The craftsman. Vol. XIX, Number 2 November 1910

Eastwood, N.Y.: United Crafts, November 1910

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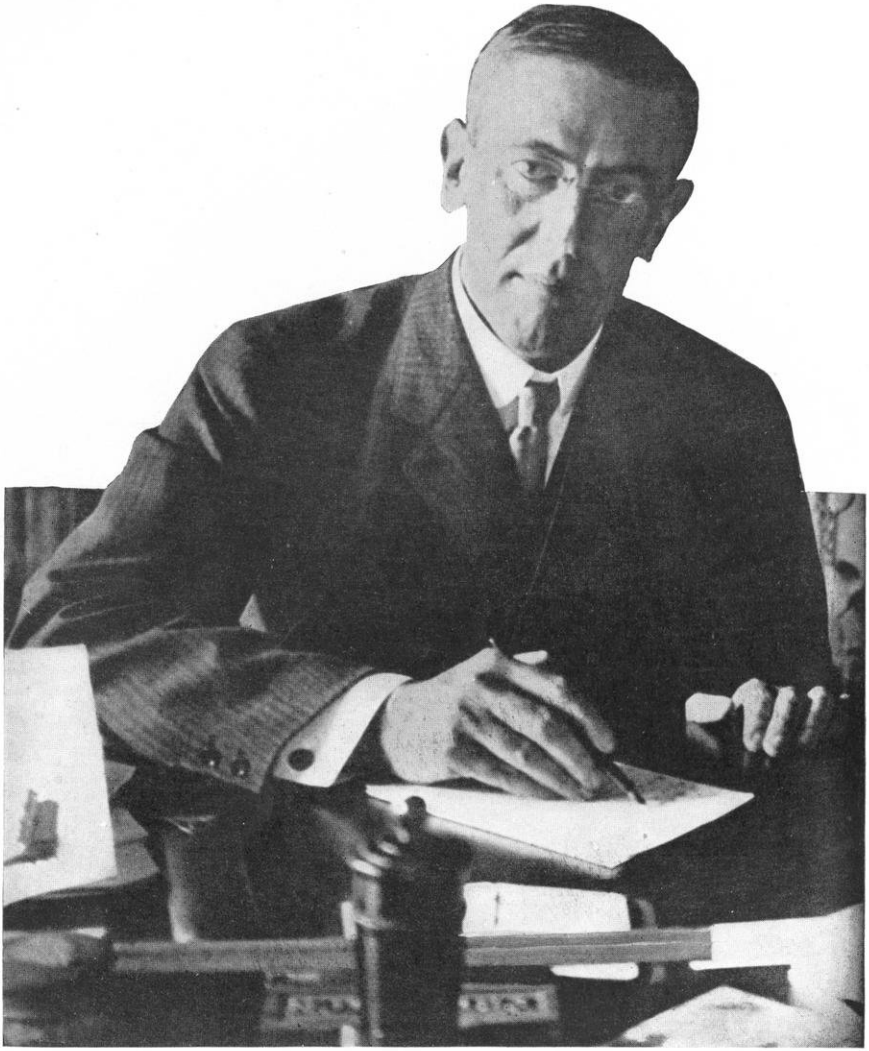

WOODROW WILSON: ONE OF THE MEN THE PEOPLE NEED: CANDIDATE FOR GOVERNOR OF NEW JERSEY ON THE DEMOCRATIC TICKET.

THE CRAFTSMAN

PUBLISHED MONTHLY BY THE CRAFTSMAN PUBLISHING CO.
41 WEST THIRTY-FOURTH STREET, NEW YORK CITY

GUSTAV STICKLEY, Editor. EDGAR E. PHILLIPS, Manager. MRS. M. F. ROBERTS, Managing Editor.

VOLUME XIX **Contents for November, 1910** NUMBER 2

Unsigned articles in THE CRAFTSMAN are the work of some member of the Editorial Staff, frequently the result of many editorial conferences.

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Western Advertising Office:
246 Michigan Ave., Chicago, Ill.

25 CENTS A COPY; $3.00 A YEAR

Boston Advertising Office:
470 Boylston St., Boston, Mass.

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WOODROW WILSON: ONE OF THE MEN NEEDED BY THE PEOPLE: BY THE EDITOR

N INTERESTING parallel is discernible between the admission by students of our economic problems that the basic solution is to be found in a "back to the farms" movement, and the growing recognition by observers of the political situation that nothing but a "back to the people" movement in politics can bring permanent peace and order out of the present unrest and confusion. This is the fact which gives strength to the insurgent and progressive element in both parties. If the signs all point to the control of the next Congress by the Democrats, it is not because the people have more faith in one party than in another, but because Republican politicians and officeholders are so inextricably entangled in the machinery of the great financial, commercial and industrial combinations that plain citizens feel that any change would be for the better. The extent of this feeling throughout the country is evidenced by the result of the State conventions, which have gone for the most part either to the insurgent Republicans or to the Democrats,—which is equal to saying that they have gone for the whole reform movement, irrespective of party traditions.

One of the strongest indications that this change in public sentiment is no passing hysteria, but a conviction that has grown up from the very foundations of our national life, is the tacit acknowledgment by both parties of the necessity that confronts them this year for choosing as candidates for public office men who have clean hands and sound beliefs regarding right and wrong, rather than men skilled in the intricacies of politics. The people are tired of the promises of politicians; they want the deeds of men, and so profound is their distrust of the whole machine that is run by privilege and patronage, spoils and graft, that the man who seems to stand the best chance of being elected this fall is the man who has had the least to do with practical politics in the past.

Perhaps the most significant case in point is the nomination of Dr. Woodrow Wilson, President of Princeton University, for the governorship of New Jersey. Dr. Wilson has made the subject of government, and of American politics especially, his lifework. For

years he has lectured to large classes on jurisprudence and constitutional government, and in his books as well as in his lectures he has committed himself not to politics but to principles. Discussing recently Dr. Wilson's peculiar fitness for such an office as that of Governor, the President of Johns Hopkins University remarked: "I have always been impressed with his high caliber, his brilliant scholarship, and his extraordinary executive ability. I suppose there is no man living who, from the student's standpoint, knows as much about the principles of government as he does." But his availability lies in the fact that with his scholarship he has not acquired the scholar's aloofness from life. The preëminent quality of his teaching, we are told by those who have been his students, was his insistence upon the vital relation of knowledge to real life. The end of thinking, he contends, is action; the end of study, the betterment of human conditions and human life.

HIS value to the country at large lies not in the fact that he is the candidate of one party or another, but in the promise, uttered by his whole life and teachings, that in office as well as out of it he will uphold the democratic ideals of this republic. If elected he will come to the service of the people foot-free of any entangling political or financial alliances. No interest hostile to the interests of the public holds a mortgage upon his hand and brain. But his avowed and recorded principles ally him with the people, whom he is free to serve.

As gubernatorial candidate in New Jersey, a State whose hospitality to all corporations, good or bad, is a matter of nation-wide notoriety, special interest attaches to Dr. Wilson's attitude toward the vexed question of the control and regulation of corporation activities. There is probably no more complicated and baffling problem before the legislatures and the courts than that of making the great combinations of capital amenable to the law of the land. This college president would meet it by a practical recognition of the fact that guilt is always personal. Under the present method of penalizing a law-breaking corporation with a fine the punishment falls more heavily upon the innocent than upon the guilty—upon the stockholders and the customers rather than upon the men who direct the policy of the business. But while you cannot effectually punish a corporation as a corporation, you can punish the man or men responsible for the corporation's misdeeds. This is the course advocated by Dr. Wilson. In a recent address he aptly compares the large corporation to an automobile, and continues: "I don't care how big the car is, so long as the driver is careful and conscientious; but the trouble is that some of our cor-

poration men are taking 'joy rides' in their corporations." Thus does he point his contention that guilt is personal. He believes in punishing the joy-riders, whereas many reformers, when confronted by the same problem, have shown an inclination to fine the automobile.

We must abandon at certain points, he argues, "the fatuous and unnecessary fiction" which treats the corporation as a legal and responsible person. In a recent interview explaining his position on this point he says:

"Now I have no quarrel with big business, as such. But I would have some individual or individuals held directly accountable to the law for the wrong-doing and violations of the statutes which may be committed in the name of the corporation. . . . . Every act, every policy in the conduct of the affairs of a corporation originates with some particular officer, committee or board. The officer, the committee, the board which orders an act or originates a policy contrary to the law of the land or intended to neutralize or contravene it, is an insurgent against society; the man or men who originate any such act or policy should be punished, and they alone. . . . You will say that in many instances it is not fair to pick out for punishment the particular officer who ordered a thing done, because he really has no freedom in the matter; that he is himself under orders, exercises no individual liberty of choice, is a dummy manipulated from without. I reply that society should permit no man to carry out orders which are against law and public policy, and that, if you will but put one or two conspicuous dummies in the penitentiary, there will be no more dummies for hire."

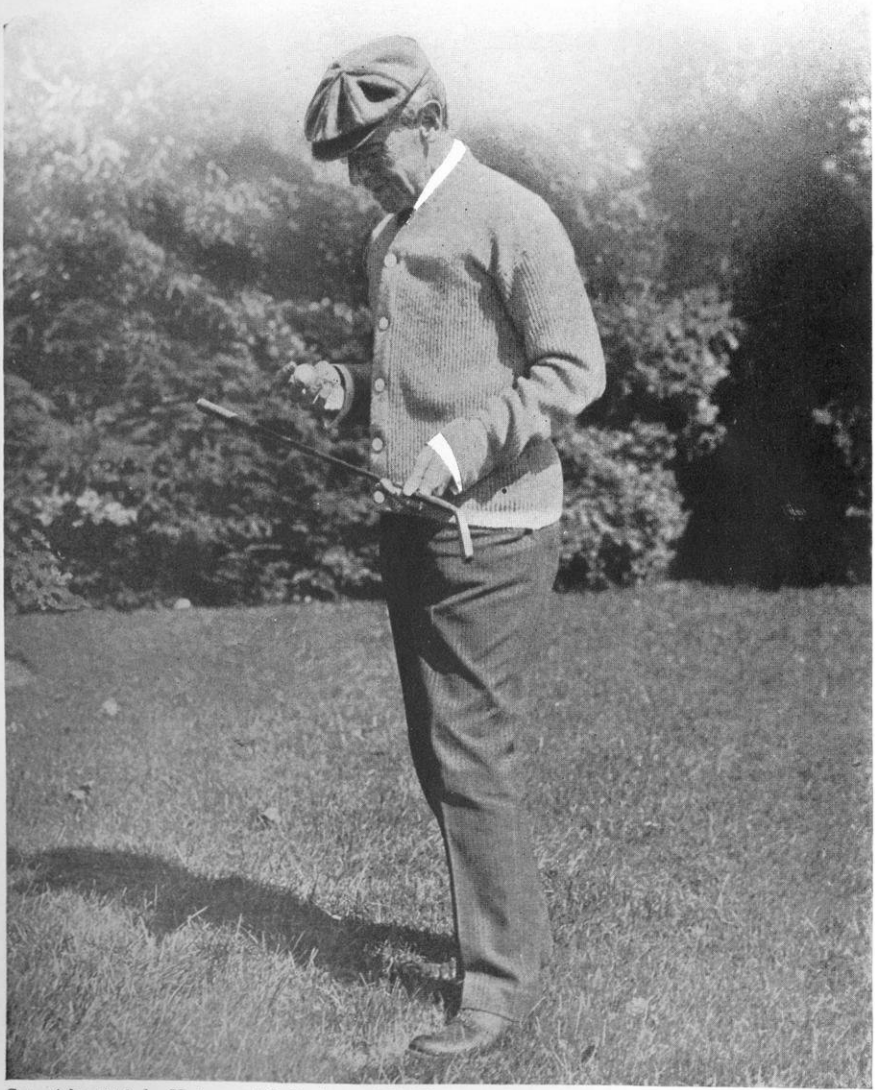
SPECIAL interests have largely usurped control of our government. The people will turn to such a man as Dr. Wilson because they believe that his is the kind of leadership that will make it possible for them to regain that control. That is his problem and his test. If New Jersey elects him it need only ask that he be as unpartisan and as uncompromising in meeting the practical problems of government as he was in expounding those problems in his books and in the lecture room. Dr. Wilson accepted the nomination, because he has certain well-defined ideas of government that he desired to put to the test, but the fact that he did accept is as significant of a change in our political ideals as is the fact of his nomination. Even four or five years ago the suggestion that a university president not connected with the inside organization of either party should be chosen as political leader in an acute crisis would have been hooted at by men whose whole lives are devoted to playing politics. Also, it would then have been exceedingly difficult to get

any man of the stamp of Woodrow Wilson to forsake the peace and dignity of a position such as his in order to jump into the political arena, and do his part toward putting the fear of the Lord into the hearts of those interests, financial and political, which have come to regard the exploiting of the public as their natural right.

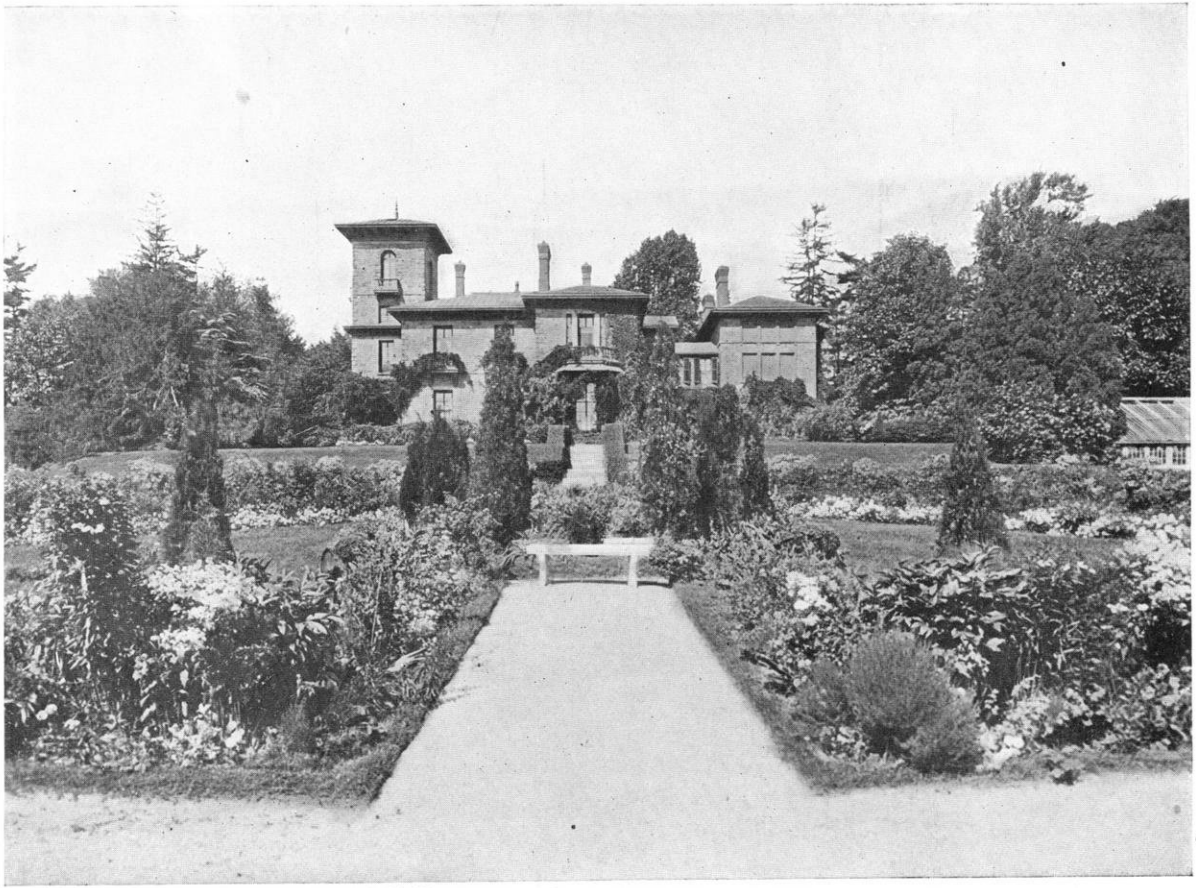
Of course, the political leaders who yield to public opinion in nominating a man like this do so with the full belief that their own understanding of the intricacies of the political maze will enable them to control the situation and that, having offered a sop to public sentiment by setting up an attractive figurehead, popular feeling will subside as it always has done and they will be able to play the same old game in the same old way. Forgetting the wholesome lessons given them by such men as Governor Hughes and Mayor Gaynor of New York, they hold that the alliance between politics and the privileged interests has lasted too long and become too firmly established to be shaken by any mere impulse for reform, and none know better than the astute politicians and financiers who have so long ruled our national affairs how to bow before the storm and spring back into the same position after it has passed.

As Dr. Wilson himself says: "We have come to a new era. We have got to construct a new economic society, and in doing this we will have to indirectly govern the political methods." Here is the keynote of the whole situation. Straight-thinking men, no matter what their party affiliations, are determined to do what they can toward constructing a new economic society; hence their newly aroused interest in politics, through which they see the straightest road toward the impending change. There has already been a realignment in fact, if not in name, and the people are showing beyond question that what they want now are principles, not platforms. If government is to be freed from the control of the privileged interests, the men who are needed in public office are men who would not know how to take a bribe in any form; men who will go straight at the right or wrong of a question, utterly regardless of party affiliations and time-honored party policies, and oblivious to all the subtle network of patronage and obligation in which every politician of long standing is enmeshed in spite of himself.

IN ORDER to live up to this standard a man would have to be something of a theorist, not necessarily a visionary whose theories would not stand the test of practical application, but a man who stands sufficiently aloof from his subject to see it as a whole; to know something of its history and to apply it to the general laws of cause and effect. That is why Dr. Woodrow Wilson is likely to make an



WOODROW WILSON PLAYING
GOLF AT PRINCETON, N. J.



HOME OF THE HON. WOODROW WILSON, PRESIDENT OF THE UNIVERSITY OF PRINCETON, NEW JERSEY.

unusually good governor for New Jersey. He knows little or nothing of "practical politics," but he does know a practical way to approach the reforms for which the better element of both political parties are clamoring because the nation demands them. The very fact that he has studied out the question in an academic way gives him a certain perspective that should aid him in testing his theories upon the armor of obstinate facts, and his incentive to do so will be tenfold as great as that of the average man who is elected governor, because he sees the chance and the necessity of living up to what he has said and written.

He is typical of the men who are now for the first time entering an active political career in order that they may apply and test carefully thought-out principles regarding the best type of representative government, going at the task in much the same spirit as the men who framed the Constitution approached the greater task of building up a new nation. If these honest and earnest leaders of the reform movement realize the greatness of their opportunity and approach it as reverently as did the men of the past, their names will be worthy to stand as high. Next to the building up of a nation, the guiding of its crude and exuberant strength into the right channels for healthy growth is a work which demands the best blood and the best brains in the whole country. We have set ourselves up as an example to the world of the success of the republican form of government. We have come close to failing, not because the form of government was wrong, but because the dishonesty and selfishness of our application of its principles have dragged it down to a condition that is little better in some respects than the open tyranny of the privileged classes in feudal times.

Returning to Dr. Wilson's relation to this problem, we find in his own words evidence of his faith in the power of the people to solve it themselves, if given the opportunity. Thus in a recent speech he declares that, if elected, his duty will be not toward the convention which nominated him, but toward the people who voted for him; and he promises to "take every important measure before the Legislature out on the stump and discuss it with the people." There is the same implication of faith in his assertion that the best thing you can do with anything crooked is to "lift it up where people can see that it is crooked, and then it will either straighten itself out or disappear." "I recognize," he has said, "no power but that of the people." And he concluded his first political speech in the present campaign with the statement: "I want the people to be the jury. I do not want any judge to 'butt in' and obscure the issue."

HALLOWE'EN: A PAGAN FESTIVAL

IT IS not surprising to find paganism and Christianity intertwined in obscure corners of Europe, and it seems natural enough when we stumble upon it among those sublimated savages, the American negroes. But how many people realize that in this day and generation in practical America the games we play on All Saints' Eve are survivals of pagan observances.

The first religious observance of All Saints' Eve was in the seventh century in Rome at the time that the Pantheon was converted into a Christian temple. And, of course, All Saints' Day is observed with a regular service in the Roman Catholic and the Episcopal churches. But the secular English manner of celebrating Hallowe'en which we have preserved is purely pagan. In fact, the old English idea of Hallowe'en was practically the same as the Irish May Eve superstition and the German *Walpurgisnacht*,—the time when fairies are abroad to work mischief or miracles, when spirits become visible and may be communicated with; the time when all the *Walpurgisnacht* sprites cavort in the *Brocken* and when the powers of the invisible world are loosed and become all powerful.

It is also the night for informing oneself—should one be possessed of curiosity on the subject—upon one's matrimonial prospects for the future, and especially for the following year. There are manifold devices for ascertaining these important facts—principally founded upon the miraculous divining power of nuts and apples. Everyone, in childhood at least, if not later, has bobbed for apples in a tub of water, the securing of the apple, of course, insuring the ultimate possession of the partner of one's choice.

Some of these means are boisterous and in the manner of peasant celebrations, like the game of "bobbing" for apples, or the attempt to catch in the teeth an apple suspended from a swiftly untwisting string. Others partake of the ghostly, such as the custom of mounting the stairs backward muttering some incantation, after which the seeker for knowledge must enter a dark room alone and look in the mirror; then over her shoulder she will surely see the face of her future husband. Another English game consisted of going into the kitchen garden blindfolded to pull up a cabbage. The amount of earth attaching to the root was supposed to be indicative of the material welfare of the future husband. These two tests seem to have been designed especially for the young women. There are a number of these time-honored games that require the propounder of the question to be blindfolded while making the momentous choice,—another survival evidently of that ancient belief that fate is present in the accidental selection. The mysterious spirits, powers of dark-

ness, or whatever they were conceived to be who were in possession of the facts about human destinies were supposed on Hallowe'en to guide the fingers of the girl reaching out for the empty bowl which proclaimed her a desolate spinster or toward the bowl full of water which signified a happy marriage, just as surely as fate was supposed, by those given over to the fatalistic in times past, to lie in the turn of a pack of playing cards.

Every boy who has grown up in a village or in some small community has played pranks upon Hallowe'en. There is no limit to the fantastic nature of the tricks, from the familiar custom of removing gates and disabling door-bells to the wildest feat their united brains can concoct. The boys do not know that they are part and parcel of a pagan festival that stretches back into the days when men believed in elves and in fairies and in the tangible powers of evil. Yet even the most unimaginative boy infected with the spirit of Halloweve feels something—an impish sense of the freedom and the cool autumn night—that is in reality the survival of the primitive heathen instincts that all boys possess, and that ally them with the early life of the race.

