.

FATHERS Palon and Cambon had been hard at work since the end of July. Aided by Lieutenant Moraga, they built a church fifty-four feet long, and a house thirty by fifteen feet, both structures being of wood, plastered with clay and roofed with tules. On October 3, the day preceding the festival of St. Francis, bunting and flags from the ships were brought to decorate the new building; but, owing to the absence of Moraga, the formal dedication did not take place until October 9. Happy was Serra's friend and brother, Palon, to celebrate high mass at this dedication of the church named after the great founder of his order, and none the less so were his assistants, Fathers Cambon, Nocedal and Peña.

To-day the Mission is within a square of the clanging bells of the San Francisco cable cars. All the surrounding space is built over. The stone and adobe-covered structure which now occupies the site of the old wooden, tule-roofed Mission, together with the graveyard, is all that survives from old days. A modern brick church rises at its side, and there where, a century ago, the homes of the Indians stood, with their workshops and forges and looms, now stands a Catholic school building.

Just before the founding of the Mission of San Francisco, the Spanish Fathers witnessed an Indian battle. Natives advanced from the region of San Mateo and vigorously attacked the San Francisco Indians; burning their houses and compelling them to flee in their tule rafts to the islands and the opposite shores of the bay. Months elapsed before these defeated Indians returned, and thus the Fathers at San Francisco were afforded an opportunity to work for the salvation of their souls.

In October of the following year, Serra paid his first visit to San Francisco, and said mass on the titular saint's day. Then, standing near the Golden Gate, he exclaimed: "Thanks be to God that now our father, St. Francis, with the holy processional cross of Missions has reached the last limit of the Californian continent. To go farther he must have boats."

Santa Cruz Mission, now destroyed

THE same month in which Palon dedicated the Northern Mission, found Serra, with Father Gregorio Amurrio and ten soldiers, wending their way from San Diego to San Juan Capistrano, the foundation of which had been delayed the year previous by the San Diego massacre. They disinterred the bells and other buried materials and without delay founded the Mission. With his customary zeal, Serra caused the bells to be hung and sounded, and said the dedicatory mass on November 1, 1776. The original location of this Mission, named by the Indians *Sajirit,* was approximately the site of the present church, whose pathetic ruins speak eloquently of the frightful earthquake which later destroyed it.

Aroused by orders from Viceroy Bucarelli, Governor Rivera hastened the establishment of the eighth Mission. A place was found near the Guadalupe River, where the Indians had four *rancherias,* and which they named Tares. Here Father Tomás planted the cross, erected an *enramada,* or brush shelter, and on January 12, 1777, said mass, dedicating the new Mission to the Virgin, Santa Clara, one of the early converts of Francis of Assisi. By the end of the year, there had been sixty-seven baptisms, eight of which were of adults.

On February 3, 1777, the new Governor of Alta or Nueva California, Felipe de Neve, arrived at Monterey and superseded Rivera. He quickly established the *pueblo* of San José, and, a year or two later, Los Angeles, the latter under the long title of the *pueblo* of "Nuestra Señora, reina de los Angeles,"—Our Lady, Queen of the Angels.

For many years,—indeed ever since the days of the Jesuits,—when the revered Father Kino was at work among the Pimas, it had been purposed to establish missions among the Yuma Indians on the Colorado River. But not until 1775-6 was anything definite accomplished. Then, Francisco Garcés (the diary of whose various expedi-

tions was recently published) and Tomás Eixarch visited the Yumas, on the site of what is now the United States Indian School, and were well received by a local chief named Palma. The order for the establishment of missions at this point was ultimately given by General Croix, on March 20, 1780. With fateful stubbornness this man, unfamiliar with the dangerous conditions, ordered the introduction of a system of management altogether different from that which obtained elsewhere. Indians and Spaniards were to live promiscuously in the *pueblo*. There was to be no distinct mission for the former, and the priests were given no temporal control over their converts. Indeed, it was a modern town, where colonists and natives lived in proximity, with the priests as pastors and teachers, under a kind of semi-military government. The *pueblo* was named "La Purisima Concepcion," and was situated on the California side, where the Indian school now stands. Garcés and Barreneche were its missionaries. A little later, San Pedro y San Pablo de Bicuñer was established, some eight or ten miles farther down the river, on the California side. These were fateful establishments; unfortunate experiments in colonization destined to offer sad proofs of the determination of the Yumas, shown even to-day, not to yield anything of their belief to others. They were the scenes of pathetic preparations for martyrdom and finally of rude and terrible butcheries. Priests, settlers, soldiers and Governor Rivera himself perished in the terrific attack. Forty-six men met an awful fate and the women were left to a slavery more frightful than death. This was the last attempt made by the Spaniards to missionize the Yumas.