As long as there is anyone left in the world to thrill at the thought of fairies, so long as *Peter Pan's* appeal across the footlights is answered in the affirmative, there will be the little responsive sensation along the spine at the words Hallowe'en, *Walpurgisnacht,* May Eve and *Johannistag.* One of the poet Yeats' most exquisite plays is a dramatization of May Eve with all its symbolic human and poetic significance, "The Land of the Heart's Desire." Sudermann has used *Johannistag* symbolically and picturesquely in his "Fires of St. John," and is not the third act of "Die Meistersinger" radiant with the spirit of *Johannistag?* The Brocken scene in "Faust," "The Tempest," "A Midsummer Night's Dream," Fiona McCloud's primitive fantasies, the scenes in the kingdom of the trolls in "Peer Gynt" and of the wood creatures in "The Sunken Bell,"—all these have the power to create that thrill, to set in motion that inexplicable current of our inherited memories reaching far back into the unknown, binding us to that remote past, the beginnings of things.

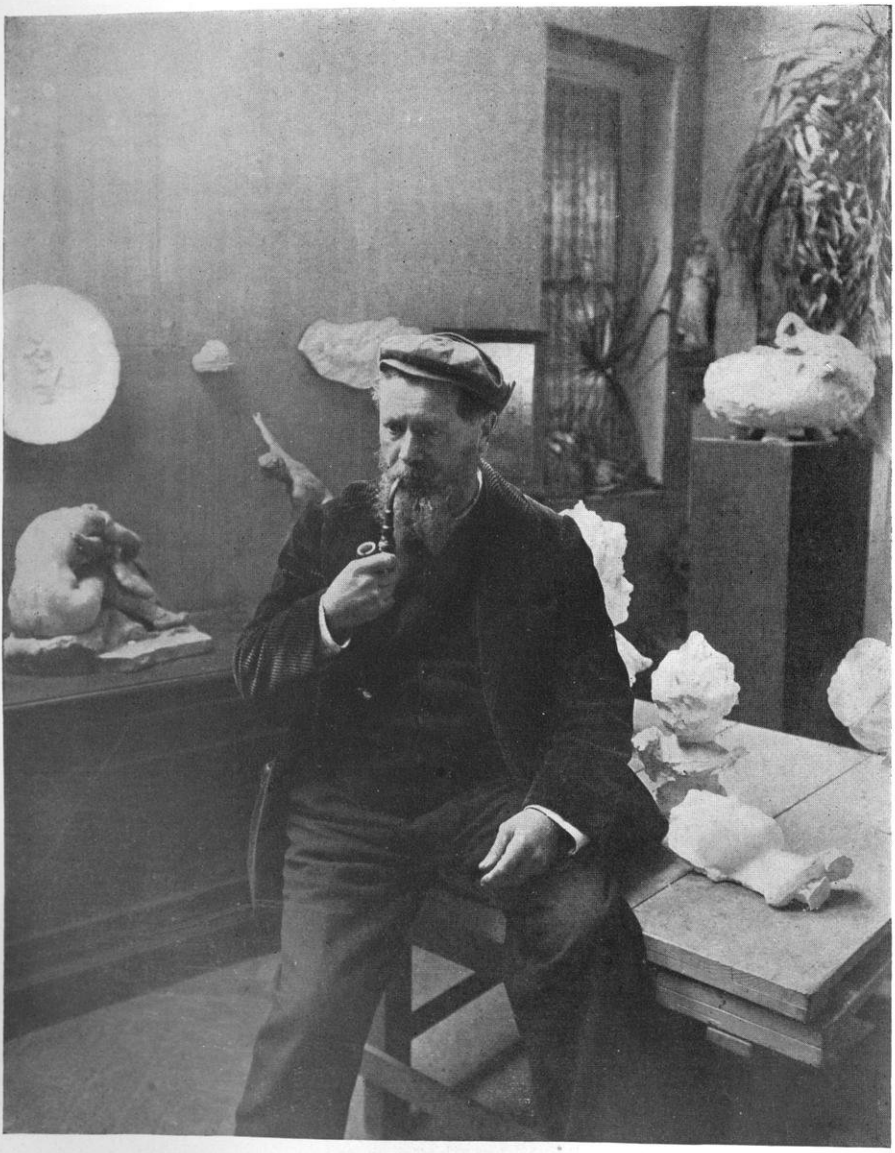
Perhaps it takes a German, a Scandinavian or a Celt to reconstruct for us the spirit of these elf-haunted anniversaries. In any case the fantasia of Hallowe'en has yet to be written.

A NEW IMPULSE IN FRENCH ART BORN OF THE SPIRIT OF THE NORTH

HETHER merely in art or through the great social order, every academic phase of life is in the end bound to be followed by a reaction born of the need of all creative conditions for freedom. After freedom is achieved more often than not follows its misuse by the uninspired, and on the great strong fine limbs of truth and reality will appear fungous growths,—whimsicality, eccentricity, insincerity. And then, after these have flourished and flowered, there is a revolt back to the academy, the riot of fanaticism dwindles away weakly into the formal and the restricted. The repetition of this circle is unending through centuries of history, and all phases of our civilization, politics, morals and beauty are whirled from convention to freedom and back again, making somewhat of progress in the revolution.

In the past few years America has made a rapid recovery from a long period of formalism in art, and yet in spite of the utmost sincerity in her growth out to realism, she has commenced to acquire the usual fungous growth, the artists who rely upon costume for custom; ideas so tentative that they are obliterated by a night's rest;—unrealities so startling and worthless that art has seemed guilty as well as ashamed. We have been for the last few years so secure in our new-found strength and freedom that we have taken little heed of the possibilities of the whimsical and false, but it is with us and needs immediate and heroic treatment; for at present not only are we developing a vital art, but an art which is manifestly vital to us, and this fungous growth must be lopped off promptly or some of our fine free growth will be marred and injured and the truth of it hidden and poisoned.

In France there is just now a reaction from a certain lawlessness that has grown into a convention; in other words, the final formality of the Secession art. And the new phase of art which has not grown out of the old New Art, but away from it, has come in so silently, in so dignified and simple a manner that we have scarcely been aware of its existence. We are still thinking of the most modern of French art as a whirl of fantastic lines settled into a dead stilted mannerism and as color grown into a hard and fast cult of exaggeration. We have scarcely opened our eyes at all to the result of the invasion of Paris by the North, the large serene, generous spirit of the genius of Sinding, of Maeterlinck, of Björnson. But while its approach has been subtle, unheralded, it has nevertheless sweetened and spiritualized the art of the last decade, until it is today a new and great expression of the never-dying art impulse of France.



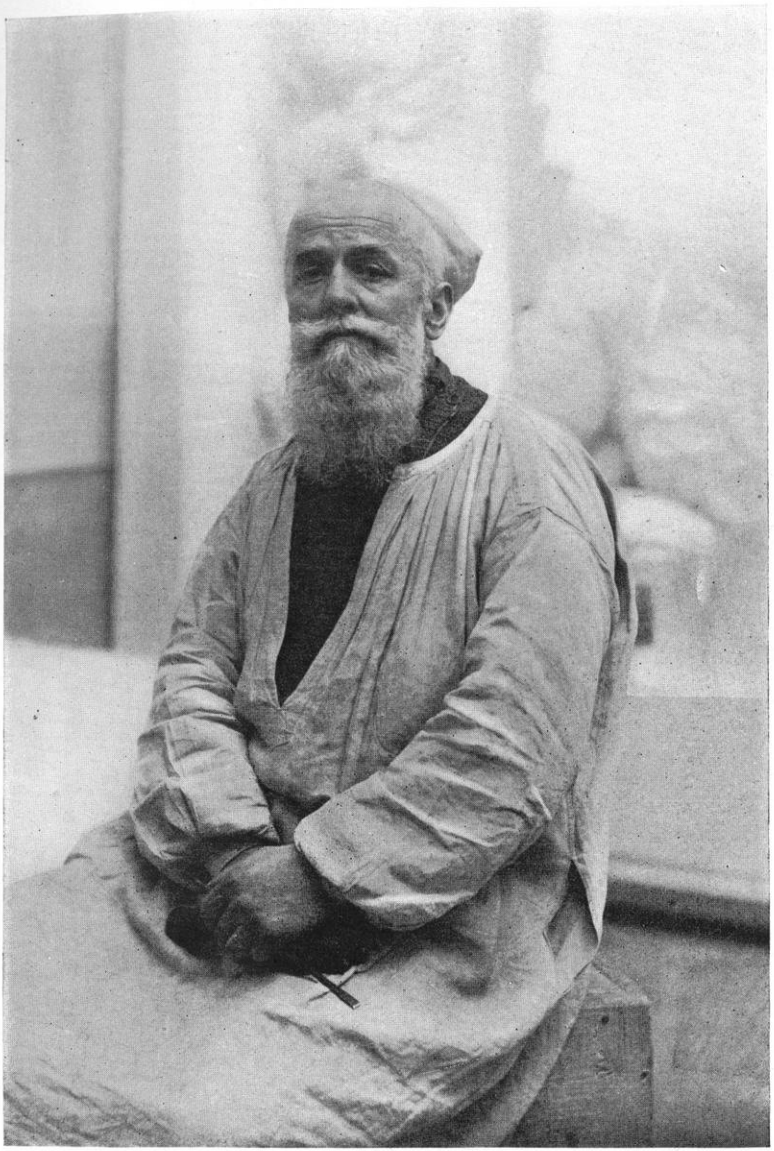
PAUL DUBOIS: MODERN FRENCH SCULPTOR.

From a Photograph by Henri Manuel.

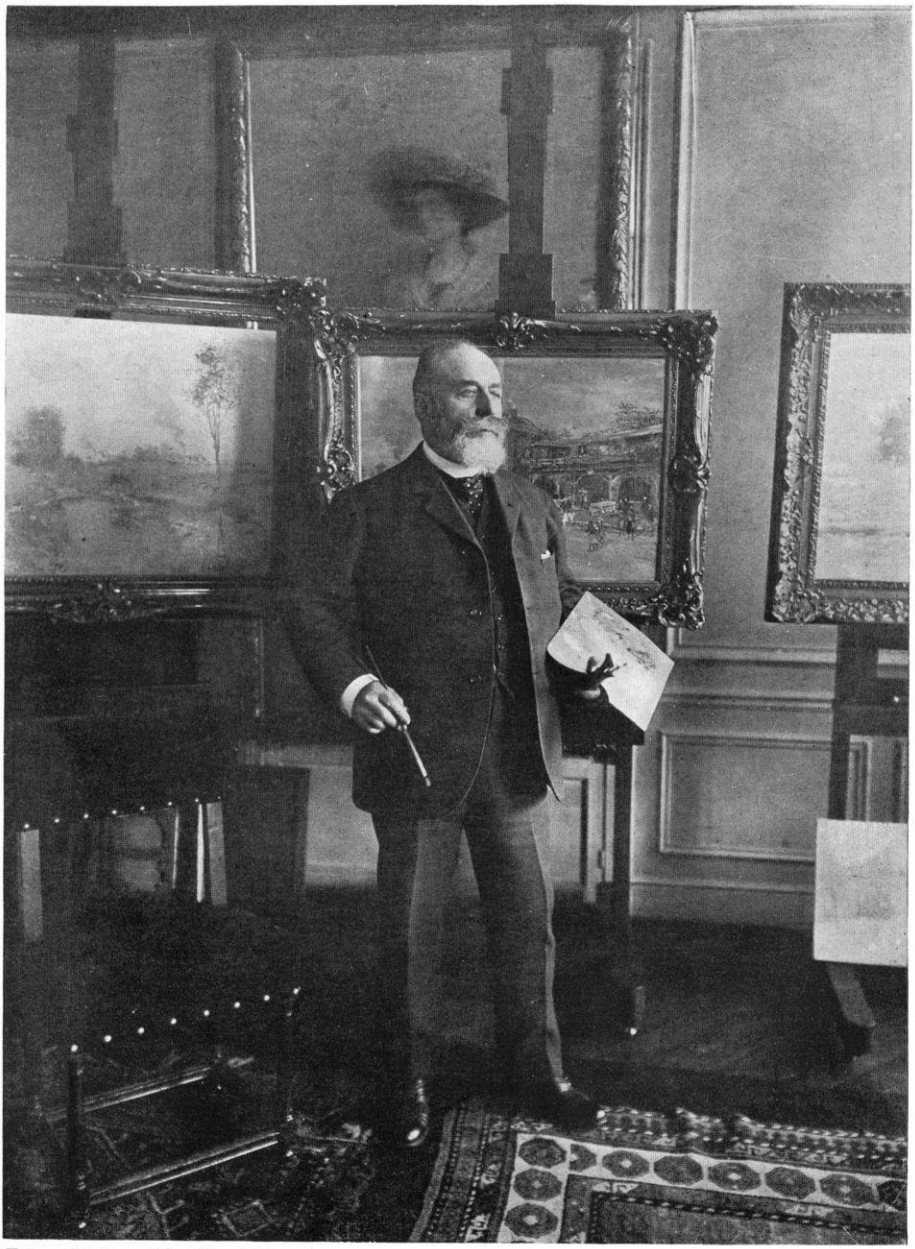
From a Photograph by Henri Manuel.

LOUIS NOEL, MODERN FRENCH SCULPTOR.

CAROLUS DURAN, MODERN FRENCH PAINTER.



ALBERT BARTHOLME,
FRENCH SCULPTOR.



From a Photograph by Henri Manuel.

JEAN FRANÇOIS RAFAËLLI,
MODERN FRENCH PAINTER.

IT IS amazing what a deep hold this northern spirit has taken of the bigger men of Paris, while the world at large has scarcely realized how serene and dignified and wide a channel had been opened for the men of ideas. It is so absolutely untouched by Secession tendencies, so far removed from the tentative efforts of youth, so wholly the outgrowth of hard labor, rich experience, the wisdom of cultivation, all touched and spiritualized by the impulse of the great sane art of the North. It is wholly without melodrama, without press-agent work, and as yet unrealized in that land of intensive picturesqueness,—the Latin Quarter. Its exponents belong to no special cult, no conscious school. Probably they have not as yet thought of themselves as a group, and yet it is impossible to study the illustrations which accompany this article without realizing how completely they represent a definite phase of art progress. There is not in one picture the slightest suggestion of pose; there is not in one painting or bit of modeling an element of fanaticism or whimsicality. The men might belong to any significant phase of French life; they might be statesmen, musicians, organizers, scientists; it is impossible from expression or personal characteristic to place them in the studio. They have outgrown that delight in picturesqueness which belongs to a fresh relation to art.

Like any great purpose, their art to these men is the most serious element of life. It absorbs their thought, their great ambition, their most intimate personality. Whatever they have to say to the world is said in their painting, in their sculpture. They have no time for vocabulary or costume; they have no time to cultivate a fantastic personality; they are perhaps unconscious of conforming to the usual conventionalities of life; they impress one as men of judgment, of wide cultivation, men of affairs, men who have the great things to say and who are searching for the most sincere, the most direct way of saying them. Oddly enough, as one remembers the old standards of artistic joy, they do not suggest failure or want or need of commiseration. They are men of poise, of balance. It is indeed remarkable how inevitably they seem to conform to a type which is so worth while to a nation, and these six pictures were selected from a group of twenty or more, all equally proving what France has accomplished in a way rather new to France; that is, with quiet dignity.

It is quite possible; in fact, more than probable that the Salon and the various exhibitions of Paris are still flooded with the wild eccentricities and with the stilted formalities which the Secession movement has impinged upon Continental art. But in the face of this new development we are compelled to regard the more popular movement as of the past, as a thing that we are moving away from,

not up to or out to. In general criticism of a movement as a whole, there is always the danger of including some finer phase of expression, but with our joy that the stupidity of the Secession movement is being recognized, there is not for an instant the desire to include the frank, earnest sincere work of such men as Matisse and his master and followers; men who have the courage to say truthfully what they think and feel, and who are opening new lines of vision, who are making us understand that it is possible to see as well as to act through tradition, and that the vision and art of the man so conventionalized are limited to an alarming degree. It is through such men as Matisse that we will understand how much more beauty there is in the world than we have ever dreamed of in our old traditional philosophy, and we welcome them. We even welcome those who are not quite sure yet what they are seeing; who are a little confused in this new world of color and light. They are doing their own yeoman service for us, but not greater than that of the men of serene spirit and wide vision, the men whom we chronicle in this new movement in French art.

ATTUNED

THE kindness of the silver star is laid
Upon my bosom; where I idly pass
The blown narcissi greet me from the grass;
And winds and the great sun and the meek shade
All make me free of love in glen and glade;
In the deep wild, impassioned for the sea,
Yet has the headlong river thought for me
And whispers in my ear with voice a maid
Might envy for soft sound. O Nature bright!
There is such beauty in the grassy sod
Such warmth and splendor where the skies expand,
That to the soul attuned blest Pisgah's height
In every hill doth rise; and spread of God
Each vale of earth smiles up a Promised Land!

EDWARD WILBUR MASON.

THE COMMON SENSE OF WILLIAM JAMES: WHY HIS THOUGHT HAS BECOME THE THOUGHT OF THE PEOPLE: BY M. IRWIN MACDONALD

THE late William James once said of the philosophy which was to him the truest expression of life as he saw it, that it was significant to humanity because it was "never separate from reality, never remote from common sense, and never forgetful of the common man." His complete identification of himself with the essentially modern spirit of inquiry that we know as Pragmatism was natural and inevitable, because the man himself was so normal and truthful in his way of thinking, so untiring in his endeavor to gain some real understanding of life, that of necessity he expressed as nearly as possible in its entirety the spirit of his age and nation. He was the acknowledged leader of philosophical thought and research in America, because he voiced so clearly the underlying genius of the American people. His one test for every thought, feeling or act was its workability. He held that each and every theory, whether dealing with the most trivial conditions of daily life or dropping its plummet boldly into the depths of infinity, must earn its right to live by accomplishing some definite result. Every philosophical abstraction that presented itself to his mind had to undergo the test of a frank and bold application to concrete conditions, for, however high he might soar in his lifelong search for the ultimate verities, the feet of this intensely human and modern philosopher were always planted firmly upon the solid ground.

How many people understand exactly what is meant by Pragmatism? We associate the word as a matter of course with the ordinary definition of the word "pragmatic," which comes as nearly as possible to being diametrically opposite to the whole spirit of this new, and yet old, conception of philosophy. Yet, if we look beyond the sort of Pragmatism that is distinctly of the earth earthy, we find that the word means also a system of thought which occupies itself with the scientific evolution of causes and effects, rather than circumstantial details; a system that is practical because it admits only those theories which have reference to human happiness and serve to promote human welfare. In other words, it is merely everyday common sense raised to the realm of the universal. As Professor James himself described it: "Pragmatism has no prejudices whatever, no obstructive dogmas, no rigid canons of what shall count as proof. She is completely genial. She will entertain any hypothesis; she will consider any evidences. . . . In short, she widens the field of search for

God. . . . She will count mystical experiences if they have practical consequences. She will take a God who lives in the very dirt of private fact, if that should seem a likely place to find Him. . . . Her only test of probable truth is what works best in the way of leading us and what fits every part of life best and combines with the collectivity of experience, nothing being omitted."

The whole career of William James shows the natural evolution of a clear, honest and direct mind; a mind keenly interested in every phase of life and open to the reception of every new idea; a mind that was to all intents and purposes absolutely devoid of prejudice because, untroubled by precedent or dogma, it went straight to the heart of things. The public at large knows him as the expounder of a system of thought that to the modern man is as clear as his mother tongue, but thousands of individuals know him even better as the beloved teacher whose very presence was an inspiration to his students, and as the man who, so far as human contact went, was everybody's friend because he possessed the insight that pierced through all masks and saw the real man underneath. This instinct for humanity was so strong that, after years of the kind of training and work that almost inevitably leads a man to regard his fellows from a remote and impersonal point of view, as types that illustrate this or that theory or principle of psychology, his distinguishing characteristic was that his real interest was always in men, not man.

ENDOWED by heredity with an open and adventurous spirit and an insatiable interest in everything that presented itself to him, his early life and education offered the best possible soil for the growth of those qualities which afterward made him famous throughout the intellectual world. His father, the elder Henry James, was a profound and brilliant thinker, who carried out with uncompromising thoroughness his theory of training his sons toward the fullest development of individuality and independence. As a consequence, William followed without restriction his own bent toward investigation in many directions. Entering the Lawrence Scientific School in eighteen hundred and sixty-one, he received a thorough training in chemistry, and then took up the study of plants and fishes under Agassiz, sharing the latter's investigations in South America. The study of medicine followed almost as a matter of course. He took his degree of M.D. in eighteen hundred and seventy, but instead of practicing, he turned his energies to teaching, reëntering Harvard as an instructor in comparative anatomy and physiology. It is characteristic of the man that even at this time, when the natural enthusiasm of youth might very easily have led him to concentrate

all his energies upon one pursuit, he was developing another side of his nature by studying art with William Hunt, one of the most strongly individual painters of his day. The study of physiology led by natural gradation to that of psychology. It was almost inevitable that, being William James, he should turn by degrees from matter to mind and from the study of the body to that of the soul. The early influence of his Swedenborgian father had fostered the natural tendency of the boy toward speculation and inquiry in the realm of the superphysical. The study of physiology was for him merely the foundation for a clear understanding of psychology, and his subsequent entrance into the wider field of philosophy was, in the course of a development so natural that it was inevitable.

He began by interpreting the psychological theories of Spencer, but of course ended by working out new ones of his own. A separate chair of psychology was created for him at Harvard in eighteen hundred and eighty-nine, and a year later he published the book which almost immediately made him famous throughout the scientific world,—his "Principles of Psychology," which had been in the making for more than nine years. The book gave a complete exposition of what is now known as the Lange-James theory of psychology; a theory which has gained ground steadily ever since the publication of this epochal work, and which now lies at the foundation of all our modern conceptions of psychology. In a nutshell, it teaches that our feelings are the result rather than the cause of our instinctive reactions against impressions from without; in fact, that bodily conditions exercise a determining influence over all moods. As Professor James expounded it, it was a theory of the soul which followed with absolute truthfulness the deductions that had resulted from close study of the soul's physical expression,—the body. More than that, it was a theory set forth in language sufficiently clear and simple to be understood by the common man. It has been a favorite slur against William James to accuse him of "writing psychology like fiction" for the sake of drawing the contrast between him and his brother Henry, who "wrote fiction like psychology," but the cheap smartness of the epigram may be forgiven because it stated the truth in that it expressed the human quality in his philosophy, the quality that made it at once the philosophy of the people. Instead of tangling what he had to say in a forest of involved expressions and technical terminology, he stated it as simply as possible, frequently making his meaning clear by the frank use of colloquialisms and even slang,—when slang expressed what he meant. His keen sense of humor always stopped him on the brink of any temptation to follow an argument into regions where logic takes the place of life, for at such

moments, to use his own words: "I hear that inward monitor, of which W. R. Clifford once wrote, whispering the word 'bosh'."