With these sad events in mind the Fathers founded San Buenaventura on March 31, 1782. Serra himself preached the dedicatory sermon. The Indians came from their picturesque conical huts of tule and straw, to watch the raising of the Cross, and the gathering at this dedication was larger than at any previous ceremony in California; more than seventy Spaniards with their families, together with large numbers of Indians, being there assembled.

The next month, the *presidio* of Santa Barbara was established, and later the Mission of the same name.

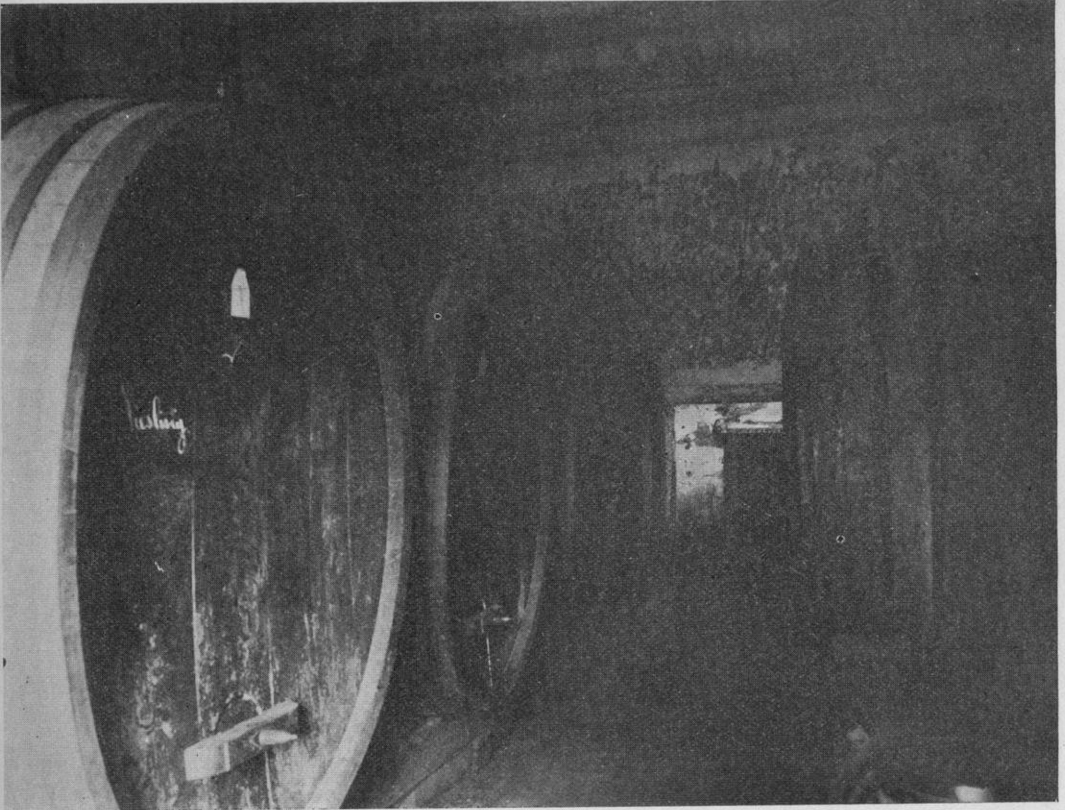
In the end of 1783, Serra visited all the Southern Missions to administer confirmation to all the neophytes, and in January, 1784, he returned to San Carlos at Monterey. Then he visited the two Northern Missions of Santa Clara and San Francisco, returning home in June. His last days were saddened by the death of his beloved friend and brother, Crespi, and embittered by contests with the military authorities for what he deemed the right. His last act was to walk to the door, in order that he might look out upon the beautiful face of Nature. The ocean, the sky, the trees, the valley with its wealth of verdure, the birds, the flowers —all gave joy to his weary eyes. Returning to his bed, he "fell asleep," and his work on earth ended. He was buried by his friend Palon at his beloved Mission in the Carmelo Valley, and there his dust now rests.

His successor as the president of the Missions was Fermin Francisco Lasuen, who, at the time of his appointment, was the priest in charge at San Diego. He was elected by the directorate of the Franciscan College of San Fernando, in the City of Mexico, Feb-

ruary 6, 1785, and on March 13, 1787, the Sacred Congregation at Rome confirmed his appointment; according to him the same right of confirmation which Serra had exercised. In five years this Father confirmed no less than ten thousand, one hundred thirty-nine persons.

Santa Barbara was the next Mission to be founded. For awhile it seemed that it would be located at Montecito, now the beautiful and picturesque suburb of its larger sister; but President Lasuen doubtless chose the site the Mission now occupies. Well up on the foothills of the Sierra Santa Inez, it has a commanding view of valley, ocean and islands beyond. Indeed, for outlook, it is doubtful if any other Mission equals it. It was formally dedicated on December 4, 1786.

Various obstacles had been placed in the way of the priests. Governor Fages wished to curtail their authority and sought to make innovations which the Fathers regarded as detrimental in the highest degree to the Indians, as well as annoying and humiliating to themselves. This was the reason of the long delay in founding Santa Barbara. It was the same with the following Mission. It had long been decided upon. Its site was selected. The natives called it Algsa-



Wine tuns at San José Mission

cupí. It was to be dedicated "to the most pure and sacred mystery of the Immaculate Conception of the most Holy Virgin Mary, Mother of God, Queen of Heaven, Queen of Angels, and Our Lady": a name usually, however, shortened in common parlance to "La Purísima Concepcion." On December 8, 1787, Lasuen blessed the site, raised the Cross, said mass and preached a sermon; but it was not until March, 1788, that work on the buildings was begun. An adobe structure, roofed with tiles, was completed in 1802, and, ten years later, destroyed by earthquake. At this time, several shocks occurred; the last one throwing down the walls of the Mission and those of all the other buildings, including the houses of the neophytes. The earth yawned and emitted water and black sand: the crevice thus made on the hillside behind the church having never closed. Subsequent floods completing the destruction of the building, the spot was abandoned, and, in November of 1818, a church on the present site was begun. In 1824, the Indians revolted, drove out the priests, captured the buildings and held possession of them for some days. In these disturbances the second church was damaged beyond repair: a fact which led to the building of the present church, which was dedicated on October 4, 1825. Nine years later, it was secularized, and thus it will be seen that its short existence was varied and turbulent.

The next Mission founded by Lasuen was that of Santa Cruz. On crossing the coast range from Santa Clara, he thus wrote: "I found in the site the most excellent fitness which had been reported to me. I found, beside, a stream of water, very near, copious and important. On August 28, the day of Saint Augustine, I said mass, and raised a cross on the spot where the establishment is to be. Many gentiles came, old and young, of both sexes, and showed that they would gladly enlist under the Sacred Standard. Thanks be to God!"

On Sunday, September 25, Sugert, an Indian chief of the neighborhood, assured by the priests and soldiers that no harm should come to him or his people by the noise of exploding gunpowder, came to the formal founding. Mass was said, a *Te Deum* chanted, and Don Hermenegildo Sol, Commandant of San Francisco, took possession of the place, thus completing the foundation. To-day nothing but a memory remains of the Mission of the Holy Cross.

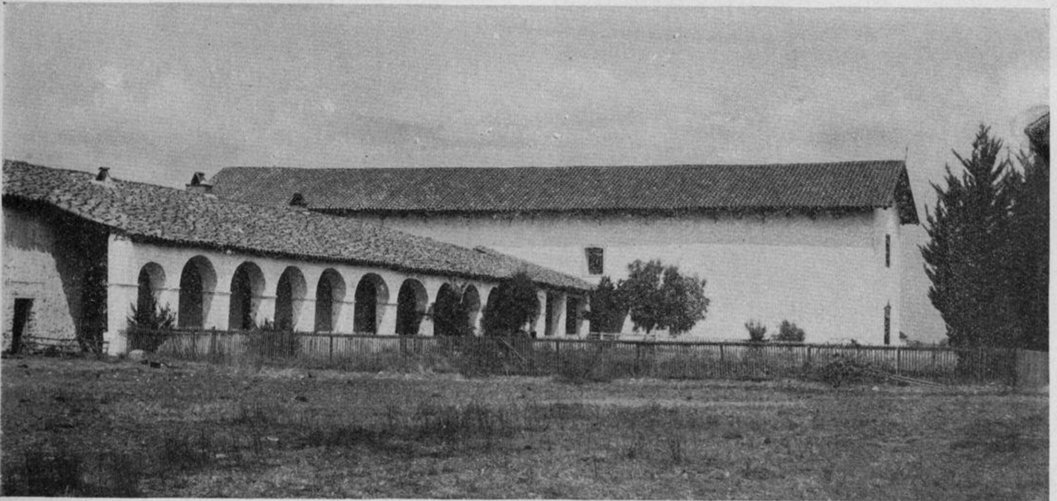
Lasuen's third Mission was founded in this same year, 1791. He had chosen a site, called by the Indians Chuttusgelis, and always known to the Spaniards as Soledad, since their first occupation of the country. Here, on October 9, Lasuen, accompanied by Fathers Sijar and Garcia, in the presence of Lieutenant José Arguello, the guard, and a few natives, raised the Cross, blessed the site, said mass and formally established the mission of "*Nuestra Señora de la Soledad.*"

One interesting entry in the Mission books is worthy of mention. In September, 1787, two vessels belonging to the newly founded United States sailed from Boston. The smaller of these was the Lady Washington, under command of Captain Gray. In the Soledad Mission register of baptisms, it is written that on May 19, 1793, there was baptized a Nootka Indian, twenty years of age, "Iquina, son of a gentile father, named Taguasmiki, who in the year 1789

was killed by the American Gret (undoubtedly Gray), Captain of the vessel called *Washington,* belonging to the Congress of Boston."