THE natural tendency of Professor James' psychological researches was to lead him steadily toward the realm of philosophy. At his own request he was transferred to the chair of philosophy at Harvard in eighteen hundred and ninety-seven, when he published the first definite announcement of his conception of Pragmatism in "The Will to Believe and Other Essays." After that the greater part of his time was given to the defense and the clarifying of this philosophical method, which appealed peculiarly to him because it insisted on the correlation of all philosophy to the conditions and circumstances of real life. He made no claim to the discovery of Pragmatism, which has appeared in one form or another in numerous philosophical systems throughout the ages, having had special influence over the theories of Kant, and was introduced into modern philosophical thought in eighteen hundred and seventy-eight, when Charles Peirce wrote an article for the *Popular Science Monthly* of that year,—entitled "How to Make Our Ideas Clear." His argument was that beliefs are really rules for action; that to develop the meaning of a thought we need only determine what conduct it is fit to produce, because conduct is for us its sole significance. Partly because of its very simplicity and naturalness, Peirce's theory remained unnoticed until Professor James brought it forward twenty years later in a lecture delivered before the students of Stanford University in California. The choice of place and audience was wise, because the men of the West are notably open-minded and welcome everything new that can show a good reason for being. They grasped at once at the idea that the whole function of philosophy ought to be the finding out of the difference it would make to the individual at definite instants of life if this or that world-formula were accepted as the true one. Being nothing more than the avowed application of empiricism to philosophy, the pragmatic method of thought was specially calculated to appeal to the plain common sense of the typical American, who is himself a pragmatist in all the affairs of life, in that he is prone to turn away from all abstractions toward facts, action and power.

Nevertheless, considerable misunderstanding and opposition were aroused by the publication of "Pragmatism: A New Name for Some Old Ways of Thinking," because in this book Professor James took the bold stand that he recognized as truth only those things which have meaning and importance in man's life, and also his belief that by the exercise of selective power man is able to influence the realities which he encounters; that he helps to make truth and to reconstruct

the world itself in so far as it touches him; above all, that man is not a helpless victim of fate that is made by a power wholly outside of himself. One reason that Pragmatism appealed so strongly to William James was because he realized, as he said, that it "unstiffens all our theories, limbers them up and sets everyone at work." Sometimes he shocked people by the bluntness with which he expressed this idea, as when he wrote: "The prince of darkness may be a gentleman, as we are told he is, but whatever the God of earth and Heaven is, He can surely be no gentleman. His menial services are needed in the dust of our human trials, even more than His dignity is needed in the empyrean."

From this it was an easy transition to the pluralistic theory of the universe which has excited so much comment and opposition in late years. Professor James made no empty assertion in claiming that his was the philosophy of open-mindedness, for he did not regard it as beneath his dignity to investigate anything that promised to throw even a tiny ray of light upon the subject. The unusual always had for him a compelling interest, and the people who regarded his explorations in psychical research and his attitude toward Christian Science as evidence of failing mental powers, simply had no understanding of the man as he was. He investigated everything; allowed everything a hearing and a fair trial, but accepted nothing that could not stand the test of hard common sense. He was as honest in confessing a failure as he was in asserting a truth or claiming a merit, but the hardest thing on earth for most people to understand is a man so honest that he is not afraid even of a thing that may for a time make him appear ridiculous. The full storm of opposition broke when Professor James retired officially from the chair of philosophy of Harvard about twelve years ago, in order to devote his whole time and energy to the completion of the works which he had planned. These works were not all completed, nor would they have been had he lived to the century mark, but enough was done to open to the eyes of the ordinary man the conception of a new heaven and a new earth that may be comprehended in its fulness by anyone who will take the trouble to try honestly to understand the meaning of the common things of life.

THE SUNNY YEARS: ILLUSTRATED BY ADAM EMORY ALBRIGHT'S PAINTINGS OF CHILDHOOD: BY GARDNER TEALL

"Oh, would I were a boy again, when life seemed formed of sunny years,
And all the heart then knew of pain was wept away in transient tears!"

FLORENCE NIGHTINGALE once said that no nobler task awaited the great artist than delineating childhood, and that there was no surer way of wedding the genius of the brush to the best in life than by producing beautiful conceptions of true child-portraiture in relation to the joyous pastimes, the innocent seriousnesses, the beliefs, the sweet trust, the little cares and tasks that should follow every child through each day in his life's beginning.

The stern saints and the sweet-faced madonnas of the Old Masters awaken our wonder, but, above everything else, these masters have endeared themselves to us through their painting of the Child.

When one stops to think of it there is so much that is wonderful and so much that is beautiful in everyday life; only it is not always that one realizes it. That, perhaps, is because it is difficult to appreciate the sunshine's peeping through the clouds when one holds the ever too common fear that the sunshine is fleeting, that the clouds will come again, as experience has been unkind enough to teach they often will.

But a little while, and all that changes; what is a century to eternity? We are collecting yesterday's simple possessions and hold them to be precious today. And we look upon the pictures that were painted in faraway yesterdays to exclaim, "How lovely, quaint and charming!" Now in the endless time of those yesterdays these things were no less beautiful than they are in this very today—only the Old Masters grasped the spirit of the beauty of things as they are, a spirit which this all too hurrying era in which we live fails, much of the time, to realize is something that can intensify happiness and dignify right living.

There is no greater achievement for a modern artist than that of portraying the life of today successfully. Of the incidents of today's existence the simplest ones, like the fundamental things of truth, make the strongest appeal to the healthy appreciation. It is so with Millet's "Angelus," which everyone knows and loves, a picture that touches the sympathetic chords of all sensibilities, from prince to peasant. Millet did not have to dig into dusty histories for his subjects, nor did he have to depend upon the unusual for his inspiration. Instead, he painted the homely scenes in the life he found surround-

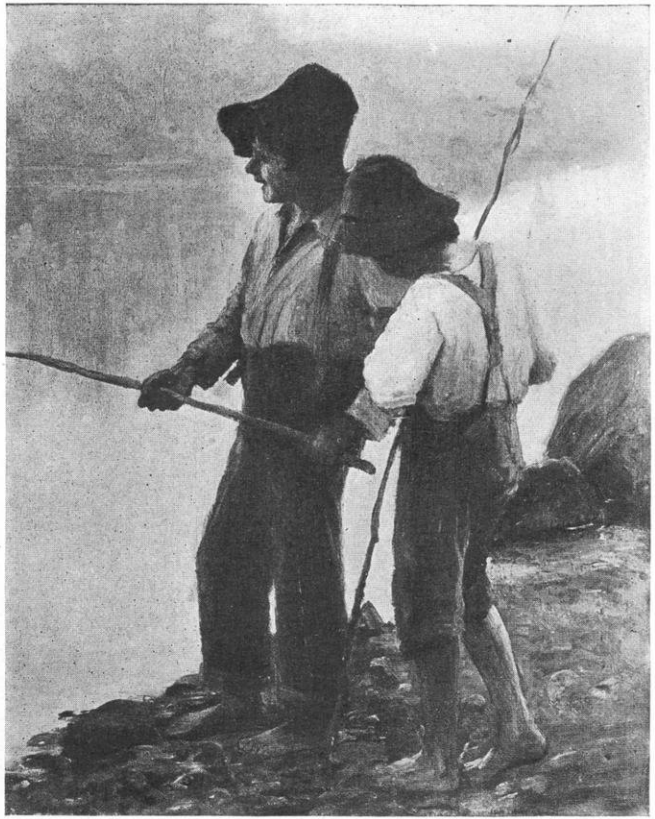
"NATURAL HISTORY": ADAM
EMORY ALBRIGHT, PAINTER.

"PLAYING QUOITS": ADAM EMORY ALBRIGHT, PAINTER.

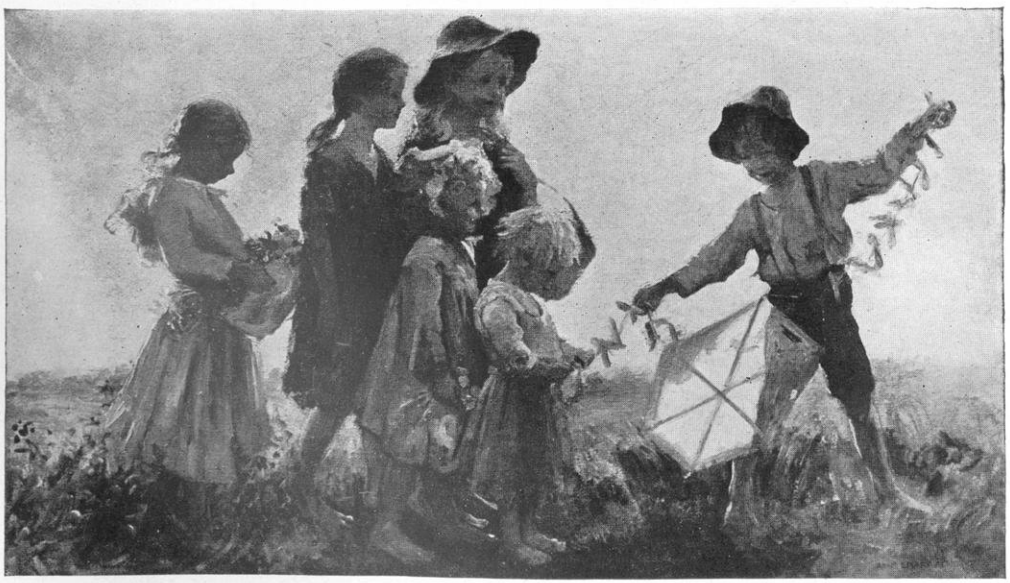
"MIDWAY": ADAM EMORY ALBRIGHT, PAINTER.

"THE ENCHANTED HOUR": ADAM EMORY ALBRIGHT, PAINTER.

"A CALL TO SUPPER"; ADAM EMORY ALBRIGHT, PAINTER.

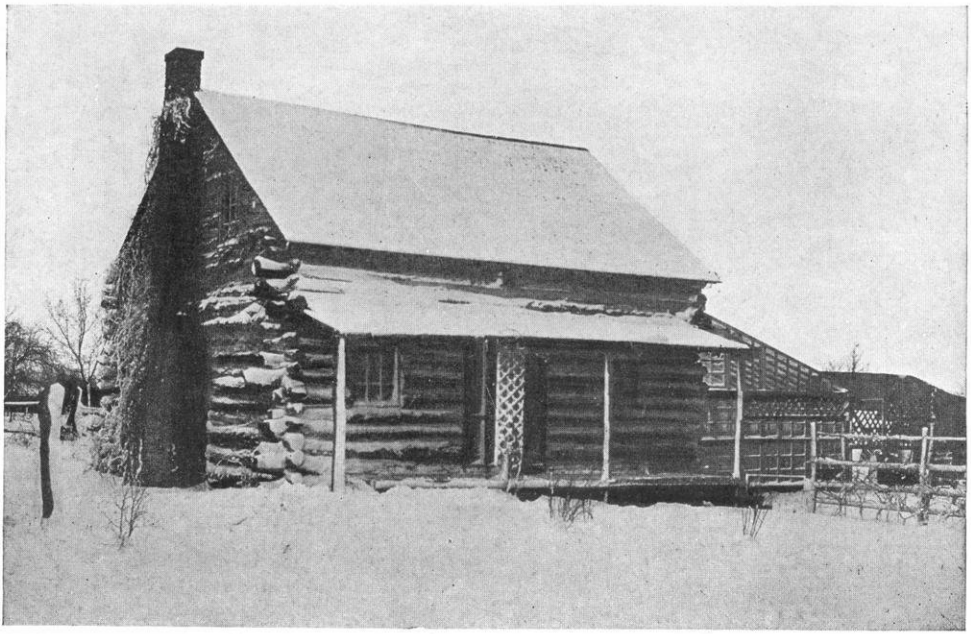


"ONCE UPON A TIME": ADAM EMORY ALBRIGHT, PAINTER.



"SCRAMBLING FOR BERRIES": ADAM EMORY ALBRIGHT, PAINTER.

"THE PRAIRIE—KITE FLYING": ADAM EMORY ALBRIGHT, PAINTER.



"A SOUTH WIND": ADAM EMORY ALBRIGHT, PAINTER.

LOG CABIN STUDIO OF ADAM EMORY ALBRIGHT, EDISON PARK, ILL.

ing him, and interpreted his environment in a manner that will forever awaken a sure response to his genius.

THE work of a new American painter, Adam Emory Albright, possesses a note of this absolute sort of sincerity that makes it widely understandable, regardless of the possession of a knowledge of the subtle mysteries of art technique. The phase of American life that Mr. Albright has successfully presented has been almost neglected in times past by most of our artists. At least, with the exception of some of the well-known paintings of the late master, William Morris Hunt, I do not know of any other American whose inspiration has recorded in so straightforward, unaffected and beautiful a manner, life in the "sunny years," as Mark Lemon has called childhood days.

Emory Albright's sympathy for the American boy (the father of boys, as he is himself, and a friend of boys) has taken away from us the reproach of having missed this note of youth in our art. There never has been anything more truly and vitally national and characteristic of our American life than this artist's paintings of boyhood's "sunny years."

Here the artist has not racked his brain in a search for intricate subjects, he has not gone about his task of painting like an archæologist who digs up the past to entertain the present, nor has he sought for dramatic situations or atmospheric conditions that might puzzle a weather bureau. What he has done, and marvelously well at that, is to show us the real germ of American brawn in all of its juvenile, honest directness—fishing, berry-picking, kite-flying, romping, marbles, bringing in wood, raking the lawn, chasing bumblebees; in fact, every pastime and occupation dear to the heart of a real boy. And thus, too, he paints girlhood, and the things dear to the heart of every real girl. His work almost seems to stand as a reproach to that of those many painters of posed inaction with their interminable "Boy with a Slate" and "Girl with a Doll" pictures.

A dozen years ago Emory Albright banished brocades and ormolu, armor and arabesque from his studio in a Chicago skyscraper, and, dispensing with material glories, took an abode in a charming country place far from the turmoil of town, there seeking inspiration in the simple life of the real people about him. The pastimes and pursuits of his own children caught his eye as worthy themes for his brush, and watching the dear kiddies as they romped through the sunshine of their blessed years, he painted the pictures which have since brought him renown.

His love of country life you feel throughout his work. You know

it is the work of an American, done for the joy of Americans, as well as for the rest of the world, for his fame has traveled abroad. We know that the American boy is distinct from the boy of any other nation, and because Emory Albright has realized this and has caught the American boy's distinction, transferring it with consummate skill to his canvases, we can believe that a new American painter has risen among us, a painter who has opened our eyes to the possibilities of the further development of our own art.

FOR THANKSGIVING DAY, NINETEEN HUNDRED AND TEN

IF WE would give thanks, let us give thanks most heartily
Because the seeds of sanity are planted deep in the heart of the nation,
Because they will grow, if we nourish them, and blossom into health for the people,
Because they will bear a rich ultimate fruitage that will shame the present insanity.

And let us give thanks because there are a few among us growing up in rugged idealism that fears neither drought nor mildew and defies vermin,
A few who stretch their beauty Heavenward, unhampered by the lust of sale,
A few, who, giving their best, are willing to be counted meager and unprofitable, for love's sake.

And let us give thanks because there are many of us who need but a little more courage to push through the soil of every day, up to our fulfilment,
And many, who, having reached the light, would share all that they have of beauty and fragrance,
And many who give their friendship and the fruits of life gladly, without hope of return.

And because for all of us there is the sunshine of human betterment which we may reach if we seek it with every fiber of our being,
And finally, because those of us who live today are preparing a great harvest, altruistic and assured for tomorrow,
Let us give thanks.

MARGUERITE OGDEN BIGELOW.

WHAT IS BEING ACCOMPLISHED IN CIVIC IMPROVEMENT HERE AND ABROAD: BY FRANK CHOUTEAU BROWN: NUMBER ONE

IVIC improvement in America is at present in the indeterminate state that, in any good farming community, would be easily recognized under the description of "between hay and grass!" Magazines have published *ad libitum* schemes of projected improvements for every important city,—one is tempted to say for almost every community, in the United States. A resumé of the situation, published in the January *Architectural Review*, was undertaken with the idea of finding out exactly what had been *accomplished* up to the first of the year, and this indicated a lamentable failure in achievement, even in communities where the schemes were most commendable and furthest advanced in detail. Of course, improvements of great scope and magnitude have to be conceived before they can be realized; but, even making all possible allowances, it would seem that if the American business man were gifted with the acumen and keenness of perception with which he is popularly supposed to be endowed, he would have realized before this his opportunities for actually bettering civic life and civic conditions. His self-conceit has blinded him to the fact that while he is contentedly patting himself on the back for what he thinks he has accomplished, and turning up his nose at various European communities, these have progressed years beyond his remotest conception of "modern improvements." The butcher-shop of France, the department store of Berlin, the dockage facilities of Hamburg, the workingman's dwelling of Port Sunlight or Munich, are all as far ahead of our boasted American achievements as American civilization is an advance on that of the Indian aborigine. While Chicago revels in dirt, filth and smell in her stock-yards, the abattoirs of Paris are as sanitary, cleanly and inoffensive as the flower markets of that city; and while Americans are still talking about such old-fashioned ideals of civic betterment as the "civic center," the communities of Europe have come to appreciate how small a part of the whole civic plan the civic center really is, and have gone ahead to realize better conditions for housing their poorer classes, to develop hitherto unimproved sections of the city, to improve sanitary conditions, and to look out for the pleasure and health of the inhabitants by means of amusement parks and playgrounds; doing it all in a way to make the progressive American citizen sit up and take notice,—if once he could be brought face to face with what these older cities and towns have actually accomplished despite the conditions inherent in old cities.

Our own deficiencies once fully realized, the immediate practical question is: How are all these great improvements to be effected? The answer is simple. It can be done by means of laws that make possible the institution and completion of necessary improvements without imposing a prohibitive cost on the cities as municipalities, or the citizens as individuals. Unfortunately, so far it has been impossible to get such laws accepted in America, despite their obvious simplicity and their successful operation abroad.

In Europe betterments are carried out in this way. Instead of condemning property over which a new street will pass, and paying a large excess valuation for the area actually used for this purpose,—a valuation based on what the adjoining property will be worth when the improvement is completed,—the Government is empowered to take not only the land that is necessary for the projected improvement, but also the land adjoining it on each side,—including the entire areas of estates of which any parts are touched by the new enterprise. This land is taken at its valuation *before* the improvement is started. The improvements are made; the unused land abutting upon the street area is then divided into parcels of the sizes appropriate to the business or other purposes for which that street is to be used; and is sold with a clear title by the city *at the increased valuation made possible by the improvement itself.* Again and again the sales of these improved properties have more than offset the entire damages and costs of making the improvement. This is true even of the recently completed Queen's Highway, a wide and stately avenue built through the most thickly settled and valuable portion of London, where the cost amounted to millions of dollars; yet the venture actually netted a profit to the municipality. This is so advantageous and businesslike a system of carrying out civic improvements so as to benefit the entire city, and not merely those persons whose property is improved against their will (and then only after paying them, individually, large damages for increasing its value), that it seems a sad commentary upon our American business sense that it was not adopted years ago in this country. Instead, we are still resisting with might and main the very material savings and benefits made possible by its application to our own problems.

It is safe to say that no great improvement will be undertaken in our American cities until this—or some similar—law has become a matter of custom. Under such a system, not only could dangerously unsanitary conditions be summarily improved, but larger enterprises, such as the building of those magnificent highways and park boulevards that appeal so strongly to the ordinary citizens' imagination, might be carried out both economically and effectively.

With regard to the problem of fire protection and city housing, entirely different and rather more complex conditions exist. Without exception, our American laws ignore existing conditions,—no matter how bad they may be, or how pressing the needs of the community. The new laws that are passed from time to time apply only to future buildings or to future conditions, leaving existing structures to remain in exactly the state into which they may have fallen after one hundred or two hundred years, to be occupied by more and more closely packed hordes of foreigners, under conditions that absolutely preclude any possibility of a healthful and sanitary existence. Indeed, the laws enacted to improve conditions (when they apply *only* to new buildings) actually put a premium on and increase the value of these older structures; inasmuch as no property owner can improve his property to conform with these new laws, without raising his rental values so far that they will perhaps be double or treble the rent necessary to make a far higher profit for the old, unsanitary, tottering buildings next door to the newly-built structure. The result is immediate and obvious. The property owner does *not* improve his property to conform to the new laws,—but patches and repairs his old buildings because he makes more money by doing so.

Abroad, improvements are based upon the necessity for making the old buildings, as well as the new, conform to such requirements as are necessary to the health of the inhabitants. This principle alone makes possible the new sanitary, and also attractive, groups of tenement buildings in districts where it is necessary to house a certain number of the city's working population. In planning these, care is taken always to provide sufficient ground space for an ample allowance of light, air and sun throughout the whole building, and also for a good-sized yard or playground. And, aside from these utilitarian considerations, much attention is given to the outer aspect of the building, for it must bear its individual part in the generally attractive appearance of the city and its streets. All these advantages are obtainable at a reasonable rental, quite within the means of the class that inhabits these "tenements," and the result is that the pride of the individual in the appearance of his city, of his own dwelling, of his very person, is cultivated and strengthened to the point of appreciably better citizenship.

Among "new ideas" of modern civic development is the somewhat revolutionary one that the city government should determine in advance those directions in which growth, whether residential or along the lines of business development, would be most convenient or desirable; and then provide the avenues of travel that appear to be logical, and necessary extensions of the streets already in use. This

method ensures their present and future availability for business or residence purposes, or for the conveniences of traffic or pleasure-driving, and follows a definite and well-considered plan in shaping the growth of the city instead of allowing real-estate speculators to lay out and promote new additions at their own sweet will, as has heretofore been the universal American custom. It would, of course, always be desirable, in undertaking any such scheme for controlling comprehensive community growth, that the city be advised by some expert in city development who would have at heart the practical convenience of the streets, and their relation to the entire city scheme as it might possibly develop in the future, as well as those broader æsthetic considerations which are somewhat likely to be disregarded by the practical minds that control the building of most of our American cities.

Cities in this country differ essentially from those abroad; therefore our development schemes naturally would differ from those applied to European problems. The majority of our cities are of such recent growth that the rectangular checkerboard arrangement of streets is largely prevalent. With this arrangement most of our civic-center schemes have been devoted to obtaining a central open space, around, or in which, important buildings could be grouped, as in Buffalo, Cleveland and Washington; or to the connecting of existing centers of interest by avenues opening up the sections that lie between, as in Philadelphia, St. Paul and again, Washington. This latter treatment generally results in breaking up the regularity of the rectangular criss-crossing streets, which is in itself a considerable improvement to cities so arranged.

Other cities, such as Buffalo, have endeavored to open up an area upon the bank of a river or lake, or, as in the case of Milwaukee and Chicago, they are utilizing the radial avenue idea, of which the best development in this country is found in Washington,—applying it, in conjunction with the circulating, outer connecting boulevard, to remedy recently discovered defects in their existing lay-out. We find evidenced a general disposition to open up views of adjoining harbor or river fronts, making use of these as elements of beauty, so as to obtain relief from and contrast with, the sections devoted to business development, and add effectiveness to groupings of public and business architecture. On the whole, we have reason to feel that at last we have begun to admit a regard for purely æsthetic considerations, a viewpoint that heretofore has been conspicuously absent in the development of our American cities. When once these new schemes for the improvement of our towns have begun to show results, no one can doubt that the American people will appreciate the im-

portance of the element of beauty as a distinct asset, and will therefore be willing to extend its application to other departments of life and surroundings.

To obtain an impression of the real characteristics of a city, and its individuality as a whole, it is necessary to view it from the balloon of the present or the airship of the future. Place side by side the plans of Washington, of New York, of Philadelphia and of Boston; a glance is enough to distinguish between them and even to indicate to some considerable extent the individuality of each community and its general purposes and intent. No one for a moment could mistake the plan of Washington as belonging to a city of other than monumental treatment, where the handling of governmental business, the expression of power, wealth and pageantry were almost the first considerations. Quite as clearly, the plan of New York motives a city of tremendous business capacity. That of Boston shows a narrow, conservative community of haphazard development and Puritanic precedent; while Philadelphia is as plain and monotonous in plan as it is in architecture. Its unbroken, rectangular blocks are neither more nor less commonplace than its unbroken streets of brown stone and brick façades.

(*To be continued.*)

A THANKSGIVING

DEAR Lord, I thank Thee for the madding thrush
That filled with raptured song the skies of spring;
And for the dove that mourned within the hush,
Too sad to blithely sing.

I thank Thee for the rose whose heart of fire
Outflamed within the garden of the June;
And for the spotless lily whose attire
With paleness shamed the moon.

I thank Thee for the stars; the storm's alarms;
And for the pomp and glory of the sea;
But most I thank Thee for earth's simpler charms,
The wealth of poverty!

EDWARD WILBUR MASON.

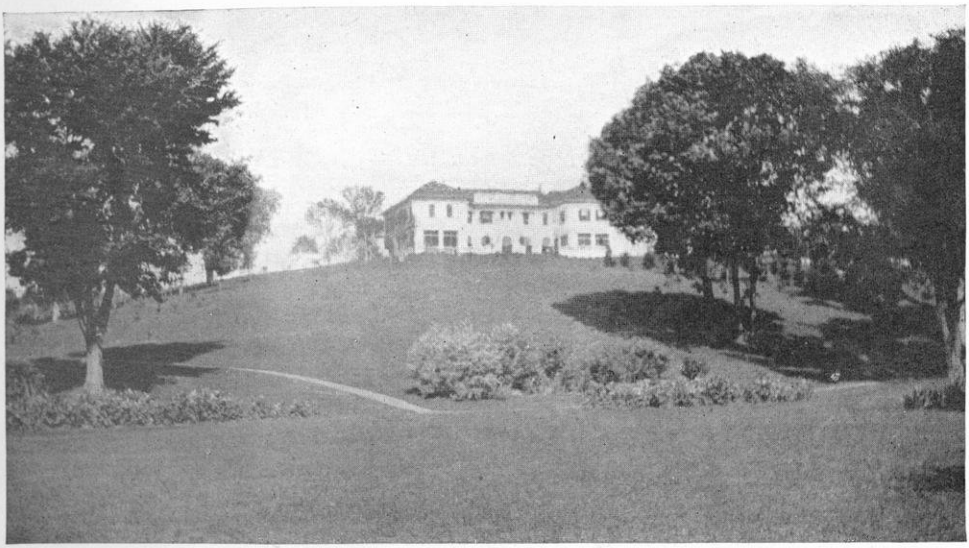
LANDSCAPE TREATMENT FOR CRAFTSMAN HOUSES: BY HAROLD D. PHELPS

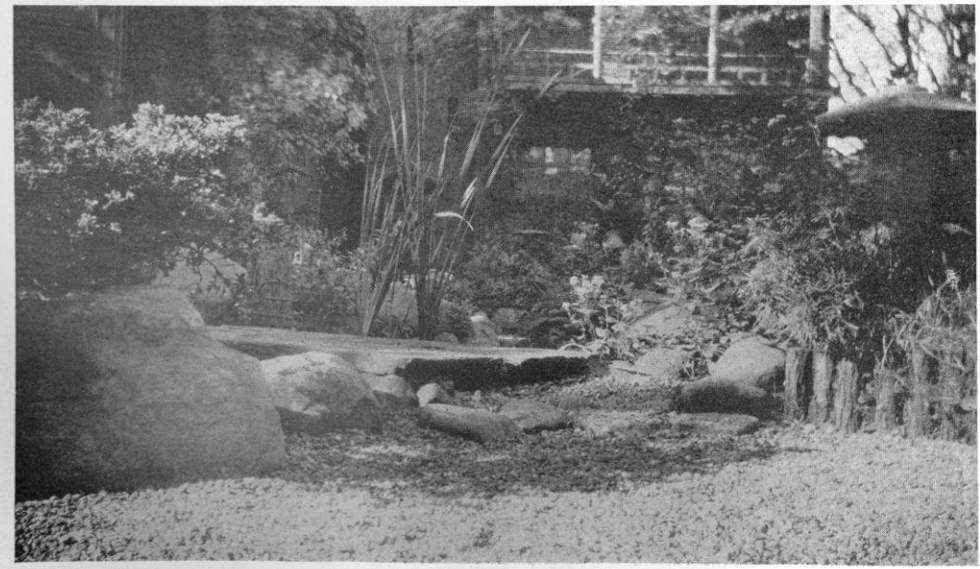
HAT all homes should have some time and study given to their surroundings is as necessary to their proper development as is any other feature of their design. But this is so often neglected in America, and the vital principles of landscape gardening so grossly misunderstood, that a statement of some of the most important points to be considered should be worthy of the careful study of every builder. Craftsman houses, in particular, should have the greatest possible attention paid to their setting, for it is the cardinal principle of their design that they shall harmonize perfectly with the site. In the usual layout of geometrical beds and spotted shrubs, the Craftsman house is as much out of place as a fine jewel in a vulgar cravat.

All landscape treatment should begin with the choice of the site. Before the architect is asked to make any sketches the property should be carefully studied and all its peculiarities noted with regard to their relation to the house. The points of compass, topography of the land, views to be obtained, and even minor points like the direction of the prevailing winds will make a great difference in the comfort of the occupants and should be considered as controlling points in the design. Negative features should be noted, too, for rare indeed is the place that has not drawbacks which can only be overcome when they are thoroughly understood. It is surprising how frequently the things which at first seem so annoying can by ingenious treatment be converted into most charming details of the plan.

Any existing features, if consistent with the best development, should be carefully preserved during the construction. Contractors have a way of damaging the best trees or allowing their workmen and horses to commit other atrocities, which can only be checked by eternal vigilance. All sturdy trees should be preserved, unless sacrificed after due thought because they interfere with prospective buildings, roads or views. But any species that are less desirable or in a diseased condition should be removed without hesitation, for they are a constant menace to the more valuable growth. Little things like gullies, springs, boulders or outcropping ledges of rock should seldom be disturbed, for it is the little individualities of a landscape which give a site its character, and if obtrusive they may usually be screened by planting. The exact location of the buildings on the property will repay very minute study, especially if the site chosen is other than level, and Craftsman houses are peculiarly adapted to places of rugged character and marked individuality.

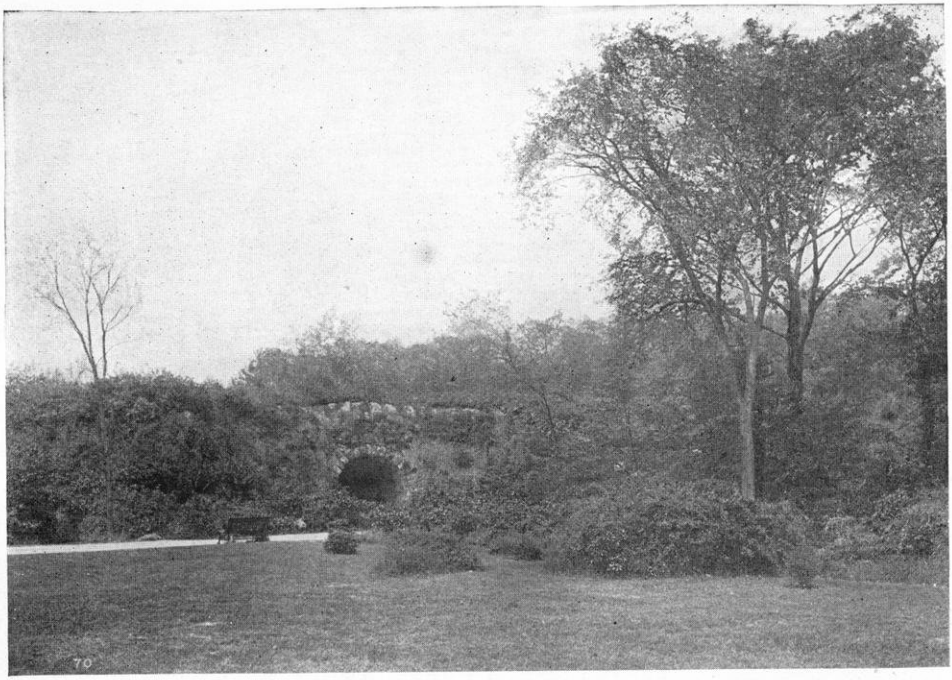
The approaches to the house, both for pedestrians and for vehicles,

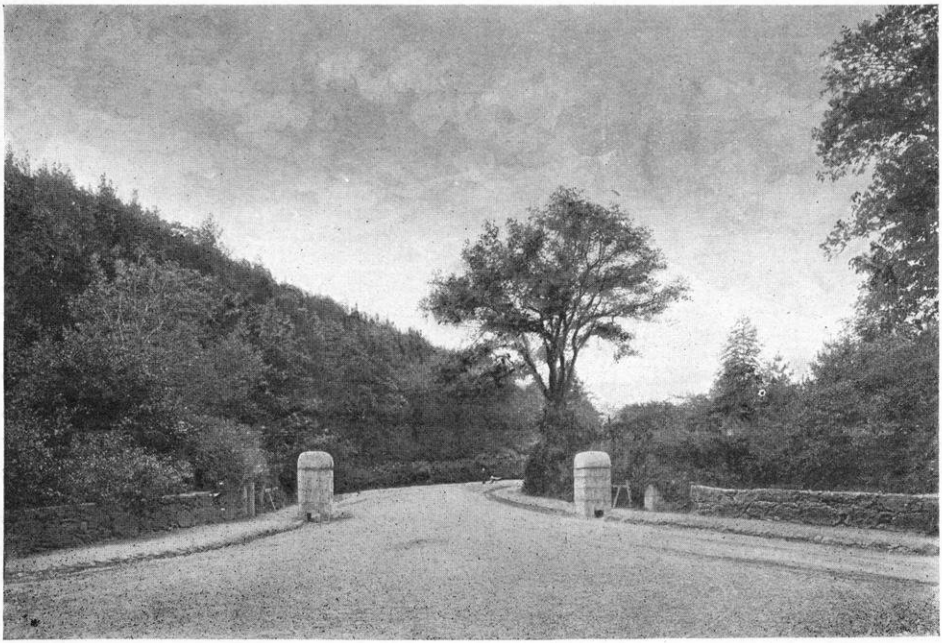




THE LAWN THE MOST IMPORTANT FEATURE OF THE "NATURAL STYLE" OF LANDSCAPE GARDENING.

THE CORNER OF A GARDEN DEVELOPED IN "JAPANESE STYLE."





"NATURAL STYLE" OF LANDSCAPE GARDENING AT FRANKLIN PARK, BOSTON.

A DRIVE ENTRANCE DESIGNED TO HARMONIZE WITH CONTOUR OF THE LAND.

should be considered first. Even on small suburban places a driveway is usually necessary, if not for carriages, at least for the easy delivery of supplies. The controlling factors for the drive are the point of contact with the highway, the arrangement with regard to its uses at the house and the connection of these two points. If possible the drive should leave the highway at the side of the property nearest the town, or in the direction of the greatest travel, at nearly right angles to the highway and on a level or on an easy grade. For a little distance from the highway it should be sufficiently in view to preclude the possibility of an accident at the junction. In its relation to the house, the drive should be so located as to best serve the uses for which it is intended. Proximity to both front and rear entrances, convenience in delivering coal, ice and other supplies, and last but not least, facility of exit, are some of the considerations which will govern the choice of location. For large places the separation of the purely pleasurable from the practical parts of the garden is often desirable, especially near the house. This may sometimes be accomplished by having both a carriage and a service turn to the roadway, the latter screened from the living part of the house.

In the connecting link between the highway and the house an easy grade is the prime consideration; next, a route which should be fairly direct, and third, a location as pleasing to the eye as possible. Any views, either of the house and grounds or of the surrounding landscape which may be developed in the course of the drive will add greatly to its interest, but must never be allowed to interfere with convenience of access or ease of grade. An entrance drive is first of all intended to furnish an easy and convenient means of getting into the property, and any circuitous route not needed to ease the grade will be recognized at once as inconvenient and artificial, no matter how fine the views which it develops. Except in rare cases a drive with long flowing curves will be found to meet these conditions and at the same time will be most pleasing to the eye. In very small places, especially where the architectural lines predominate, a straight drive may be in keeping; while very rugged sites often require sharp winding curves in order to maintain a reasonable grade. But only where the site demands it, should either of these be used.

IN THE North at least, the principal rooms of an all-the-year-round house should face the south, east or west. And among the principal rooms I include the kitchen, for here the housewife, or the servant, spends a great deal of time, and a cheerful room may help to alleviate much of the drudgery of housework and, perhaps, to solve the servant problem. No person should be compelled to

work the year round in a room having light only from the north. Just which exposure the various rooms will have must be determined by the local conditions of climate and view, and no set rule can be laid down. Personally, I think the dining room, or the dining alcove so frequently found in Craftsman homes, should have light from the southeast, or as near that quarter as is feasible, for a bright and sunny breakfast room imparts a cheer and glow which may last all day. With such an arrangement the kitchen would fall to the northeast side of the house, the large living room to the west side, or at least to the southwest, where it would gain what is usually one of the best views possible of a landscape, because it is apt to include the beauty of the sunset. The question of building for views, the American architect has been slow to face. He has in the past imitated much that was foreign in style and thought but little of its relation to site.

In the modern domestic architecture of America pergola-covered terraces and sleeping porches are coming to be regarded almost as essential. They not only add to the beauty of the architecture, but are a definite inducement for the outdoor living which at last we know we must have if we are going to become a nation of robust people. In addition to this consideration of health, the pergola terrace seems to link the house to the ground as nothing else in the way of garden architecture can serve to do. A vine-covered pergola and a terrace with a cement floor not only mean a chance for healthful as well as picturesque living in the fresh air, the joy of which America has only lately come fully to understand, but also seem to bridge the chasm which formerly opened so wide between indoors and out. Of course, in the East we have got to consider the problem of screening the porch, because as yet in spite of our scientific achievements, we have not done away with the two pests, flies and mosquitoes. A screened porch and a kitchen so placed that they are in the midst of quiet and beautiful surroundings, add enormously to what constitutes essential comfort in the modern country home. I well remember visiting the home of two young foreigners in one of our western cities. They were both day laborers and had purchased a lot in a suburb on the instalment plan. With the roughest of lumber and their own unskilled hands they built a one-room shack having a porch across the front, screened with common cloth netting. There they slept in warm weather, and you can imagine they were about as near to nature inside their home in the winter, in a climate where the mercury often touched twenty below. To my notion, and I know they thought so, too, they had more of a home than the occupants of many a fine flat in the city.

LANDSCAPE TREATMENT FOR CRAFTSMAN HOUSES

THE general design of house and drive being determined, we may then turn our attention to the grading of the property. To as great an extent as possible, the topography should be unchanged from Nature's graceful contour. If the site is well chosen we cannot hope to improve the beautiful lines, and also the moving of earth is a very expensive undertaking. When we attempt to improve on Nature's handiwork, she sometimes revenges herself by sending hard showers to wash gullies in our fine lawns, and ice and snow to continue the work of destruction, thereby showing her contempt for our lack of appreciation.

When grading is necessary, it should always be done as closely in harmony with the original surface as we are able to conceive. Plain surfaces and terraces must always be protected by retaining walls or other artificial structures. But that kind of grading is never in keeping with Craftsman homes except on restricted city lots. The lines of the surface should always be in flowing curves. Note also that a concave surface gives an added sense of distance, which is most pleasing, while a convex surface brings a distant object nearer to the eye. For small places, therefore, a concave center with a slight convex roll near the boundaries, will seem to add space to your grounds and at the same time furnish a proper element of strength at the borders. No grade should be precipitous except on the most rugged of sites. Here let it be Nature's work; yours will be almost sure to wash. For carrying water on a grade a good turf is better than any paving, for it is not so liable to be undermined.

In the question of planting, which is commonly regarded as the whole of landscape gardening, we find another feature which depends largely on the characteristics and environment of the site. Here again the more we know of local conditions, and particularly of the flora, the better able we are to achieve satisfactory results. It is only when a detailed study of these is made and applied to each case in hand that the restful feeling of absolute harmony can be gained. Planting is not only a problem of the selection of the proper material, but of the arrangement and grouping of this in an artistic manner. This can usually be accomplished by following some general scheme.

Landscape gardening, like the other conventional arts, has its more or less definite styles, as the Formal or Italian, the Natural, the Picturesque and the Japanese. The Formal, while highly effective in its proper place, is not consistent with Craftsman homes. On the most rugged and wildest sites the Picturesque style is harmonious, but as it requires the most expert treatment to attain purity, and merges almost imperceptibly into the Natural in less exacting situations, it need not be discussed here.

MUCH needs to be said regarding the Japanese, however, for on first consideration it seems to be peculiarly suited to Craftsman homes. It is a truly national style, finely developed, and highly effective in its own environment, but in a broad sense it will never wholly meet American ideals. In its purest expression, it is a miniature copy of some portion of Nature, effected in the spirit of religious interpretation. Each garden has a fixed number of stones and trees, lanterns, hills and other features, with a definite name and place in the composition, every one of which has an exact religious significance. An adaptation of a Japanese effect in gardens in this country might be satisfactory, for without doubt there are many features which we might adopt and modify to suit our local condition; a little stream of water may be as pleasing as a large river, yet a sixty-year-old tree, stunted to a foot high, or a wild mountain reproduced in a twenty-by-forty-foot backyard is grotesque and ridiculous in relation to the breadth and strength of American ideals. Then, too, the Japanese style with its minute details requires the undivided attention of a very good gardener. If you want a Japanese garden, set apart a small area and develop it as one feature of your landscape treatment; but if you let it be the dominating spirit of your place you will find it very hard to carry out in a broad way and very exacting and expensive to maintain.

The Natural style is the one best adapted to nearly all American conditions. But it is in connection with Craftsman architecture that it can be developed to its greatest purity, for the very essence and spirit of each is absolute harmony with local conditions. By the proper combining of the two we may obtain the unity which alone will make a perfect composition.

To develop a place in the Natural style the following points should be observed. All lines of road, grading and planting should flow in gentle curves. The open spaces should be as far as possible unbroken; planting at the margins, roads and paths, near the edges rather than through the middle, should be observed, and no obstructions, either in the way of statuary and fountains or of specimen trees and shrubs, should be allowed on the lawn. The planting should be massed along the base of the house and other structures to unite them to the site. Vines are excellent for this purpose. A massed border-planting of trees and shrubs gives seclusion from unrelated things and variety and interest to the skyline. Careful arrangement, too, will open and yet frame in the best views. Flower beds in straight lines or geometrical shapes are entirely out of place. Straight drives and walks never fit a natural slope. Nature does not work in straight lines. Planting in rows with even spacing is always artificial.

IN ARRANGING for your planting study the natural growth carefully and get your inspiration there. Do not use marsh plants on a dry knoll, or the native growth of a sunny roadside under the shade of trees. Do not try to grow tropical plants in a cold climate. Anything which you find growing wild in the neighborhood, under similar conditions to your own, together with plants from places of like environment, will give a variety sufficient for anyone but the curio collector. Native plants will always harmonize with rugged sites, while the specialized varieties should be used sparingly even on more formal sites, and eccentric plants only with the greatest thought. A weeping mulberry, camperdown elm or clipped evergreen does not look well with Craftsman designs, and forms with variegated or strikingly colored foliage must be carefully placed in relation to the colors used in the finish of the house.

In regard to the different classes of plants, choose those adapted to your requirements. Hardy trees, shrubs and vines do well with little care and that not necessarily expert. Perennials need more attention but are not exacting, while annuals are useful in many places, but require yearly planting. Exotics and tender plants are seldom worth the care and expense necessary for success. Therefore depend mainly on the hardy trees, shrubs and vines; then use perennials and annuals as freely as your skill and means will permit.

As to the place of the landscape architect, he is just as essential as the architect and should by all means be employed if your purse permits. As has been emphasized, all results will depend on the degree to which the local conditions are successfully met. It is the architect's work to study the local surroundings with regard to all the different elements of the problem, and to bring about a complete harmony not only in the general scheme but also in the minute details. Such service requires training and must be adequately compensated, but in many instances he will save more than his fee and at the same time get results way in advance of what could be obtained without his help. Contractors and nurserymen may know their particular line, but it is only when one has the breadth and knowledge of the whole field that thoroughly good work is done. Naturally, an expert whose energies are directed along the lines of our personal wishes and the problems in hand can come nearer to perfection in developing a characteristic and artistic home setting than the man who, though his ideals are lofty, lacks the craftsmanship to express them.

THE ART OF BERNICE AND AGATHA: BY WALTER A. DYER

NCE upon a time there were two sisters named Bernice and Agatha. They were both excellent persons with the desire in their hearts to reach up to better things and to be of some service to their fellow creatures. They were unmarried and lived together in a little white house on High Street. Their modest wants being supplied by the income from a small inheritance, they were relieved from the necessity of spending their lives in the quest for daily bread, and they had outgrown sordid aims and youthful follies. They were very excellent ladies, with clear consciences, a healthy appetite for those things which bring satisfaction to the soul, and a refined appreciation of beauty.

Now Bernice and Agatha were much alike in the fundamentals of life, but they sought soul food in different directions, just as the humming-bird and the robin differ in their methods.

Bernice had developed ideals of culture that led her into a Literary Circle. After many hours spent in the town library she read a beautiful paper on Robert and Elizabeth Browning before the Circle.

Agatha, on the other hand, admitted that she didn't enjoy Browning; she preferred to stay at home and read the novels of George Eliot, in which she found interesting things about real folks.

Bernice took up arts and crafts with enthusiasm (she pronounced crafts with a very broad a) and did stencil work and hammered brass in Art Nouveau designs.

Agatha made the most perfect buttonholes in the county.

Bernice's room was decorated in a close harmony of grays and greens, and she permitted only goldenrod and white roses in her Wedgwood vase.

Agatha's room was decorated in chintz effects—chintz looked so old-fashioned. And she kept in her vases asters and sweet peas, and anything she liked.