For six years no new missions were founded: then, in 1797, four were established, and one in 1798. These, long contemplated, were delayed for a variety of reasons. It was the purpose of the Fathers to have the new missions farther inland than those already established, that they might reach more of the natives: those who lived in the valleys and on the slopes of the foothills. And yet it must be confessed that the Fathers and the military men of the *presidio* were not zealous explorers. They knew little of the inland country. Even in 1794, the eastern shores of the San Francisco Bay were almost unknown to them. No explorations even had been attempted. This is in marked contrast to the spirit shown by the early explorers and by such priests as Kino and Garcés. Had the latter been in charge, during Lasuen's term of office, it is hard to believe that he would not have known more of the interior country, even had he been forced to make the explorations alone.

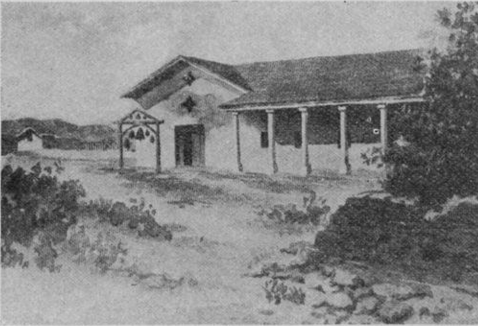
Various investigations were made by the nearest priests in order to select the best locations for the proposed missions, and, in 1796, Lasuen reported the results to the new Governor, Borica, who in turn communicated them to the Viceroy in Mexico. Approval was given and orders issued for the establishment of the five new missions.



San Miguel Mission from south

On June 9, 1797, Lasuen left San Francisco for what is now the Mission San José, then called the Alameda. The following day, a brush church was erected, and, on the morrow, the usual foundation ceremonies occurred. The natives named the site Oroysom. Beautifully situated on the foothills, with a prominent peak near by, it offers an extensive view over the southern portion of the San Francisco Bay region. At first, a wooden structure with a grass roof served as a church; but later a brick structure was erected, which Von Langsdorff visited in

1806. This has now totally disappeared and a very modern church occupies its site. Some of the other buildings, however, remain, and are now owned by the Dominican Sisters, who have an orphanage in the vicinity. The chief attraction in the remaining buildings lies in the great wine tuns, illustrated herein. This wine was made and sold throughout the country to the churches for sacramental uses, but, within the last few years, the vines have been uprooted; "for," as the Mother Superior recently said to the writer, "the making of wine is not an appropriate occupation for women."



San Rafael Archángel Mission

It seems singular to us at this date that although the easiest means of communication between the missions of Santa Clara, San José and San Francisco, were by water on the Bay of San Francisco, the Fathers and soldiers at San Francisco had no boat or vessel of any kind. Langsdorff says of this: "Perhaps the missionaries are afraid lest if there were boats, they might facilitate the escape of the Indians, who never wholly lose their love of freedom and their attachment to their native habits; they therefore consider it better to confine their communication with one another to the means afforded by the land. The Spaniards, as well as their nurselings, the Indians, are very seldom under the necessity of trusting themselves to the waves, and if such a necessity occur, they make a kind of boat for the occasion of straw, reeds and rushes, bound together so closely as to be watertight. In this way they contrive to go very easily from one shore to the other. Boats of this kind are called *walza* by the Spanish. The oars consist of a thin, long pole somewhat broader at each end, with which the occupants row sometimes on one side, sometimes on the other."

For the next Mission two sites were suggested; but, as early as June 17, Corporal Ballesteros erected a church, missionary-house, granary and guard-house at the point called by the natives Popeloutchom, and by the Spaniards, San Benito. Eight days later, Lasuen, aided by Fathers Catalá and Martiarena, founded the Mission dedicated to the saint of that day, San Juan Bautista.

Next in order, between the two Missions of San Antonio de Padua and San Luis Obispo, was that of "the most glorious prince of the heavenly militia," San Miguel. Lasuen, aided by Sitjar, in the presence of a large number of Indians, performed the ceremony in the usual form, on July 25, 1797. This Mission eventually grew to large proportions. In a subsequent chapter, dealing with the interiors of the Mission churches, a detailed description of the interior of San Miguel will be given; since it remains today almost exactly as decorated by the hands of the original priests.

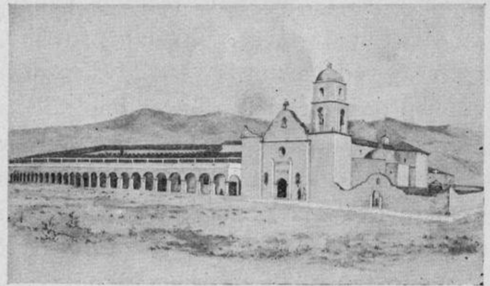
San Fernando Rey was next established, on September 8, by Lasuen, aided by Father Dumetz. This is the Mission recently re-

stored by the Landmarks Club of Los Angeles.

After extended correspondence between Lasuen and Governor Borica, a site called by the natives Tacayme, was finally chosen for locating the next establishment, which was to bear the name of San Luis, Rey de Francia. Thus it became necessary to distinguish between the two saints of the same name: San Luis, Bishop (Obispo), and San Luis, King; but modern American parlance has eliminated the comma, and they are respectively San Luis Obispo and San Luis Rey. Lasuen, with the honored Father Pegri and Father Santiago, conducted the ceremonies on June 13, and the hearts of all concerned were made glad by the subsequent baptism of fifty-four children. No other priest beside Serra was so beloved and is now so honored as Pegri. For thirty-four years he conducted the Mission at San Luis Rey, and, when finally driven from it, he left a population of five thousand persons, large numbers of whom were blacksmiths, carpenters, and mechanics in other trades. To this day, many regard the church and buildings which his unwearied industry and zeal erected, as by far the finest architectural monuments of the Franciscans in California. An idea may be gained of its grandeur and simple majesty from the restoration, shown in the illustration.

The venerable Father O'Keefe is now working with the limited forces at his disposal to restore the Mission to something of its former greatness, although its work will be changed from the education and christianizing of Indians to the training of young priests for the mission field.

It was as an adjunct to this Mission that Father Pegri, in 1816, founded the chapel of San Antonio de Pala, twenty miles east from San Luis Rey: to which place were removed the Palatingwas, or Agua Calientes, recently evicted from Warner's Ranch. This chapel has the picturesque *campanile*, or small detached belfry, the pictures of which are known throughout the world. When the Palatingwas were installed here, they were much incensed to find the chapel under the control of the Landmarks Club, of Los Angeles, for whose president they entertained most bitter feelings, and although the kindly ministrations of Bishop Conaty (the recently appointed Bishop of the diocese) calmed their hostility and they received the priest he sent to them with reasonable cordiality, they have been again outraged by the white-washing of the interior of the chapel, which obliterated all the distemper paintings placed there at the time of Pegri.



San Luis Rey Mission, as restored in the model by Don Antonio Coronel

With the founding of San Luis Rey this branch of the work of President Lasuen terminated. Bancroft regards him as a greater man than Serra, and one whose life and work entitle him to the highest praise. He died at San Carlos on June 26, 1803, and was buried by the side of Serra.

Esteván Tapis now became president of the Missions, and under his direction was

founded the nineteenth mission, that of Santa Inez, virgin and martyr. Tapis himself conducted the ceremonies, preaching a sermon to a large congregation, including Commandant Carrillo, on September 17, 1804.

With Lasuen, the mission work of California reached its maximum power. Under his immediate successors it began to decline. Doubtless the fact that the original chain was completed, was an influence in the decrease of activity. For thirteen years there was no extension. A few minor attempts were made to explore the interior country, and many of the names now used for rivers and locations in the San Joaquin Valley, were given at this time. Nothing further, however, was done, until in 1817, when such a wide-spread mortality affected the Indians at the San Francisco Mission, that Governor Sola suggested that the afflicted neophytes be removed to a new and healthful location on the north shore of the San Francisco bay. A few were taken to what is now San Rafael, and while some recovered, many died. These latter, not having received the last rites of their religion, were subjects of great solicitude on the part of some of the priests, and, at last, Father Taboada, who had formerly been the priest at La Purisima Concepcion, consented to take charge of this branch mission. The native name of the site was Nanaguani. On December 14, Father Sarría, assisted by several other priests, conducted the ceremony of dedication to San Rafael Arcángel. It was originally intended to be an *asistencia* of San Francisco, but it was always governed exactly as the other missions, although there is no record that it was ever formally raised to the dignity of an independent mission. To-day, not a brick of its walls remains: the only evidence of its existence being the few old pear trees planted early in its history.

There are those who contend that San Rafael was founded as a direct check to the southward aggressions of the Russians, who in 1812 had established Fort Ross, but sixty-five miles north of San Francisco. There seems, however, to be no recorded authority for this belief, although it may easily be understood how anxious this close proximity of the Russians made the Spanish authorities.

They had further causes of anxiety. The complications between Mexico and Spain, which culminated in the independence of the former, and then the establishment of the Empire, gave the leaders enough to occupy their minds.

The final establishment took place in 1823, without any idea of founding a new mission. The change to San Rafael had been so beneficial to the sick Indians that Canon Fernandez, Prefect Payeras, and Governor Arguello decided to transfer bodily the mission of San Francisco from the peninsula to the mainland north of the bay and make San Rafael dependent upon it. An exploring expedition was sent out which somewhat carefully examined the whole neighborhood and finally reported in favor of the Sonoma Valley. The report being accepted, on July 4, 1823, a cross was set up and blessed on the site, which was named New San Francisco.