By and by the tastes of the two sisters grew very far apart. Bernice became so artistic that Agatha's homely ideals seemed very uncultured to her.

"Agatha, dear," she would say, "I wish you would put that atrocious old painting of the lighthouse up in the garret. I will give you a mezzotint reproduction of Corot to take its place."

"Put it away!" cried Agatha. "Why, it was Father's!"

"I know," expostulated Bernice, "but it is horribly out of drawing. The perspective and composition are faulty, and the colors are far too intense."

"I don't know anything about that," retorted Agatha. "I only

know that I like it. And if I like a thing, it's good enough art for me."

Bernice sighed and assumed the attitude of a Pre-Raphaelite maiden gazing out of the window.

Agatha scowled, and started a hem.

Matters went from bad to worse. Bernice gorged herself with art. She went to Boston and enjoyed a week's dissipation at the opera and among the art galleries. She met some tremendously clever (not to say queer) people. Agatha stayed at home and won a burnt-wood Indian's head at a whist party, and hung it on the parlor wall.

When visitors came, Bernice started æsthetic conversations on genius, art and modern German drama; Agatha, out of pure stubbornness, changed the subject to strawberry preserves and spring housecleaning. Bernice became so extremely artistic that she actually grew thin; Agatha remained domestic and stout. Bernice felt that her sister lacked all refinement of taste; Agatha considered Bernice silly, affected and wanting in common sense.

Finally Uncle John came to visit them. Now Uncle John was so wise and good that both sisters looked up to him, and each anticipated a sort of justification of her mental attitude. Uncle John saw at once that something was wrong, and it didn't take him long to find out what it was.

One evening before he left, he undertook a little fatherly advice.

"You girls must get over this nonsense," said he. "You are both to blame. Agatha, you are troubled with fatty degeneration of the soul. You ought to wake up and get acquainted with more of the refinements of life. Beauty is a physical property and not altogether a matter of taste. It is governed by laws, and the better you understand those laws, the more you will appreciate beauty. And the sooner you come to the full appreciation of beauty, the better it will be for your soul. Bernice, you are suffering from a bad case of fiddlesticks. You have acquired a superficial smattering of art talk. You have learned the patter of the cult. You have been hovering around some lofty truths and never getting at the honey. You have fallen into the common error of supposing that queer, one-sided people are children of genius, and therefore more to be desired than the great mass of mankind. You consider human nature bourgeois. Agatha thinks that art is foolishness; you think that it is everything, and neither of you knows what art is."

Then he delivered a brief lecture on art, at the close of which the sisters arose coldly, said "Good night," and went to their rooms.

After Uncle John had departed, neither of the sisters alluded to

what he had said. Bernice went obstinately on her way and steeped herself in artificiality; but Agatha took Uncle John's words to heart and pondered them. She began to study into the meaning of it all, and struggled to get her eyes open. She went and stood before the Indian's head and looked at it a long time, until she discovered that it did not belong with the simple Colonial furniture of the room. So she took it down and quietly put it away.

One day she discovered that the various hues of the phlox in her garden did not harmonize, and although her mother had planted them, she uprooted the offending plants and transferred them to the other side of the garden, beyond the larkspurs.

At last she devoted three days to a study of the painting of the lighthouse, and with tears in her eyes finally removed it.

Agatha came to learn that some things and some combinations of things are more beautiful than others, and she worked painstakingly to understand. Bernice had a good copy of a painting by Sir Joshua Reynolds, and Agatha studied it long and conscientiously until she discovered wherein it was better than the painting of the lighthouse. She read a little about art in the secret of her room, until at last she came to feel that she knew a few of the fundamental principles. She took no critic's dictum as gospel, but allowed her judgment to be guided by those who knew better than she. She never got to the point of talking learnedly like Bernice, but she got her eyes open at last, and found herself examining all things with a view to discovering what beauty lay in them. She gained pleasure in beautifying her home and her garden, and her soul, she discovered, was nourished by a contemplation of things which her new judgment told her were beautiful.

When Uncle John came again, he found Bernice just the same, only a little sour at the majority of people, with whom she had lost patience. But in Agatha's eyes he read a new happiness, as she showed him her house and her garden and her humble personal treasures, and talked with him simply of her quest for the beautiful.

"Blessed be thou, Agatha," quoth he, "for thou hast accomplished something and thy soul hath grown." Of Bernice, who had been talking ecstatically with him of Rodin and Sudermann, he said nothing.

IN MATTERS touching upon art, I find a large proportion of mankind—and especially womankind—divided pretty generally into two classes—those who gush and those who scoff. I am not speaking of those who have a sane and healthy knowledge of art, but of that vast majority who have but a little time to devote to its study.

I believe that both classes are wrong in their attitude, because they both treat art as an intangible product of genius quite apart from life. They both treat knowledge as they treat clothes. One person dresses *à la mode* and feels therefore like a gentleman or a lady; the other dresses "for comfort," and scorns flattery.

The gushing class is amusing and irritating. Lacking a sense of humor themselves, they do not realize that their lofty vaporings seem ridiculous to the bulk of their fellows. Or, if they have a slight sense of this, they avoid it by herding with one another. Hence these groups of "clever" people who foregather to congratulate themselves that they are not as other men are.

The scoffing class needs scolding, like all who sit in the seat of the scornful. Their crass ignorance is often but thinly veiled beneath a sneer. An honest philistine I can sympathize with, but not the materialist who pities my poor enthusiasms.

These two classes are at opposite poles; they seldom get together on common ground, and that's a bad thing for men and women, for higher civilization will come only with tolerance, better understanding of each other and the destruction of unreasoning prejudice.

Therefore it has seemed to me worth while to look dispassionately at this question, and laying aside preconceived notions, to ask, What is art? and, What good is it, anyway? The effort is worth while, because, if art is good for anything, it should be a means of enriching life, and now that we have signed the emancipation proclamation of our souls, that is what we are looking for.

To go back to first principles, just a word as to the function of beauty in human life.

This is a beautiful world. Beauty is an attribute of nearly every natural object—of sky, of hills, of trees, of birds, of flowers. If we have eyes, we perceive beauty on every hand. Our first impulse upon seeing a sunset, a mountain lake or a rose is to exclaim, "Isn't it beautiful?" Their reasons for being, their utilitarian functions have no place in our first thoughts. Beauty is the great fact that we grasp. Beauty is one of the greatest facts in the universe.

There are those cold scientists who would prove that all beauty is utilitarian. The lily is beautiful to attract the pollen-scattering butterfly; the oriole is beautiful to attract his mate at breeding time. But I am inclined to think that the scientist would be sore put to it to explain all beauty on these grounds. Beauty, I believe, has small practical value in the world, from a material point of view. God gave us beauty for the delectation of our souls, and that's reason enough.

Beauty, therefore, is one of the most nourishing of soul foods, and

that soul is richest and gets the most out of life which contemplates beauty the most. Soul life is the ethical life. Would you learn life's most fundamental ethical truths? Consider the lilies of the fields.

Beauty is as necessary to the growth of the soul as water is to the body. Every time the mind dwells upon an unclean or ugly thing, the soul is injured; every time it rejoices in a beautiful thing, the soul is fed.

Now art, I take it, is man-created beauty. It can never surpass nature, but it can interpret nature to the soul, and it adds to the sum total of beauty in the world. Man must ever be making things. When he makes ugly things, he makes things that can injure the soul; when he makes beautiful things, he makes things that can enrich life, and that is art.

Art is the visible, tangible or audible evidence of man's relation to beauty. It is an uplifting mood crystallized.

Not everything that we call art is worthy of the name. If it does not touch life, if it fails to satisfy the soul's appetite for beauty, it does not fulfill its mission. I care not how excellent the technique or how startling the idea, I care not what the critics may say, if it fails in these functions it is not art.

Therefore, it behooves us all to consider the fundamental truths of art, and not accept other people's opinions. That is the one great error of the superficial dilettante. He is a parrot. He does not trust his own judgment. He learns the names of painters, and sculptors, and poets, and composers. He talks learnedly of schools, and technique, and color, and composition. He looks down upon the man less learned than he. And all the time he misses the great truth. He goes to the opera, and if the opera has been pronounced great, he accepts it as such and deceives himself into thinking that he enjoys it. He raves over a monotone reproduction of some old master, and would scorn the criticism of a layman who found fault with the drawing, when the truth is that the original graced the wall of a cathedral, sixty feet in the air, and was loved because it was a masterpiece of color. Dilettantism is generally a self-deception and a curse.

And that really explains the *raison d'être* of the scoffer. Honest man, he hates the insincerity of all this superficial patter. But there he stops. Because the gusher has learned it all wrong, the scoffer considers it not worth learning at all.

If anything, I believe the ignoramus is worse than the dilettante. Let him consider a moment. How would he like to live in an artless world? Suppose there were no pictures. Suppose architecture were all based on the utilitarianism of the boiler shop or the chicken-coop. Suppose there were no music. Surely art has its place. He must

admit that some artistic creations give him pleasure. Then why not follow that lead and get more pleasure? There are more beautiful things to be brought to his soul's attention than he has ever dreamt of in his philosophy.

That is the true, sane reason for studying art. Such a study certainly does open new vistas to the soul. The study of art on that basis is worth while. The study of art simply to make one seem accomplished or learned is despicable, like all other social pretenses. The sham art lover is not helping his soul a bit, and the worst of it is he very likely doesn't realize that he is shamming.

It comes down to this, that neither the gusher nor the scoffer knows enough about the true meaning of art. Complete enjoyment of works of art, and the fullest benefit to be derived therefrom, depend upon understanding and genuine appreciation, and these come from study based upon a fundamental conception of the real meaning of art and beauty.

Now, by the study of art I do not mean courses in an art school, or wide reading on art subjects. I do not mean familiarity with names or the ability to classify types. If I did, there would be but small hope for the busy worker to whom circumstances have denied the time to indulge in these things.

There are beautiful things and ugly things on every hand. The processes of reproduction have been so perfected that the poorest of us need not be without pictures. But this same ease of reproduction has poured in upon us an ocean of pictures that are as far from art as the east is from the west. We must study into the truth of this matter and train the sense of observation and discrimination.

In this commercial age men have builded ugly temples to Mammon, which smite the eye in every city, but here and there has arisen a man like Stanford White, whose perfect sense of proportion and ability to visualize results have given us buildings whose beauty is a joy forever. We need not go to the Old World to see beauty in architecture.

Good music, too, is not denied us, and we have always at hand the soul-satisfying charm of good books—true poetry and smooth-running prose—if we will but lay down the latest novel and dip into them.

And then there are the homes we live in—houses and gardens. Here we may create beauty with our own hands. Here we may learn the value of simplicity and restraint, as the Greeks learned it long ago.

Yes, there is art enough and to spare for the poorest of us, but we shut our eyes to it and scorn it, either because we fancy that it is not

worthy of our exalted intellects, or because we consider the whole thing fol-de-rol. There is a means ready at hand whereby hungry and oppressed souls may find release and enrichment by opening the mind to the real meaning of beauty in art.

We are just workers, you and I, in the factory of the world. We have but little time to take a finishing-course in art; we have more important matters to attend to. We are busy making money, or acquiring some other temporal benefit. But what shall it profit a man if he shall gain the whole world and lose his own soul, or what shall a man give in exchange for his soul?

So let us think of the needs of our souls now and then. Let us not starve them. Let us feast our eyes, when we can, upon beauty in nature and art. When next we pass down the city street, let us raise our eyes from the shop windows and see if there be not some beauty somewhere.

Let those gush who will; let them scoff who will. We can afford to smile indulgently at those long-haired, be-sandaled ones who prate ravishingly of Ibsen and Whistler, and whose souls are as vigorous as a chocolate cream. We can afford to pity those who pass along the narrow rut and glean their spiritual nourishment from the Sunday paper. But you and I are truth seekers, and if there be any virtue in art, if there be in it any power to raise our spiritual selves to a higher plane of development, we mean to seek and find it.

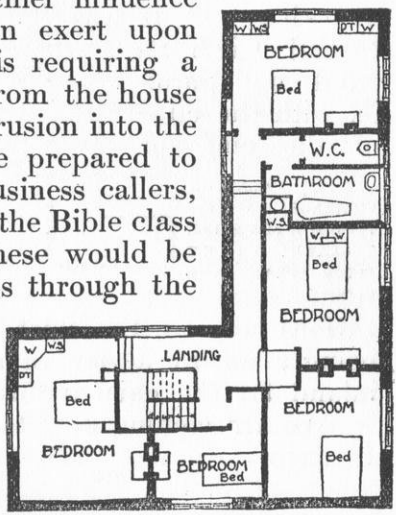
WEEDS

TILL some one laughed at me and said
"They're only weeds—they never live
Inside a well-kept garden bed,"
I thought that they were flowers.
I loved my roadside friends before,
But since I know they grow
Where no one cares, I love them more.
They are so brave to go
Where they may choose—just anywhere
That looks a pleasant place to be.
There's nothing they're afraid to dare.
And now it's plain to me
That weeds are flowers who ran away
Because they like to be quite free
And never grow as people say—
They know the world was made to see.

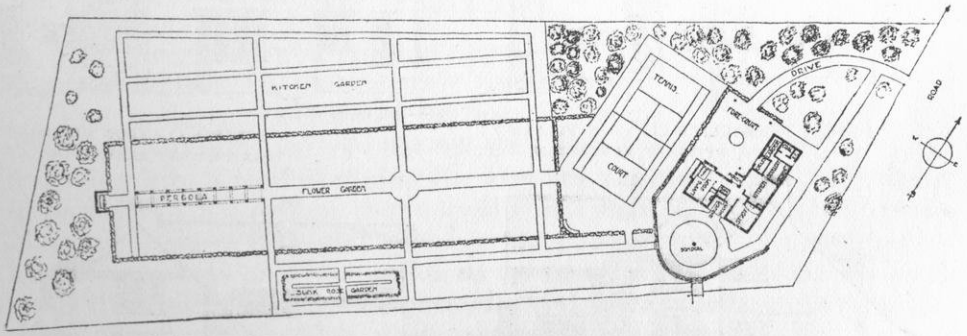
AILEEN CLEVELAND HIGGINS

MODERN COUNTRY HOMES IN ENGLAND: BY BARRY PARKER: NUMBER EIGHT

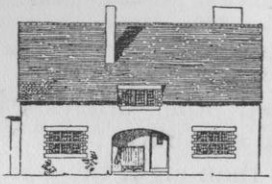
IN THIS article are presented among others of two vicarages, because the design for a vicarage is influenced by the profession of the occupant as is that for a doctor's or artist's house. The chief influence the needs of a clergyman exert upon his house, comes from his requiring a study approached easily from the house by himself and from outside without intrusion into the house by others. A clergyman must be prepared to see people at all times of the day. Business callers, "out of works," choir boys, members of the Bible class come one after another, and many of these would be made uncomfortable if they had to pass through the hall or any other part of the house to reach the study. This would even be enough to prevent some from coming at all. It is much more convenient also to the rest of the household if the clergyman's work and interviews can take place without disturbing the routine of the family life. In these respects a clergyman's house is not unlike a doctor's; in others, it may be much like that of any professional man, thus needing special planning.



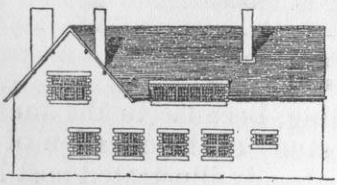
HOUSE AT ROSSLARE: SECOND FLOOR PLAN.



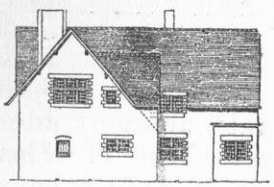
HOUSE AT ROSSLARE, COUNTY WEXFORD, IRELAND: FIRST FLOOR PLAN AND GARDENS.



NORTHEAST ELEVATION.

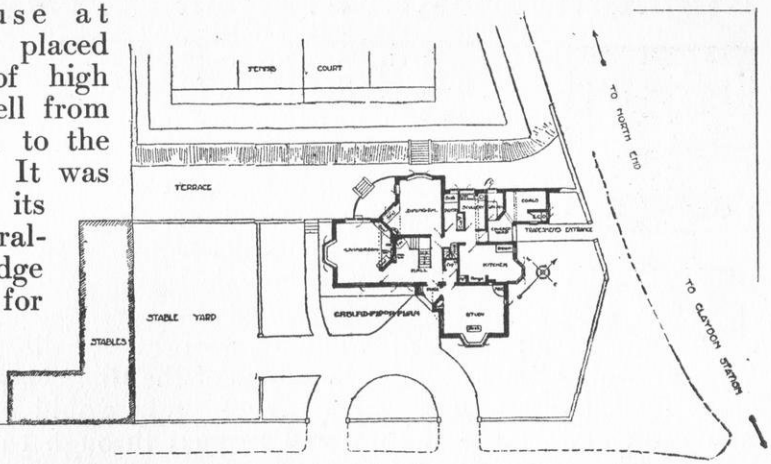


EAST ELEVATION.



SOUTHWEST ELEVATION.

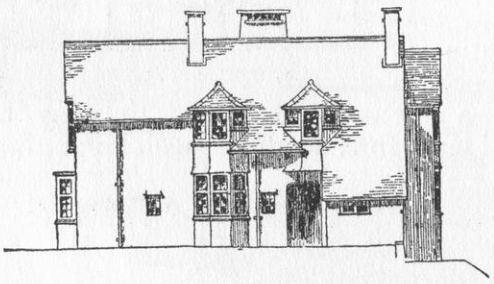
The house at Rosslare was placed at the top of high cliffs which fell from it sheer down to the seashore. It was turned with its front not parallel with the edge of the cliff for



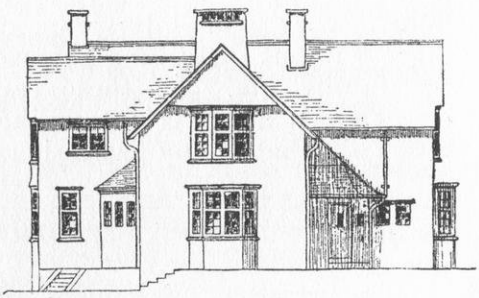
STEEPLE CLAYDON VICARAGE, BUCKINGHAMSHIRE, ENGLAND: FIRST FLOOR PLAN AND SITE.

various reasons, the chief being that it might face due south, others being to secure a view of a charming headland and of the country inland for the chief rooms, all points well worth considering.

We are coming now to problems which, to the architect at any



STEEPLE CLAYDON VICARAGE: NORTHEAST ELEVATION.



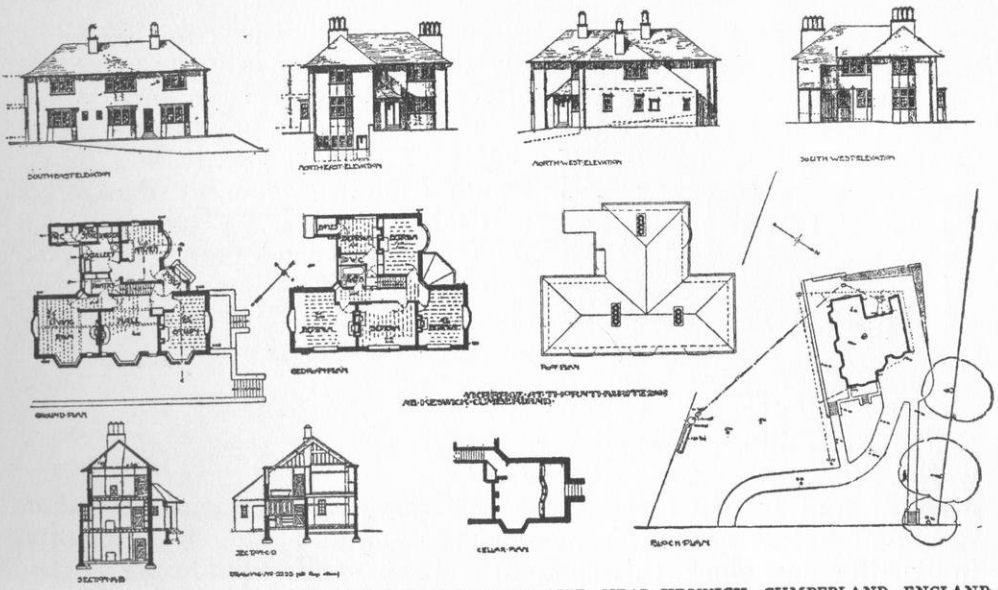
STEEPLE CLAYDON VICARAGE: SOUTHWEST ELEVATION.

STEEPLE CLAYDON VICARAGE: NORTHWEST ELEVATION.

STEEPLE CLAYDON VICARAGE: SOUTHEAST ELEVATION.

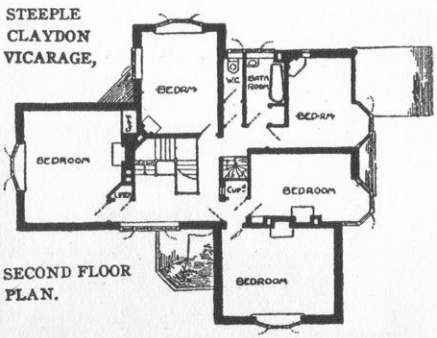
rate, are more interesting, because to the manifold other interests is added that of a closer study of the question of real economy.

Few of the houses already illustrated cost less than eight thousand



VICARAGE AT THORNTHWAITE, NEAR KESWICK, CUMBERLAND, ENGLAND.

five hundred dollars, with the exception of the doctor's house at Letchworth, "Little Molewood" and, of course, "Brightcot," and some others cost much more; the four shown here range in cost from under five thousand five hundred dollars to just over seven thousand five hundred dollars.

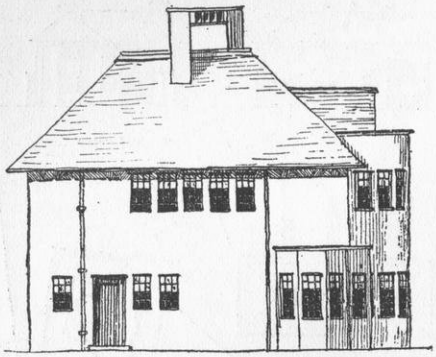


STEEPLE CLAYDON VICARAGE,

SECOND FLOOR PLAN.

The architect welcomes all the definite requirements of his client as giving him a lead, defining for him the problem to be solved, and imparting to his design that element of reality for which he seeks. Nothing is more difficult to design than that which is not essential, hence vagueness and indefiniteness in instructions increase an architect's difficulties tenfold. There is a vivid charm about the simplest thing which we see at a glance is admirably fitted for its purpose, and the most beautiful design which lacks this charm has lost much of that which all architects wish to gain.