Father Altimira, one of the explorers, now wrote to the *padre presidente*—Señan—explaining what he had done, and his reasons for so doing; stating that San Francisco could no longer exist and that San Rafael was unable to subsist alone.

Discussion followed, and Sarría, the successor of Señan, who had died, refused to authorize the change; expressing himself astonished at the audacity of those who had dared to take so important a step without consulting the supreme government. Then Altimira, infuriated, wrote to the Governor, who had been a party to the proposed removal, concluding his tirade by saying: "I came to convert gentiles and to establish new missions, and if I cannot do it here, which, as we all agree, is the best spot in California for the purpose, I will leave the country."

Governor Arguello assisted his priestly friend as far as he was able and apprised Sarría, that he would sustain the new establishment; although he would withdraw the order for the suppression of San Rafael. A compromise was then effected by which New San Francisco was to remain a mission in regular standing, but neither San Rafael nor old San Francisco were to be disturbed.

It is not an inspiring subject for speculation. Where would the modern city of San Francisco be, if the irate Father and plotting politicians of those early days had been successful in their schemes?

The new Mission, all controversy being settled, was formally dedicated on Passion Sunday, April 4, 1824, by Altimira, to San Francisco Solano, "the great apostle to the Indies." There were now two San Franciscos, de Asis and Solano, and because of the inconvenience arising from this confusion, the popular names, Dolores and Solano, and later, Sonoma, came into use.

This Mission is now in a ruined condition. For many years it was used as a hay barn, but in 1903 it was purchased by the Landmarks League of San Francisco for $5,000. It is to be repaired and converted into a museum.

From the point now reached, the history of the Missions is one of distress, anxiety and final disaster. Their great work was practically ended.

A few statements as to population at this period may prove of interest, as showing from what the Missions have fallen since 1820-30. In 1824 Sonoma had six hundred ninety-three neophytes; San Diego, one thousand eight hundred twenty-nine. In 1826, San Luis Rey had two thousand eight hundred sixty-nine. In 1824, San Gabriel had one thousand six hundred forty-four, and San Fernando, one thousand twenty-eight.

CHIPS FROM THE CRAFTSMAN WORKSHOP

THE Craftsman, by force of thinking constantly of his great prototype and model, Hans Sachs, has assimilated certain Teutonic qualities. Confined to a limited space, and putting aside, for the most part, thoughts of the great world outside, he lives contentedly his life of work. But as the days lengthen and the air becomes soft, the German love of spring invades his being and German songs rise to his lips.

The other day, he was possessed by the spirit of an old ballad, and, as he wrought at his bench, he followed over and over again air and words, which were joined to one another in the closest sympathy:

> "Too narrow grow my heart and room;
> I hasten forth 'midst joy and bloom."

He obeyed the summons and went into the open, that he might watch the looms of God as they were weaving the new robe of Nature. He was present at the operation of that great miracle called by scientists "the conservation of energy": that is, the transmutation of outworn material into new forms of active life. Unlearned in facts and theories, he could not lose himself in speculation, and become subjectively absorbed to the point of ignoring the beauty that lay about him. He could not, like the *savant*, half pierce the secrets of the material universe, half understand the marvelous processes of Nature; but restricted by his limitations to thoughts arising from the sight of externals, he was not, perhaps, less happy for this reason. He was forced, but also content, to watch the working of small activities, and to leave unquestioned the great factors in the problem of creation. Birds, insects and earthworms were enough to fill his vision and his mind, to exhilarate his physical being, and, best of all, to afford him a lesson which should give him sustaining power during days of discouragement and of isolation in toil. He saw his "little brothers of the air" and earth instinctively performing their tasks, all unpossessed of that human sense of proportion, as often erring as accurate, which calls one work small and another great. The bird was building and singing, fulfilling the ends of his brief existence, quite unlike the human architect, whose love for his work is lost in his haunting desire to excel his fellows. The insects were awake and flying on every side, curious of the spring flowers, of the grass, and the tree-trunks; choosing and feeding, without knowledge of their power as transmitters of fertility, of their primary importance in the vegetable world. Finally, the worms were delving in the soil, spurned and trodden upon by the very men whom they were benefiting, yet eager in their infinitesimal labor, without which, as we know, the earth would refuse to yield, and all life eventually cease.

Unprofessional teachers these, the birds, insects and worms, unprovided with scholars' caps and gowns and destitute of the doctor's degree. And yet they were more eloquent, more persuasive on that spring day to the simple man of toil than the learned of the universities, who control the arsenal and treasury of scientific and social knowledge, and consequently the attention of the world.

The Craftsman believed what his eyes had seen. He returned with courage to his bench, confident, as every man should be,

that his part in the world's work was actual and necessary; above all, willing, like Hans Sachs's son-in-law, Walter, in Wagner's "Meistersinger," to acknowledge that he had put aside hard and fast rules to learn wisdom from Nature.