One of the definite requirements which an architect should welcome most heartily is the necessity to consider real economy, for not only will this increase his chances of artistic success, but it will give him an added satisfaction in his work; it will increase his chances of artistic success by tending to add that element of simplicity and



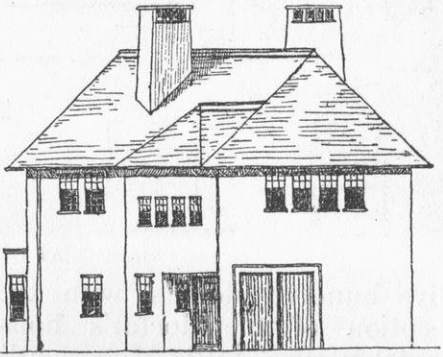
HOUSE AT DARLINGTON, YORKSHIRE, ENGLAND: NORTH ELEVATION.

the most utilitarian engineering works, for which all artists are grateful, and by which they profit.

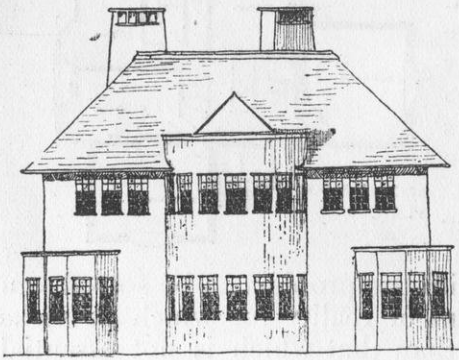
Though less easily discovered in architectural work, this element of grace resulting from economy is none the less necessary to success. The economy the architect should seek will be that which is to be reached by increasing his skill in planning and in the use of materials; it will never be that which is arrived at by the use of materials less well fitted to the purposes to which they are put, or methods of construction which are quicker but less permanently satisfactory.

On this question of economy I have much to say, for it will enter more and more into the examples to be used in illustrations of future articles. I intend the houses which are to follow those already used here directness so necessary, and lessening his risk of falling into the vulgarity almost inseparable from superfluity.

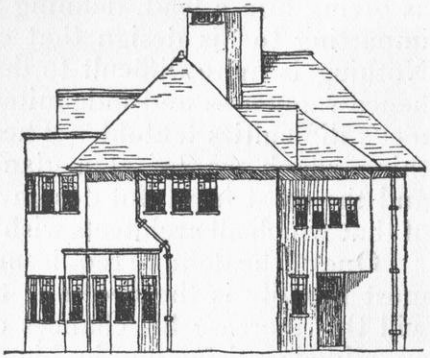
Perhaps it is in engineering work that we see most clearly how grace results from true economy of material and labor. When we can feel that the strength of each part is adequate and that nothing is unnecessary, an element of beauty is introduced into



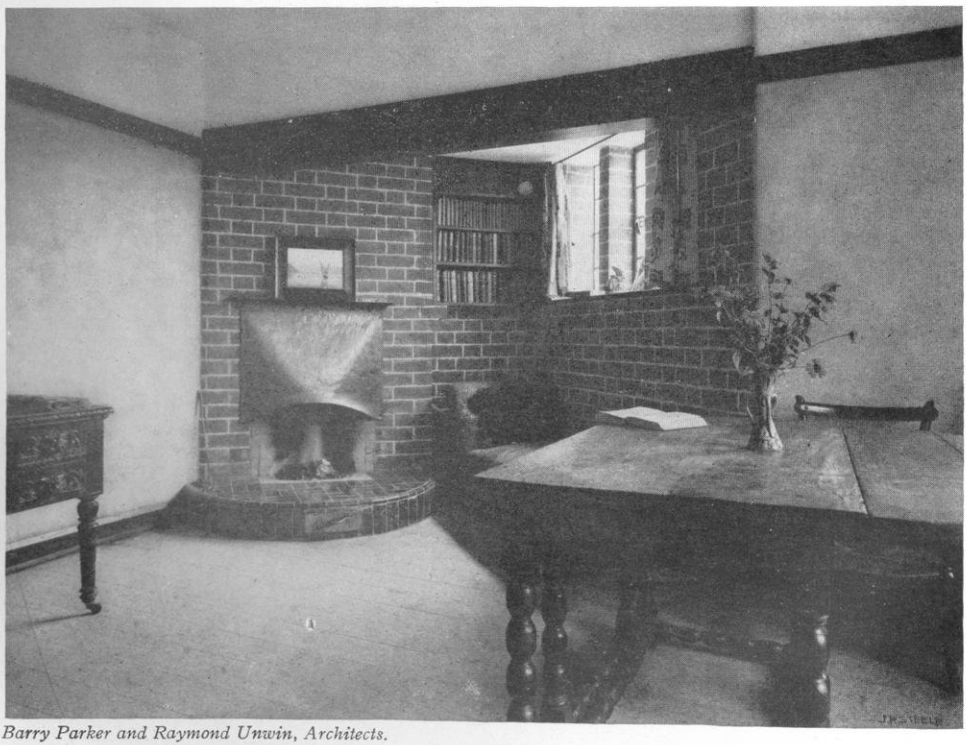
HOUSE AT DARLINGTON, YORKSHIRE, ENGLAND: EAST ELEVATION.



HOUSE AT DARLINGTON, YORKSHIRE, ENGLAND: WEST ELEVATION.



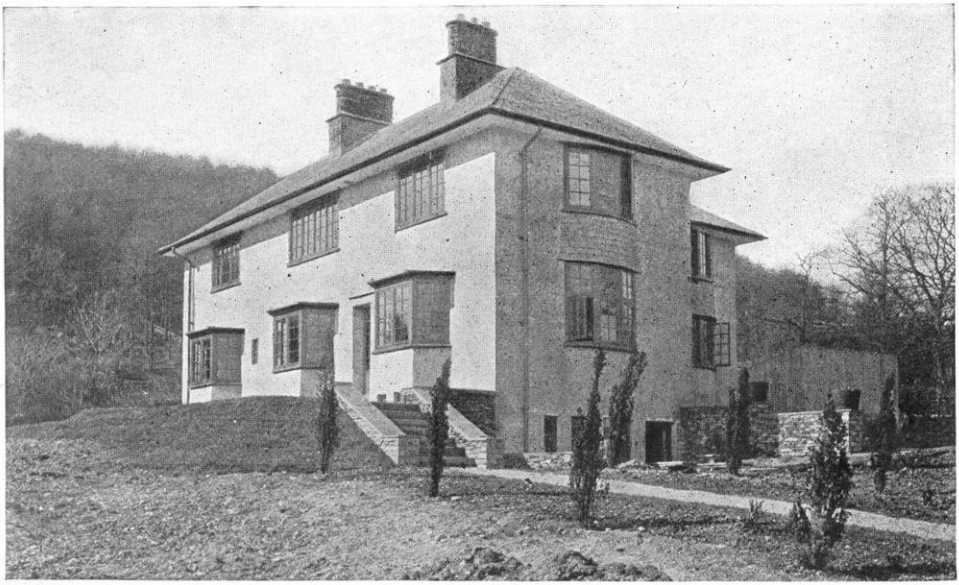
HOUSE AT DARLINGTON, YORKSHIRE, ENGLAND: SOUTH ELEVATION.



Barry Parker and Raymond Unwin, Architects.

STEEPLE CLAYDON VICARAGE, BUCKINGHAMSHIRE, ENGLAND.

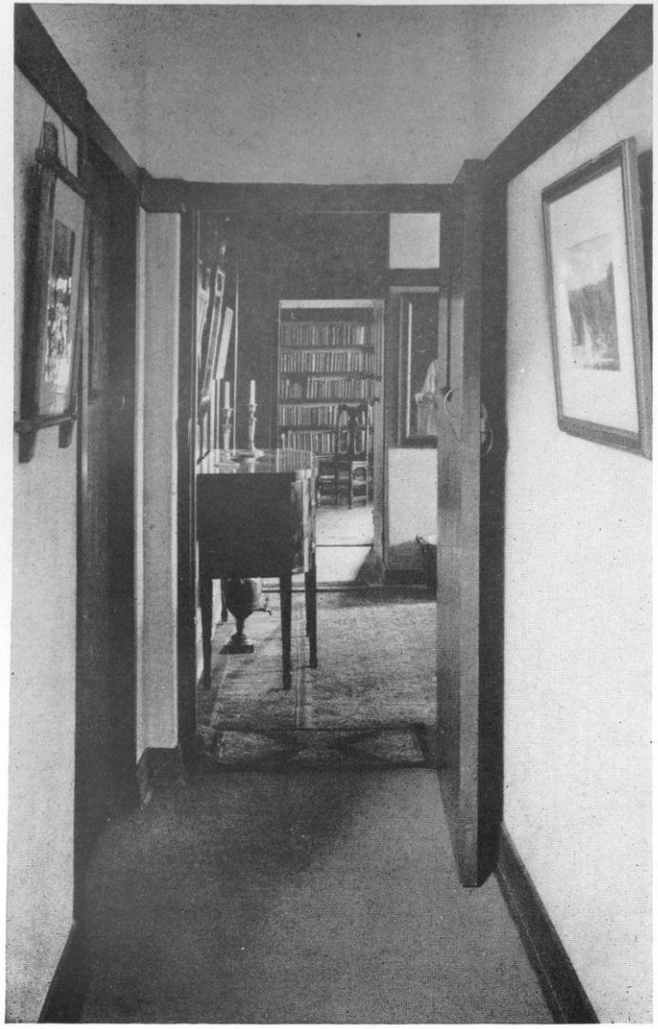
CORNER OF THE DINING ROOM AT STEEPLE CLAYDON VICARAGE.



Barry Parker and Raymond Unwin, Architects.

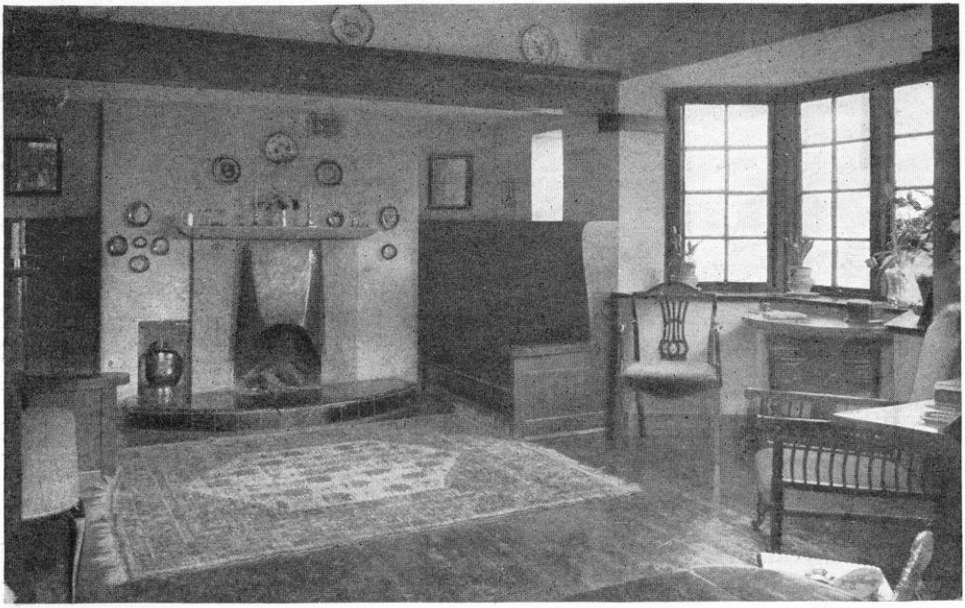
THORNTHWAITE VICARAGE, CUMBERLAND, ENGLAND: IN RELATION TO SITE.

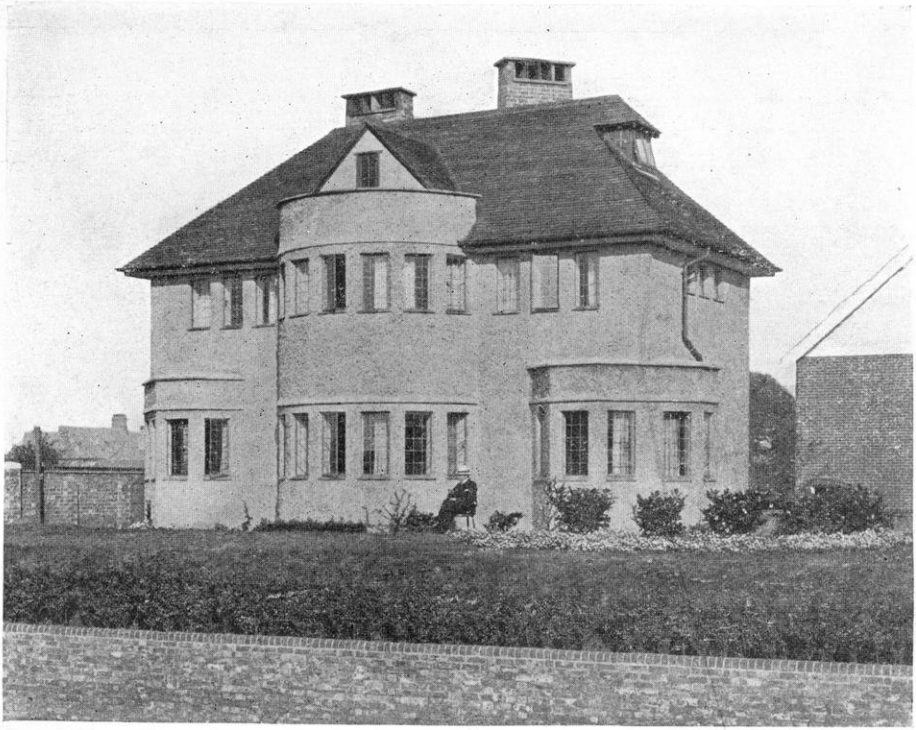
CLOSER VIEW OF THORNTHWAITE VICARAGE.



THORNTHWAITE VICARAGE: VISTA FROM LIVING ROOM, THROUGH HALL INTO STUDY.

VIEW OF STAIRWAY AND HALL OUT TO LIVING ROOM.





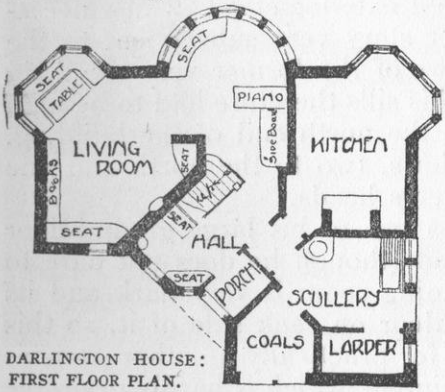
Barry Parker and Raymond Unwin, Architects.

FIREPLACE IN LIVING ROOM OF THORNTHWAITE VICARAGE.

HOUSE AT DARLINGTON, YORKSHIRE, ENGLAND.

shall be in a gradually diminishing scale of cost,—problems in economy.

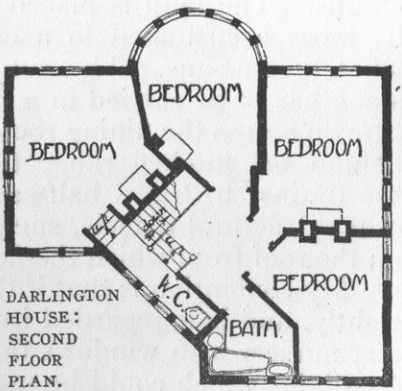
The imperative necessity of constantly reiterating and demonstrating what is right in methods of designing is brought home to me again and again, and I must perforce comply with it. If there are any people who think it a recognized fact that architects may plan to secure practical and sensible requirements of comfort and convenience, and out of these gain a balanced and composed expression, let them observe the flat denials of this there are on every hand in our modern buildings.



DARLINGTON HOUSE: FIRST FLOOR PLAN.

They will find very few buildings of today which have really been designed from the inside out. Some may feel it unnecessary to labor over this point, and I only wish they were right. Mr. C. F. A. Voysey once suggested that "architecture was not the art of fitting the requirements of a Borough Council into a Greek Temple or Roman Bath," and the principle this enunciates is one which still needs driving home.

Those who feel the beauties of certain proportions and relations of parts in a design are tempted to endeavor to put these first and good planning second, and we must be content to "hammer away" until this point of view is overcome, for it never will produce buildings of beautiful proportions or any structure that will ring true.



DARLINGTON HOUSE: SECOND FLOOR PLAN.

Quite recently an important competition in domestic architecture was won by a design which showed that the architect had too obviously yielded to this temptation. I might perhaps have shown it here, as I know nothing whatever of its author, even his name I have now forgotten. It was certainly one of the most charming ever produced in this way. The design was for a small country house. The designer had in mind a pleasant arrangement and balancing of parts, a proportioning of his heights and spaces (comely enough in itself) which he set himself to secure by combining certain spacing of pilasters and cornices and what are called "architectural features," unre-

lated to the essentials of the construction of his building. He started out with a conception of an exterior effect he wished to gain—this, apart from the imposition of pilasters and so forth upon the true building, was a desirable enough effect; but it entailed at the outset a falsification of the facts. The house was to be two stories in height, each story of almost equal importance. To express this fact did not fall in with the designer's preconceived exterior effect, which necessitated that he should make the upper story very subservient to the lower. Hence he showed the windows of the former very small, in the roof and above the main cornice; his sills therefore had to be high above the floor. His nursery was at the north end of the building, lit only by three of these small windows, two to the north and one to the west, all high above the children's heads.

His staircase cut diagonally across two of his large ground-floor windows, necessitating one being blind (though he does not dare to show it so on his elevation). His dining room is very dark and its fireplace in the darkest part, with a door on each side of it, so this room becomes one which can be used for practically no other purpose than that of a dining room pure and simple, which is hardly desirable in so small a house. Who would sit by a fire placed where the room is darkest and between two doorways? The pantry is merely a passageway, the larder leads out of it (another undesirable arrangement). The journey from the dining table to the scullery is a long one across kitchen, pantry and a lobby, and right in front of the range; any housewife will understand the inconvenience and waste of time this entails. The bath is placed where the bather could not stand up in it; those accustomed to a cold shower after a hot bath will know what that means. The outer hall is perfectly dark. One chimney stack has to be carried in a difficult and artificial manner on a girder thrown across the dining room. The circulating pipes from the boiler behind the kitchen range to the hot-water cylinder have (as have the drains) to travel halfway round the house, and there are many other structural defects, such as an extravagant and troublesome flat on the roof from which the flow of water.

My contention is that if this architect had approached his problem rightly, and had regarded it as essential to secure a sunny, light and airy nursery with windows that the children could look out of, a room for dining which could be used for other purposes as well, convenience in the arrangement of kitchen, scullery, larder and pantry, a staircase which would not cut across the windows, light in his hall and all that would constitute a good plan, he (with his obvious ability) could have embodied all in just as beautiful an exterior form, nay in one more beautiful, because logical and truthful.

SIGNIFICANCE AND PROGRESS OF MUNICIPAL MUSIC, AND ITS POWER TO DEVELOP THE FESTIVAL SPIRIT: BY ARTHUR FARWELL, SUPERVISOR OF MUNICIPAL MUSIC IN NEW YORK CITY

HAT a reform administration of an American city should not only better civic conditions, but should also launch a musical renaissance that promises to assume national proportions, is a new and startling circumstance in American life. Such, however, is the case with New York City in its work for the uplift of municipal music during the present summer. Judging from the success of the movement and from the attention which has been given to it by the press of the country, it is safe to predict that the influence exerted will be of far-reaching effect.

The fact that such a widespread awakening should result from the experiments of a single summer points to something dynamic and new in the spirit of the advance which has been made, something holding a promise for many people and many American cities in the future. And in truth it would seem that in this beginning, coming as it does with the force of the American metropolis behind it, there lies the opening up and the limitless unfolding of a new and unexplored vista of American democracy—a nation evoking and utilizing the democratic possibilities of art. It has long been fashionable to regard democracy and art as mutually exclusive, but to those who are not clinging with a death grip to old-world culture, this attitude of mind appears to be a legacy from a past in which the condition of the life of the people was utterly different from what it now is in this country. Moreover, even now the problem before democracy is, not to produce a condition where the separate individual in the mass will appreciate the rare in art, but to produce art manifestations touching, involving and inspiring the mass.

Music, with its peculiar universality of appeal, and especially when taken not only by itself as "pure music," but also in its broader connections with poetry and drama, is better fitted for such a service than any other of the arts. Music is the great reconciler; it links man to the other arts and to his fellowmen. In democratic considerations, highly specialized appreciation not only is not a necessity, its absence is to be reckoned with from the first. A compensation exists, however, in that the mind which has no highly specialized culture development, is also free from prejudice on culture planes. The little comedy of resistance to "classical music" on the part of the average American man ends when he finds himself one of fifteen

thousand similar persons—as happened repeatedly in New York this summer—listening in perfect silence to the great musical imaginings of the age interpreted by that most wonderful of instruments, the modern orchestra in the hands of a capable leader.

THE festival spirit, mob psychology—call it what one will—creates a condition where the people find themselves, or find what they want, in the broad sweep and the rich colors of great musical art. When we add to instrumental music the immense resources of choral music and the dance, the development of both of which was begun in relation to municipal music in New York this summer, the possibility of popular art awakening, and of the celebration of American holidays and festivals through art forms, becomes vastly increased. Participation in these festivals by the people themselves now becomes possible, and with this begins popular culture in its best sense, not as an alien thing thrust upon people from without, but through a capacity and appreciation arising out of their own coöperation and effort.

Before looking further at these very tangible possibilities for the future, it will be well to survey rapidly the events and experiments in New York this summer upon which they rest. Municipal music in New York falls within the province of two departments, the Department of Parks and the Department of Docks and Ferries. It has been customary in the past to have frequent band and orchestral concerts at the Mall in Central Park with organizations of some size, and to have weekly concerts by smaller bands of twenty-one men and a leader in a number of the other parks. It has also been customary to have concerts by bands of two sizes, nineteen men and leader, and fourteen men and leader, nightly on all of the nine recreation piers on the North and East Rivers.

Without describing the status of most of the music in the past, it may at least be said that the administrations supporting it let the work out to many independent band leaders, without requiring the upholding of musical standards, or having the means to uphold them, and without even suggesting such standards.

The task of the new department heads, Charles B. Stover, Commissioner of the Department of Parks, and Calvin Tomkins, Commissioner of the Department of Docks and Ferries, was therefore to place the work of providing municipal music upon a basis admitting of musical standards, and thus to make possible the systematic carrying out of new and progressive ideas. An advisory committee of disinterested and public-spirited citizens, men and women, was called in, and plans were formulated and the supervision of the work

arranged for. As many concerts were planned as the city's appropriation for the purpose for each department allowed for. The first radical step was the appointing of fewer leaders than in the past, each one thus having a longer engagement and being able to retain his men for a longer period, the city thus keeping the personnel of its bands more nearly intact. The best possible leaders were secured.

In the Park Department, Commissioner Stover's first act in extending the scope and influence of the municipal music was to increase the number of music centers. Bridge plazas and other public places, as well as parks where there had previously been no concerts, were devoted to the purpose. In all there have been some thirty music centers in the parks. Most important of all was the fact that he increased the number of symphony orchestras to two, and opened a new music center for orchestral music at McGown's Pass in the upper end of the park, where there is a natural amphitheater. The crowds from the upper East Side that frequent this portion of the park are made up of persons who for the most part have never heard a symphony orchestra. It is an interesting fact that at the first concert given them there was much curiosity, but little real response up to the performance of a movement from a Beethoven symphony, which brought forth prolonged and enthusiastic applause until an encore number was played. The concerts at McGown's Pass have grown steadily and rapidly in popularity, eager audiences of from four to six thousand, or more, assembling at every performance. The orchestra here and at Madison Square has occupied a raised stand without either roof or sound reflector, an experiment which has proven conclusively that the best results with an orchestra in the open air can be obtained by means of such a device.

The two orchestras number each fifty-four men and leader, the leaders for the season having been Arnold Volpe, with the Volpe Symphony Orchestra, and Franz Kaltenborn, well known as a popular orchestral leader since the death of Anton Seidl. Nahan Franko conducted several concerts at the Mall at the beginning of the season, playing for the first time at popular concerts in New York an elaborate excerpt from Richard Strauss's "Salome."

EVEN a minimum symphony orchestra, such as these of fifty-four players, is a luxury which only the largest municipalities can be expected to provide. Nevertheless, from the experiences of the summer it is quite possible to form conclusions helpful to communities which cannot undertake things on so large a scale. One of the most significant of these conclusions concerns the popular response to symphonic or other highly developed modern music without respect

to the size of the instrument; namely, that the popular mind, unacquainted with such music, responds in direct proportion to the degree of spirit put into its interpretation by the leader. In other words, an intelligent and spirited conductor can carry the people with him in music which is supposed, too often erroneously, to be above them. The popular enjoyment of great music does not carry with it the disdain of good popular music. The people will always applaud the familiar melodies, even if they are badly played, but this in no way interferes with their enjoyment of great music well played. And that they experienced such enjoyment at the municipal concerts this summer no one will doubt who witnessed the enthusiasm awakened by the works of Haydn, Beethoven, Grieg, Tschaikowsky, Rimsky-Korsakoff and many others. The point in question received a more spectacular proof at one of the recreation piers, where with the brass bands of fourteen and nineteen, such programmes as those at the Mall had been entirely unknown. The latest song hits and the old familiar routine waltzes and light overtures had entirely constituted the programmes. To expect to gain attention, or in fact to avoid arousing actual expressions of hostility, with a symphonic work, would ordinarily be regarded as the height of folly; and yet with a brass band of twenty men, Arthur Bergh, conducting at the Barrow Street Pier, gave so stirring a performance of the first movement of Schubert's "Unfinished" Symphony, that he received rounds of spontaneous and enthusiastic applause. A dull performance would have fallen flat. It has been the experience of the summer that the people's alleged dislike of good music may in very large measure be attributed to a sluggish and unintelligent performance. The small band with which Arthur Bergh's work was accomplished affords a hope to communities which are capable of undertaking municipal music only on a modest scale.

With the introduction of choral singing the horizon of possibility widens vastly. The development of choral singing may be begun in towns where the orchestra is still an impossibility. Moreover with the chorus there begins the participation of the people in a form of art expression. The orchestra must remain more remote from the people, for the orchestral player is a professional, usually a foreigner, and lives in an isolated and remote sphere of his own, emerging only to take his place in the orchestra. This condition may change when America has become a greater producer of orchestral players. But the member of a chorus is more apt to be a part of the community which provides the audience also, and thus lends to the choral event an aspect of democracy foreign to a purely orchestral performance.

MUNICIPAL MUSIC

THE People's Choral Union conducted by Frank Damrosch and Edward G. Marquard, and the United Singers of New York, conducted by F. Albeke, invited by Commissioner Stover to sing in connection with the orchestral concerts at the Mall, proved no less popular than the orchestra. All the choral works were sung by the voices alone, unaccompanied, the orchestra at a distance of about one hundred feet from the chorus stand having alternate numbers on the programme. The choral numbers were all comparatively simple, and might easily have been accompanied by a good amateur orchestra incapable of performing in full the greater orchestral works. The present season is not the first that has witnessed choral singing at the Mall, although a new impulse has been given it this summer that promises greater choral events in the near future.

One other feature of fundamental importance in any truly national development, a feature wholly new, has marked the season's concerts in Central Park. This is the establishment by Commissioner Stover of a rule that each of the two orchestras shall perform one new or little-heard composition by an American composer each week. This is a step of the utmost moment, not so much in the mere gaining of a hearing for the works now performed, as in the recognition of the composers of our own land as a factor in the creation of America's dawning musical democracy. Upon the composer in America falls the heaviest burden in meeting the demand for musical expressions which shall represent the soul of the nation to the people. It is right that he should be absorbed at the outset into the processes of musical evolution in its relation to the mass of the people. He above all, in the end, will see most deeply the people's musical need and will satisfy it. The beginning made in New York has been highly successful. The writer has called in orchestral scores from all parts of the country, and already seventeen have been performed. Of these, seven have been given absolutely their first hearing, six others their first hearing in New York, while the remainder have had perhaps a single performance there. Among them are works, many of them of large dimensions, by Edward MacDowell, Edgar Stillman-Kelley, Henry F. Gilbert, Henry Hadley, Ernest R. Kroeger, Wm. J. McCoy, Homer Bartlett and the writer. In many of these works the American composer has shown himself to have a strong grip on orchestral technique and to have attained a high command of melody, harmony and form. Well-known works of Ethelbert Nevin and Victor Herbert were also given. The great audiences showed themselves as hospitable to the American works as to the foreign, and it is further significant that some of the former will figure in New York Symphony concerts this coming winter.

On the recreation piers the band concerts provided by the Dock Department have been enjoyed by many thousands. An innovation there has been to classify the programme, and give the concerts distinctive character on different evenings. The monotony of the conventional programme made by the leaders at the beginning of the season was soon seen to be oppressive, each programme having, in order, a march, a light overture, a waltz, an operatic selection, a medley, and so on. The programmes were therefore classified, with certain specified nights, for a preponderance of particular kinds of music, as Italian Opera Night, American Night, Wagner Night, Folk Songs and Dances, German-Slavonic Night, and other arrangements. After a special cycle of several weeks, the plan would be changed, and other kinds of works emphasized.

In the middle of the season Commissioner Tomkins instituted a feature which became one of the most popular and picturesque aspects of the summer's municipal music. This was afternoon dancing for children on three of the recreation piers on the East Side. Young women from the Parks and Playgrounds Association taught the children, mostly girls, many European folk dances, for which the bands of fourteen men and leader were provided with the proper music. The common dances popular in America were encouraged as well. The Italian, Jewish, Hungarian, American and other children of the East Side took keen delight in the dancing and quickly became adept in the steps and figures of the various folk dances.

THIS movement for dancing found its culmination this season in a "Children's Folk Dance Festival" on the East Twenty-fourth Street Pier, the largest in the City, which was gaily decorated for the occasion with flags, flowers and plants. About one thousand children took part, all in costume, and the festival was witnessed by a large audience containing many of the city officials. Aside from its intrinsic beauty, the festival was a revelation of what had been accomplished by a few weeks' work, or rather, play, What wonders might be accomplished by further development and organization in this direction. The fancy pictures representative and organized ballets for children, forming a part of the celebration of the great American holidays. The festival atmosphere of gaiety and happiness, pronounced as it was in this mere exhibition of what the children and their teachers had accomplished, seemed but a small fraction of what it might have been if the event had been more purposefully organized and presented as an expression of the spirit of one of our national holidays.

In these activities of only a single summer, it will be seen what a vista of possibilities has been revealed. If these developments have

any meaning whatsoever, they have a meaning of the deepest sort for every American city and village. The magnitude of New York's operations is not the most important point. We are most deeply concerned with the spirit of these progressive activities, a spirit which may find its appropriate expression wherever there exists a community, large or small, which senses the upward trend of American humanity and democracy in the present decade.

Consider the bare elements involved in the municipal music activities of New York in this summer of nineteen hundred and ten. They are orchestral music, band music, the chorus, the dance and the composer. If there could be a more complete set of factors for the creation of beautiful and joyous festivals appropriate to American needs throughout the country, or for the establishment of enjoyable and uplifting conditions for certain longer periods of time, it would be difficult to imagine. These elements admit of combination in many ways, and in greater or less degree they are at the command of every American community. Some cities can maintain all of them. Smaller towns can maintain some, and import others on occasion.

These enlightening and uplifting activities have long been prepared and striven for by societies, clubs, coteries, progressive individuals throughout the country. It is time now that they should be lifted by the governments of cities from their narrower spheres, and placed where their light shall be shed upon all the people. The people establish the governments of cities. Let them, then, call upon their city governments to create the circumstances whereby the higher conditions of life produced by the few shall surround and uplift the many. All will be gainers by this action. Let the cities and towns support the musical organizations created by their gifted and progressive citizens, and place them where they may be enjoyed by all, as New York has done with its symphony orchestras, bands and choral organizations during the past summer. Let the cities plan appropriate and expressive festivals of music, dance, and song for the national holidays, and call upon the nation's composers, poets and artists to help conceive and organize them.

It is toward such ends that the work in New York this summer is pointing—is, in fact, making practical headway. The country has long dreamed of such things. New York is no longer dreaming—it is acting.

RAILROADS AS AIDS TO FARMERS: HOW THE NEED FOR MORE TRAFFIC HAS LED THEM TO HELP IN THE REVIVAL OF AGRICULTURE: BY THE EDITOR

LANNING and theory undoubtedly have their share in bringing about reforms, for without the inspiration given by the more or less visionary presentation of an idea it would be impossible to arouse the enthusiasm that is needed to set on foot the beginnings of any great change. But after all it is the hard-headed business man, working toward the definite end of benefiting and extending his own business, who does the actual work that brings results. We have seen this truth exemplified in every phase of the development of our country, but nowhere more vividly than we see it now in the part taken by the railroad companies in furthering the general movement toward the revival and encouragement of agriculture. The railroad men make no pretense of philanthropy and say very little about uplifting society as a whole. All they want is to develop the territory covered by their lines so thoroughly that they shall reap the maximum of profit from their business as carriers of all kinds of supplies, but in trying to do this they are fostering and improving in the most practical way the present efforts of the Government and the schools to establish better and more profitable methods of farming.

We are all familiar with the story of the earlier years of railroad expansion in this country. We know how the wilderness of the West was opened to settlement and civilization; how towns sprang up along the lines that pushed boldly out into unknown country and how prairies became great tracts of grazing land, which in their turn gave place to the orchards and farms that followed as a matter of course as soon as there was any chance of the farmer being able to reach the market with his produce. But it is astonishing how little is known of the present work done by the industrial departments of the railroads, particularly here in the East where expansion is limited and where the territory of each line or group of lines can produce but little more unless new resources are unfolded. The work of developing new country is going on as energetically as ever in the West and South, but in the thickly settled East, already covered by a network of tracks, the only way in which the railroad can build up its traffic in the open country is to foster and improve the farming industry by every means in its power. Accordingly, the principal railroad companies throughout the whole country are coöperating cordially with Federal and State agricultural colleges and experiment stations in dissem-

inating a knowledge of modern scientific methods of agriculture. They are sending demonstration trains throughout the farming districts covered by their lines, and arranging the itineraries of these trains so that farmers living in the most isolated and remote regions may have a chance to avail themselves of agricultural instruction that is specially adapted to the problems that must be met in that particular part of the country. More than this, the railroad companies themselves are establishing demonstration farms which shall serve as object lessons to show the efficacy of modern methods of farming, and are reclaiming abandoned and worn-out land with the deliberate idea of rebuilding farming districts that are practically deserted and supposed to be past their usefulness.

IN THE August number of THE CRAFTSMAN we gave an account of the demonstration farms established by the Long Island Railroad in the scrub oak waste and pine barrens of Long Island, the object being to demonstrate to the farmers that this supposed waste land was really virgin soil, fertile enough to be made into a system of market gardens that would at a pinch supply the needs of New York City. The Long Island Railroad Company, being a branch of the Pennsylvania system, naturally follows the policy of the larger road, and this policy of development is being put into effect in one way or another throughout the whole territory covered by the Pennsylvania lines. Three years ago one of the first educational trains to go through the farming districts of the East was sent throughout the territory of the Pennsylvania road. It did not meet with a specially cordial reception at the beginning, for the farmers, always conservative, were inclined to be specially skeptical about this lecture room on wheels that came to them unsought, offering to teach them new and strange methods of doing their own work. Today, however, it is no unusual sight to see several hundred farmers waiting at one of the way stations for the agricultural train that will bring them news of the latest scientific methods of treating their orchards, fertilizing their soil and improving their crops. These are the more progressive among the farmers; the men whose knowledge of the old methods of farming is sufficiently comprehensive to enable them to judge and apply the new. The conservatives are falling into line, and bit by bit farms are being improved and the farmer is learning how to make money, simply because it is necessary for the railroads to have more traffic in agricultural products. And they are getting it. For example, in parts of New Jersey where potato growing as an industry was unheard of ten years ago, the Pennsylvania Railroad now carries hundreds of thousands of barrels to market every season. The same

necessity to stimulate traffic has made the railroads offer every inducement to encourage the farmers to increase the number of cattle on their farms, and to build up a dairy industry which helps to supply the needs of the large cities and towns. Even the children are brought into it, for the industrial department of this railroad works through the schools of the corn-growing States of their territory, offering prizes that will induce the boys and girls to raise and exhibit good corn. Many of these educational experiments have been tentative, but even within the space of a year or two they have succeeded so well that the men in charge of them predict that only a short time will elapse before the country will be dotted with small experimental farms, established by all the principal railroad companies to show the farmers in each section just what possibilities are within their reach.

In addition to its agricultural activities, the Pennsylvania Railroad is doing a great deal for forestry and tree planting. The work was originally undertaken because of the increasing cost of timber and crossties and the immense supply needed by the railroad each year. Therefore, about three years ago the company began planting trees, and it has already set out about three and one-half million trees in Pennsylvania and New Jersey. This constitutes the largest forestry plan yet undertaken by any private corporation, especially as the plantations include white oak, red oak, pin oak, Scotch pine, black walnut, chestnut, yellow poplar, locust, catalpa, larch, spruce, fir and many other varieties. The company maintains a nursery for seedlings, and has already planted a number of abandoned farms to timber. As a side issue, large plantations of hedge plants, ornamental shrubs and the like, are maintained and every effort is being made to create wood lots that will serve as object lessons for farmers and will provide an incentive to intelligent forestry on the part of the public generally.

The same policy as to agricultural improvement is being pursued in New England, where the industrial departments of the Maine Central and Boston and Maine Railroads are working energetically to reclaim abandoned farms and to rouse interest in agriculture throughout Maine and New Hampshire. Educational trains are run over these lines with very much the same results that have been attained in the Pennsylvania territory. Even the typical New England farmer, suspicious and conservative as he usually is, admits that these new methods of agriculture are not so bad after all. Two or three years ago the educational train was regarded merely as a curiosity, but now it is eagerly awaited and at each stopping place is thronged with farmers eager to avail themselves of all that science can teach them. Being practical and experienced men, they use their own judgment about applying these teachings, but the general result is a

distinct advance in agricultural methods, because the tendency of the agricultural schools and teachers to be a little too theoretical is corrected by the hard common sense of the practical farmer, who almost instinctively sifts what he needs from the mass of information that is offered him, accepting theories with a grain of salt and modifying them by his own knowledge of conditions as they exist. As a consequence of this activity on the part of the railroads, farm values in New England are rising and the disadvantages of country life are decreasing. The potato industry in Maine has taken a new hold, and big profits are being derived from potato farms. Apple growing also is being brought up to its former status, when the New England apple was famous for size and flavor, and fruit and berry growing in New Hampshire are beginning to respond to the new stimulus.

THE farming districts in the State of New York are also feeling the push of the railroad need for the renewed productiveness of Eastern farms. The New York Central lines have adopted the plan of developing their territory by reclaiming abandoned or run-down land. The men employed to do this believe that the farm lands in New York State are as fertile as ever, and that it requires only a little care in supplying the right kinds of fertilization and thorough methods of cultivation to make them raise as good crops as they did years ago. Therefore, this company has established two model farms, one of sixty acres at West Bergen, eighteen miles west of Rochester, and the other of one hundred and thirteen acres at Chittenango, fifteen miles east of Syracuse. Both were selected because they were typical of many neglected and run-down farms in the State, and both will be used as object lessons. They are under the care of an experienced farmer, who acts as superintendent and who devotes his attention to improving the usual crops of the country, as well as experimenting with alfalfa and other crops which give promise of success if once the farmers can be induced to raise them.

The Great Northern lines are doing the same thing upon a much larger scale in the Northwest. The company maintains and conducts forty-two experiment stations in one State alone, and coöperates with the several States covered by its lines in the maintenance of experiment stations and farms. During the summer the company has a number of agricultural experts on the road trying to improve farming methods along the same lines as those already described. This company, like the Pennsylvania, maintains an extensive forestry department for the purpose of growing the timber needed for crossties and other purposes of the railroad.

The Northern Pacific Railway operates a very complete agricul-

tural train of nine cars over its main and branch lines in three States, North Dakota, Montana and Washington. This train carries not only lecturers and specialists with their laboratories and demonstration apparatus, but also a box car showing the best types of farm animals; a coach in which all poultry and dairying appliances are shown as illustrations to the lectures on these subjects, and flat cars carrying all the machines and implements required for conducting the ordinary farm. The aim of the lecturers on this train is to give all the instruction and information possible on the subject of better farming, both in sections where irrigation is necessary and in those given over to "dry farming." There is all the usual instruction regarding the preparation of soil, the rotation of crops, the selection of seeds and the best methods of cultivation, and in addition to this the farmers receive much valuable information on the subject of stock raising and fruit growing. One feature of this train is a car devoted to home economics, where the farmer's wife may learn as much regarding her own problems as her husband learns in relation to his.

The Minnesota, St. Paul and Sault Ste. Marie Railroad, ordinarily known as the Soo Line, is carrying the same work farther through the Northwest, and is offering every inducement to agriculture, especially in upper Michigan, where the many industries connected with the mining and lumbering occupations and many other manufacturing establishments offer an excellent market for farm products. The company coöperates with the people in the development of unused lands with the result that there is a marked revival of the stock raising, poultry and dairy industries. The farms in Minnesota receive special attention from the railroad experts because they have been subjected to severe single cropping for many years. Therefore, stress is laid on the conservation of soil fertility in the land now under cultivation; on methods that will result in the increase in production per acre on the farms; on the scientific drainage of swamp land, and on the extension of industrial and agricultural education in the schools, so that the coming generation of farmers will be trained to get the best out of their land and to conserve rather than exhaust its resources.

In spite of the conservatism of the South, immigration to the Southern States is increasing every year. As a consequence of the increase of population, the farming industry throughout Louisiana, Mississippi and Alabama has been greatly stimulated, largely by the efforts of the Illinois Central Railroad, which not only has built branch lines that furnish means of transportation to large markets, but has done a great deal to attract the best class of Northern farmers to the alluvial land of the South. This company is not doing so

much in the way of actual instruction and demonstration in agriculture, but confines its energies rather to the old methods employed by the railroads in developing a sparsely settled region into a flourishing agricultural or fruit-growing district. The fact that it furnishes the much-needed transportation facilities has already caused the opening up of an immense acreage of undeveloped land in Louisiana and of land reclaimed from the swamps. The Kansas City Southern Railway Company is following out the same general line of action by furnishing the means of transportation and letting the people do the rest.

As a rule, the people will do all that is necessary when they once get a start in the right direction. Farming in the West is on the upgrade anyway, and needs very little impetus from either railroads or agricultural schools. All it needs is the opportunity to reach the market as quickly and cheaply as possible. In the East, where farming has been on the down grade for the past fifteen or twenty years, some greater stimulus than mere transportation facilities is necessary, and here the need is being met in the most practical way, principally by the object lessons in modern agriculture afforded by the demonstration farms.

ROOSEVELT'S DEFINITION OF THE NEW NATIONALISM

ALL that the new nationalism means is the application of certain oldtime moralities to the changed conditions of the day. I wish to see greater Governmental efficiency because we have to deal with greater business efficiency. Simple laws are all that are necessary in small communities where there is no big business, and each man works for himself. When you get masses of wealth gathered together and great corporations developing, conditions then become so changed that there must be an increase in Governmental activity to control the wealth for business efficiency. I would not do wrong to the great corporation, but I don't intend to rely only on the big corporation's good nature to see that the corporation doesn't do harm against us. I want to see such control of the wealth now gathered for business uses as to favor the honest man who uses the wealth genuinely for the service of the public and to make the dishonest man feel that he has to do what is right; and if he doesn't feel it, we shall see to it that he does. That is my whole creed.

COL. ROOSEVELT AT RIVERHEAD.

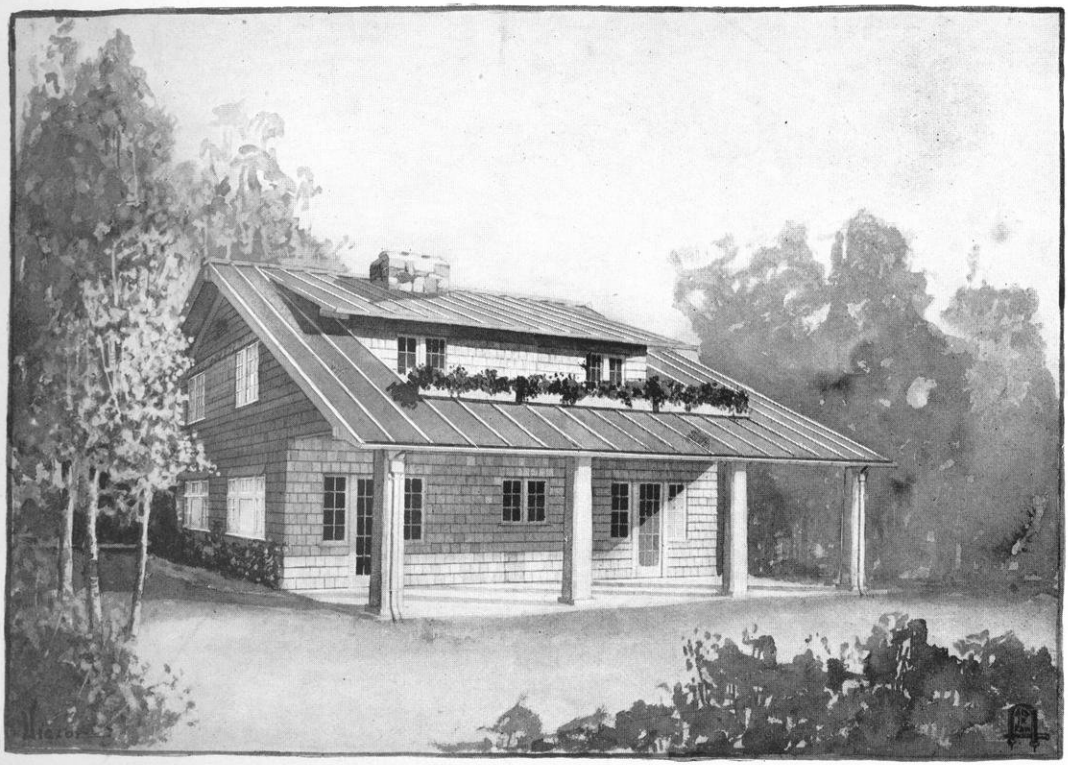
CRAFTSMAN HOUSES FOR HOME BUILDERS

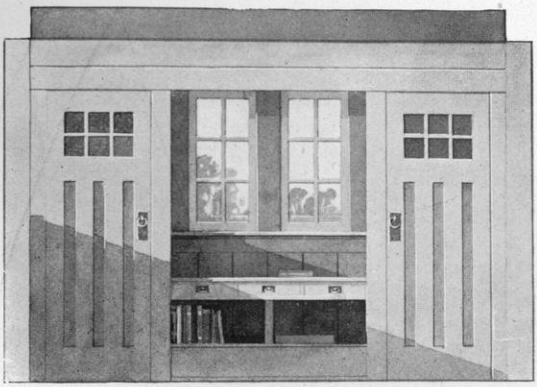
TWO shingled houses, simple in design, compact in arrangement and comparatively inexpensive as regards the cost of construction, are given this month for the benefit of those readers of THE CRAFTSMAN who contemplate building homes for themselves. The choice of colors and materials, of course, would be dictated by the taste of the owner and the general character of the surroundings, but if we were building them in the true Craftsman way we would sheath the walls with split cypress shingles, so treated that they would be protected from the weather and would yet retain the charm of their natural color, darkened sufficiently to take away the look of raw newness. In each case the roof is of ruberoid, dark red or mossy green as the case may be, put on in the way we have described so often, with battens over the seams. Both roofs show the long lines and wide overhang that is so characteristic of the Craftsman house, and the rafters are revealed both at the gables and eaves. The gutters differ slightly from those we have described before, as they are made of solid cypress beams, hollowed out at the top to form the gutter. In the case of the first house the ends of the gutter on the main roof are closed by the end rafters, and the gutter spouts are carried down the two outer pillars of the porch. The gutter of the dormer drains down the roof to the lower gutter, keeping the open porch free from all rain water except that which beats in during a storm.