BOOK REVIEWS

"RECOLLECTIONS AND IMPRESSIONS OF JAMES A. MCNEILL WHISTLER," by Arthur Jerome Eddy. We are such a busy people that we are quite inclined to take our knowledge in installments; hence calendars, quotation books, Warner libraries are in popular demand. The "Recollections and Impressions of James A. McNeill Whistler," by Arthur Jerome Eddy, is of this kind; a collection of incidents, extracts and short essays, rather than a biography through which "one increasing purpose runs." As the man was always interesting, so is the book. It can be read anywhere, at any time, yet one can leave off and never feel the cravings of curiosity which the plot-novel demands. Yet one wishes for more of Whistler, less of Arthur Jerome Eddy. The author has not yet discovered the high art of hiding himself. Whenever Whistler appears in this hide-and-seek sketch, he is charming, as the genius ever must be. Many of the Whistler epigrams are invaluable. In respect to the different kind of pigments, he says: "After all, it is not so much what one uses, as the way it is used." A truth for life and all other arts. The wit of Whistler is often shrewd wisdom. When Rossetti showed him a new picture, then read his sonnet on the same, Whistler exclaimed: "Rossetti, take out the picture and frame the sonnet!" Almost a new axiom is announced in the sentence: "A picture is finished when all trace of the means used to bring about the end has disappeared." Incidents are entertaining, as when Whistler drags a sitter over Paris to find a brown necktie that just suits the rest of his brown garb. One is reminded of Balzac chasing over streets, reading many signs, to find a name that just fitted his creation. The illustrations are excellent and well chosen. The book is artistic by its simplicity, but one wishes that the proof-reader had consulted a French dictionary and occasionally an English one for his spelling. ["Recollections of James A. McNeill Whistler," by Arthur Jerome Eddy. Philadelphia and London: J. B. Lippincott Company; illustrated; pages, 296; price, $2.00.]

"THE ART OF ENGRAVING." In this age of new educational methods, when the professor recites and the pupil simply listens, a new form of college has arisen—the loaned lecture system. By studying "through the mails," many a lower grade clerk has ascended nearer to the proprietor. Better than type-written lectures is the book. It costs less for the student; it is less cumbersome; it is usually written by a person who understands his subject better. "The Art of Engraving," specially compiled as a student's text-book, offers much assistance and many suggestions to the engraver not yet an expert in his art. This book gives the implements to be used and the way to use them, the preliminary knowledge needed, especially in mathematics. All are so well illustrated, so clearly given, that the reader cannot mistake them. Then it gives simple first exercises, so simple that if you fail in

them you may as well surrender the art. The chief topic of the book is the engraving of letters: block letters, script, the looped, the fancy, the stalwart old English, and, finally, the fanciful cipher, until it seems as if all knowledge had been given that would change an amateur into an expert. Such knowledge is valuable, not only to the engraver, but to one who wishes engraving done. It teaches one to know right ways. To do any piece of work in its best way makes life better worth the living, and to know how to do a piece of work in its best way, simplifies the task of getting such work done. Therefore, this book is valuable to the owner of gold and silver, as well as the worker therein. ["The Art of Engraving: A Practical Treatise, with Special Reference to Letter and Monogram Engraving." Published by the Keystone, Philadelphia; illustrated; size, 6x9 inches; pages, 199; price, $1.00.]

"Historic Buildings." One has only to look at the table of contents in "Historic Buildings described by Great Writers" to appreciate the value of this book. Here are forty-four of the famous buildings of time described by a large and varied line of classic writers, so that each is seen in a different light. John Addington Symonds understands all art and knows just how to picture a piece of architecture, since this is the union of all the arts. Beautiful Orvieto is his best theme. He shows us the church, a monument over a dead volcano, the elaborate façade like a "frontispiece," beauty multiplied many fold, yet still beautiful. Then he gives us its pictures, from the angelic Angelico, the placid Bartolommeo, the turbulent Signorelli. Charles Dickens was far from being an artist; but he often used a phrase that just fits its object. Who ever walks over the Tiber to the Castle of St. Angelo without remembering that Dickens called those statues which guard the bridge "breezy maniacs"? In this book, he gives the Coliseum and its past in another phrase: "A ruin, God be thanked, a ruin!" G. W. Steevens pictures the peculiar charm of India in some of her temples; he also shows the incongruity that English enterprise and Indian magnificence make in their nineteenth century combination. Pierre Loti, in the "Church of the Holy Sepulchre," sees all the poetry that sentiment gives to the name, whether the actual spot be fact or tradition. Théophile Gautier goes to Spain and takes its Giralda as a topic. Its bronze statue "overlooking the Sierras and speaking to the angels who passed" we shall ever associate with that edifice. No one quite equals Ruskin in discovering out-of-the-way places and showing us the beauty of that neglected field. He gives us San Donato, at Murano, with all the sentiment of a fervid Catholic, a faithful Puritan and a true artist. One must seek the book for the continuation of this story. Works as great, writers as good, are to be found there. You can sit in your library and, with the best of guides, make a tour of earth's noblest temples. ["Historic Buildings, as Seen and Described by Famous Writers," edited and translated by Esther Singleton. New York: Dodd, Mead and Company; illustrated; size, 8¼x5½ inches; pages, 340; price, $1.60.]

Of the making of books on Oriental rugs there is no end. Since the publication of Mr. Mumford's elaborate volume in 1900,

three others have appeared. The latest of these, "How to Know Oriental Rugs," by Mrs. Mary Beach Langton, has just come to our notice. Mrs. Langton's classification, by charts, is excellent. She has added to descriptions of rugs, maps, history and geography. Yet this volume lacks what all its predecessors have: the spiritual element in the Oriental rug. The antique rug is a religion wrought in color, and only some knowledge of the development of ornament will show how much "more is meant" in them "than meets" the eye. We are glad to have Mrs. Langton protest against the rugs made in factories, though by hand, under the supervision of Western merchants, with colors and figures ordered from America. This is almost worse than aniline dyes, for it is a desecration of the lofty ideas, held tenaciously by a people whose religion is seen at its very best in these fabrics. Every line, each figure, the varying colors,—all have a meaning to the Mohammedan weaver. The factory-made rug is a soulless substance, not a creation,—not even a copy. We are also pleased to have Mrs. Langton value the rare old rugs of wool above the shimmer of silk. It is well for a rug-buyer to read every book published on the subject. Some help is to be gained from each. Mrs. Langton has said some things not given in other books. She is quite unprejudiced in her estimate of the various kinds of rugs, and seems able to give each its true value, and about as clear a description as words can furnish for the indescribable "things of beauty which are a joy forever." ["How to Know Oriental Rugs," by Mary Beach Langton. New York: D. Appleton and Company; illustrated; size, 5¼x7¾ inches; pages, 238; price, $2.00.] J. C.

"The Desert," by J. C. Van Dyke. With sand and desert winds for his palette, the author of this book has painted a fascinating picture of the Colorado desert. The beginning of the formation—how a sea dried up; the gradual changes wrought by the winds; the desolation which finally reigned supreme,—are all told. But this grim waste of shifting sand is not unpeopled. There are plants, wolves, coyotes, deer, reptiles and birds, all engaged in a fierce struggle for existence. The special adaptation of each to his mode of life proves that in the desert only the fittest may hope to survive; for only those whose claws, color, or strength of limb mark them above their fellows can even gain food, to say nothing of being able to escape their enemies. The commonplace things of nature—the sky, clouds, the light, air, and color—all seem endowed with beauties unsuspected by everyone save the author. Facts hitherto buried in government reports become intensely interesting. We want to know how light makes color, how the wind levels mountains, and how prairie dogs live without water. These facts are explained with wonderful clearness and attractiveness in "The Desert." ["The Desert," by John C. Van Dyke. New York: Charles Scribner's Sons; size, 4¾x7¼ inches; pages, 233; price, $1.25.]

L. B.

"The Old Furniture Book," by N. Hudson Moore, is a valuable addition to the literature of the subject. It is a portable volume, sufficiently convenient in size to rest on the arm of a reading-chair, or even to be held in the hand. It is not a purely technical or descriptive work. It resembles rather a book of annals, in which appear the

people of a past time, moving like actors upon a stage, and projected against a proper background. It offers instruction of a special, popular, concrete kind not already provided by such extended treatises as Miss Singleton's "Furniture of our Forefathers" and Lockwood's "Colonial Furniture in America." It will prove most interesting to that large class of amateurs whose ardor cools at the thought of hard study, and who desire to gather certain flowers of knowledge, rather than to travel the stony highway of regularly-posed facts. Yet this last statement is not made in criticism of the arrangement of the book, which is far from being desultory. It simply indicates the character which Mr. Moore, acting in the interest of the majority, has chosen to give to his studies of the seventeenth and eighteenth centuries. But the amateur is not the only type of reader who can follow with profit the pages of the "Old Furniture Book." Therefrom the cabinet-maker can gather many reasons why his Georgian and Colonial predecessors in the craft were successful in their structure and their use of materials; why they pleased their patrons, and why their fame and works are lasting. The illustrations are well-chosen in the strict sense of that much abused compound adjective; since they would give one ignorant of the styles of the centuries treated a definite idea, even if he were deprived of the explanatory text. This excellence results from the fact that the pieces selected for discussion are types, rather than composites, and it further serves to inspire confidence in the writer in his quality of a public teacher. ["The Old Furniture Book," by N. Hudson Moore. Philadelphia: Frederick A. Stokes and Company; one volume; profusely illustrated; price, $2.00.]