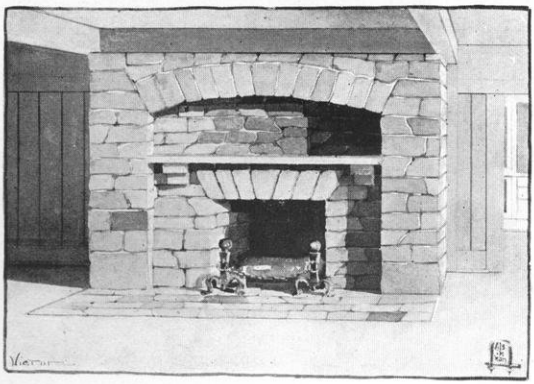
The arrangement of both houses is economical to a degree, the floor space being utilized to the best advantage and the plumbing and heating arrangements planned to cost as little as possible. In each case one large central chimney serves for the whole house, an arrangement which means a good deal in the way of economy.

House No. 101 has a wide porch, floored with cement and on a level with the ground, that extends across the entire front of the building after the manner of farm houses in the South and West. The living room also extends the whole width of the house and is entered by two glass doors opening directly into the room from the porch. The wall space between these doors is occupied with an arrangement that is at once decorative and utilitarian. Two small coat closets are built so that they project into the room, and in the recess between these closets a table is built with a shelf below at the height of the baseboard. Windows are set fairly high in the wall above this table, which may be used for all the purposes of a hall table. The drawers would be convenient for gloves and the like, and the shelf below could be utilized for books or papers. Hats, wraps, overshoes and umbrellas would naturally be stowed away in the two closets. By a slight difference in arrangement the baseboard could be carried back far enough to afford knee space and the table used for a desk or writing table.

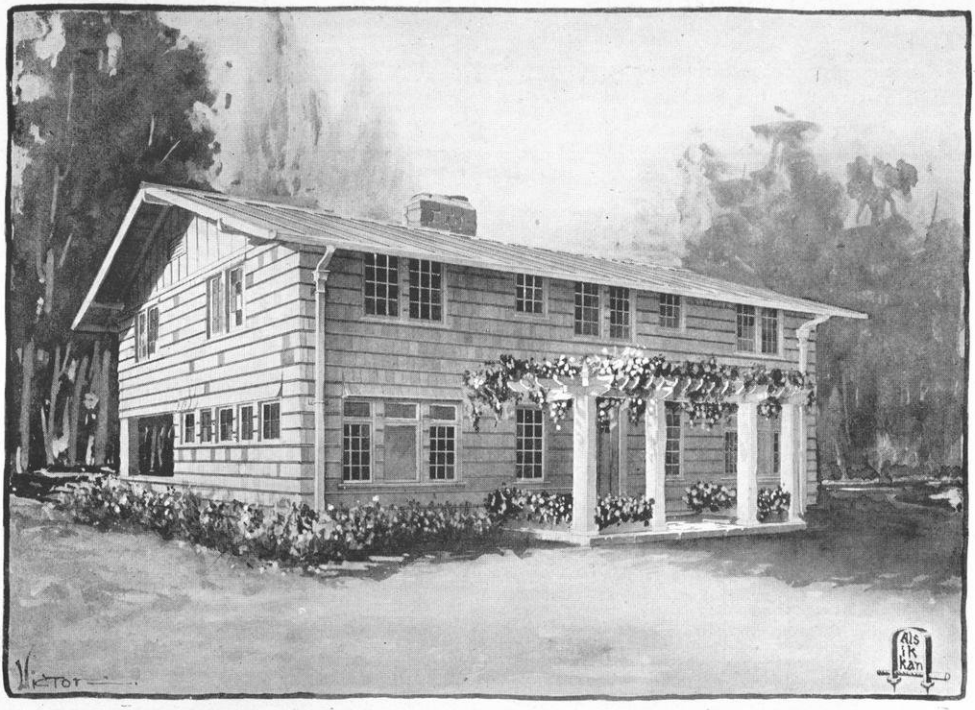
Directly opposite is the big fireplace of split stone, which occupies the whole space from floor to ceiling and which takes up about one-third of the length of the room. This fireplace is quite deeply recessed, although not sufficiently so to form a nook. The hearth, which might be of either stone or the matt-finished dull red tiles known as Welsh quarries, extends for a good distance beyond the chimneypiece. The form of the chimneypiece itself is unusually massive, having two large square pillars at either side, with a flattened arch between. The central part is recessed sufficiently to allow the edge of the heavy oak mantelshelf to come flush with the face of the pillars, and the fireplace opening goes still farther back. The massive stone construction is most decorative, and a great deal of color interest may be given by the use of carefully selected field stones which show

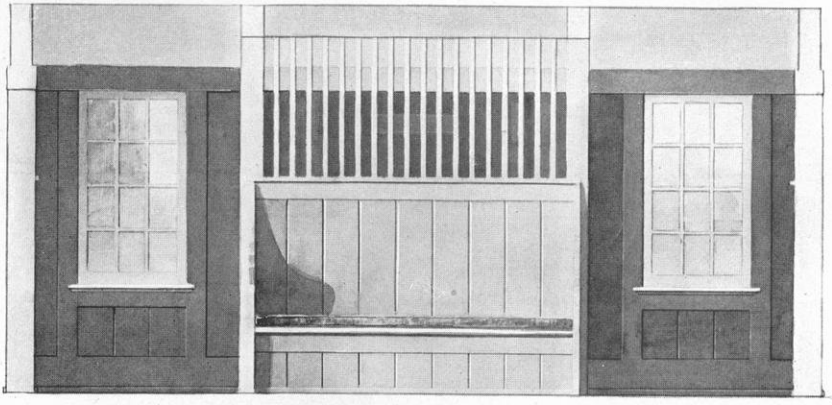


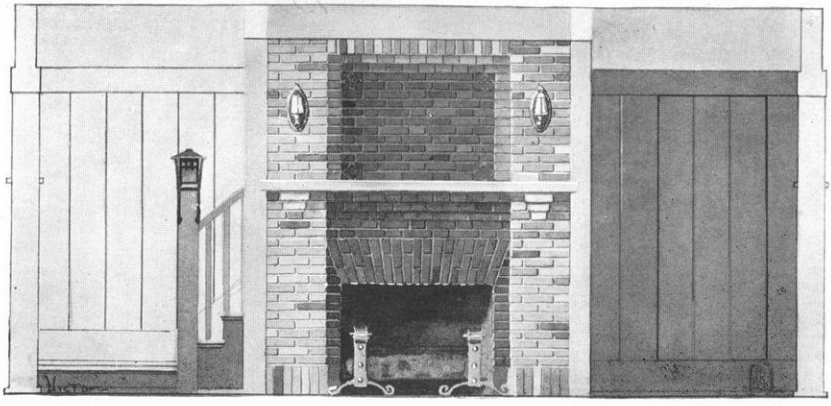




CRAFTSMAN HOUSE, NUMBER ONE HUNDRED AND ONE: BUILT-IN FITMENT OF TABLE AND CLOSETS IN LIVING ROOM, ALSO LARGE STONE FIREPLACE WITH SHELF, AND FIREPLACE FACING BUILT-IN FITTINGS.



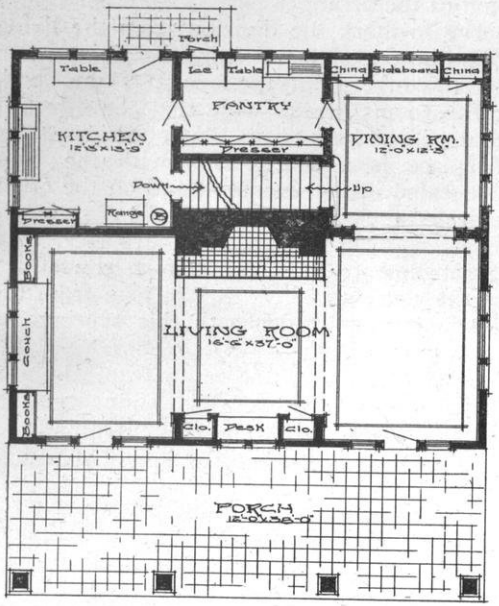




CRAFTSMAN HOUSE, NUMBER ONE HUNDRED AND TWO, WITH DETAILS SHOWING ENTRY SEAT AND FIREPLACE.

on the split surface such rich and varied coloring.

There is very little wall space in this room, as the entire front is taken up with the glass doors and their flanking windows and with the central fitment of table and

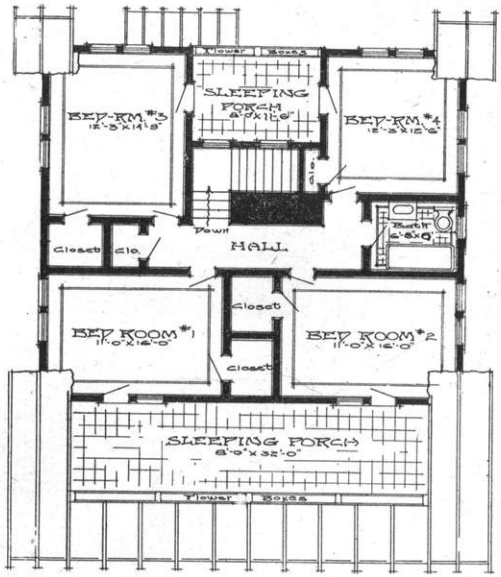


HOUSE NO. 101: FIRST FLOOR PLAN.

closets. Each end is lighted with a group of windows, and at the right of the fireplace the opening into the dining room is so wide that it allows only our customary post and panel construction on either side. At the other side the one unbroken stretch of wall is wainscoted to the height of the frieze, the wainscot being built of broad V-jointed boards.

The dining room, which is really a part of the living room, is finished in the same way. Almost the entire side is occupied by a group of windows like that in the living room, and the whole end is filled with the built-in china closets and sideboard, a structural feature which is not only useful in the dining room, but most decorative in effect when seen at the end of the vista from the living room. The staircase goes up from the dining room just back of the fireplace, a rather unusual arrangement that is made necessary by the plan of the house. A large pantry, well equipped, is placed between the dining room and kitchen, and the latter, though rather small, is made most convenient in the way of affording facilities for housework.

The four bedrooms on the second floor are so arranged as to afford a maximum of closet room. Also each one of the four communicates with a sleeping porch. The front porch is open to the sky except for the slight shelter afforded by the eaves of the dormer. Yet it is so shielded by being, as it were, sunk in the main roof that it is entirely sheltered from observation below. Flower boxes along the front add to this sense of shelter, and the rise of the roof serves all the purposes of a wall at either end. The fact that the balcony is open to the sky is a great advantage to people who really enjoy sleeping out-of-doors under the stars, and awnings on rollers could easily be attached to the beams supporting the eaves, so that they could be extended to cover the porch in stormy weather and rolled up at other times. The porch at the back is recessed and completely sheltered by the roof. As it is shielded by a parapet on the only open side, it would be an easy matter to glass it in during the winter, when it might be used for a sun room. If properly heated such a room is delightful for a sewing room or an upstairs sitting room—almost a necessity in

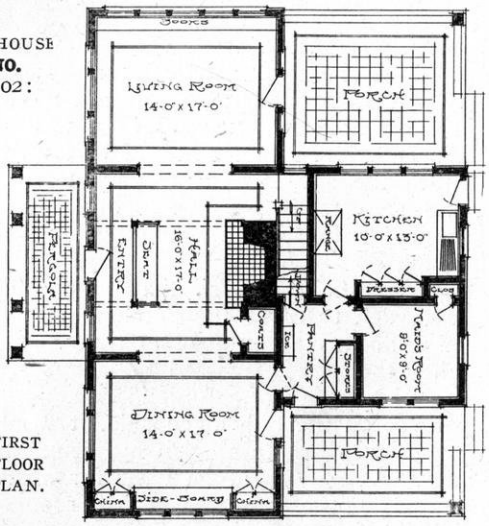


HOUSE NO. 101: SECOND FLOOR PLAN.

a house like this where the lower story is so open that all life is carried on practically in common.

House No. 102 is quite as liberally supplied with porches, upper and lower, but the arrangement is rather different. In this case there is a comparatively small porch

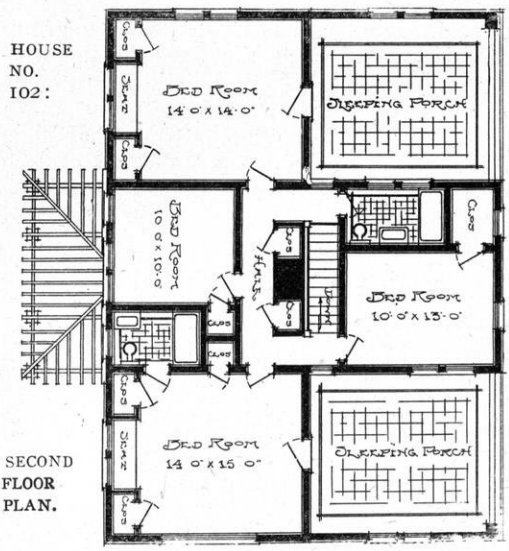
covered by a pergola in front of the house, but at the back there is ample provision for outdoor living. The porch opening from the living room is as large as the room itself, and is intended to be used as an outdoor living room in summer and as



a sun room in winter. It is a very simple matter to glass in a porch like this, which is already partially protected by a shingled parapet running all around, and if it should happen to look toward the southwest it will be found the most delightful place in the house during even the coldest weather, especially if arrangements are made to warm it with a radiator or register. The other porch might be used as an outdoor dining room or given over to the maid, whose room looks out upon it. The maid's room in this house is placed next to the kitchen, because we have had so many requests from housekeepers for such an arrangement. We regard it as an especially good one, because by this means the maid has her own part of the house to herself. Her room connects with both the kitchen and the pantry, and through the pantry with the porch. The kitchen windows, it is true, look out upon the porch of the living room, but as they are set high in the wall that need not be a disadvantage.

The front door opens directly into the large central hall, but is screened by the arrangement shown in the elevation. On the floor plan this is called an entry, but all that separates it from the living room is a high-backed seat with a screen of spindles above extending to the ceiling. This gives the same effect as a sofa or settle set out into the room, and yet shuts off the front door as much as is necessary. This seat faces the fireplace at the back, and heavy beams running across the ceiling bind the two together and define the intention of the arrangement. Two other beams serve to mark the division from the living room on one side and from the dining room on the other, but the openings into both these rooms are so wide that the effect is that of one long room. At one side of the fireplace is a coat closet, with the door concealed in the wainscot, and on the other side is the stair landing. The staircase itself runs up back of the fireplace. An arrangement that is specially convenient is the carrying of the smoke pipe from the kitchen range underneath this staircase in a terra cotta flue. This prevents any possibility of danger, utilizes the central chimney for the range as well as the fireplace, and does away with any disfigurement.

The entire end of the living room is lighted with a row of windows set high, and book shelves are built below. At the opposite end of the vista appear the side-board and china closets, which occupy the whole end of the dining room. Wide groups of windows light both rooms from

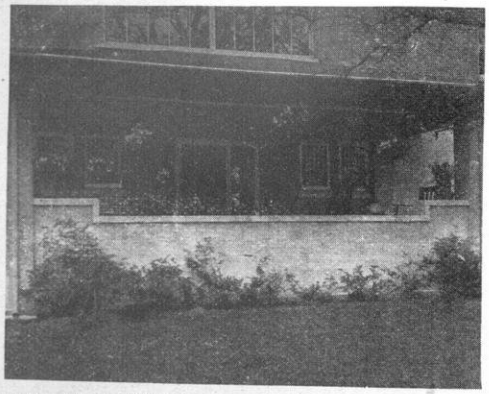


the front, and both open with glass doors to the porches in the rear.

There are four bedrooms on the second floor and two sleeping porches, which may be used for outdoor bedrooms in mild weather and glassed in during the winter. These porches are open only at one end.

ONE WOMAN'S IDEA OF INDIVIDUALITY IN THE BUILDING OF HER HOME

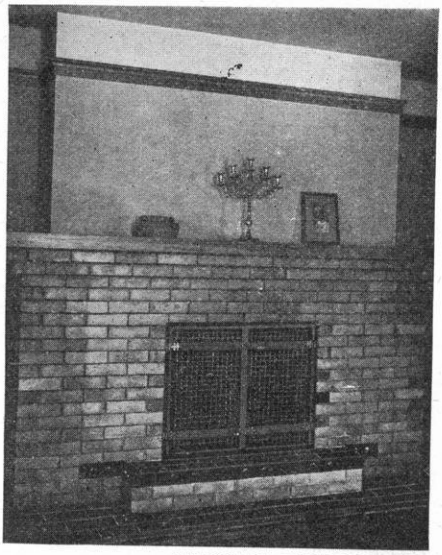
WE take special interest and pleasure in publishing here, for the benefit of such of our readers as are interested in home building, illustrations showing some unusual structural features designed by Mrs. R. K. Welsh of Rockford, Illinois, for her own home and built under her personal supervision. The house is remarkable because it is in every part the expression of one dominant idea: not the idea of an architect who follows either a definite style in building or carries out his own scheme as a painter would com-



PORCH WITH DEPRESSED PARAPET.

pose a picture, but the idea of the woman who owns the house and who built it exactly as she wanted it. The house itself is ample evidence that Mrs. Welsh is both artist and craftsman, and that she not only has a clear knowledge of what she wants but, what is much rarer, she possesses the skill to carry it out.

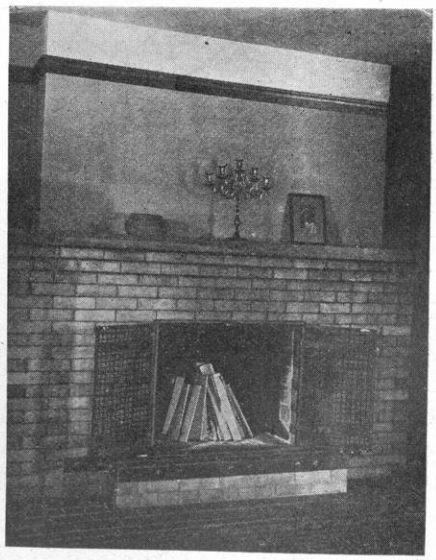
The building is of cement and is strictly plain save for one simple decorative motif that appears in the porch parapet, the door panels, the window frames and the line of woodwork just above the sideboard in the dining room. It is the simplest form imaginable, yet the effect of it, repeated in this way, is most interesting. Even the awnings used over windows and porch bear a stenciled decoration showing the same form. Perhaps the most effective use of it, though, appears in the porch parapet, which is shown in one of the illustrations. It is hard to say why the simple device of depressing the center of the parapet should be so decorative or why it should give such



FIREPLACE WITH DOOR SCREEN.

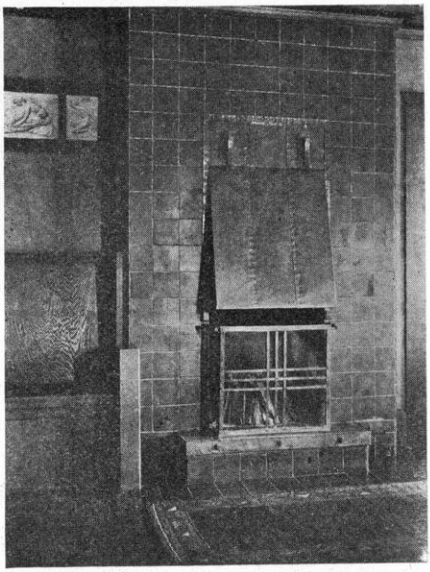
a delightfully homelike look to the porch, but the form is so inevitable in relation to the house that the use of the ordinary straight parapet would seem unpardonably commonplace.

The same form appears in the glass panels set in the upper part of the doors at



SHOWING DOOR SCREEN OPEN.

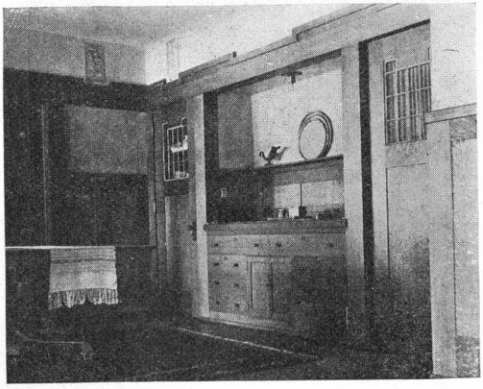
either side of the built-in sideboard, and also in the wood panels set high in a pair of plain folding doors between the dining room and living room. In both cases its use is very successful, much more so than it is in the woodwork above the beam in the dining room. In a way the broken line here is



PORTABLE SCREEN, REINFORCED.

interesting, but one feels that the plain beam would have been more in keeping with the rest of the woodwork.

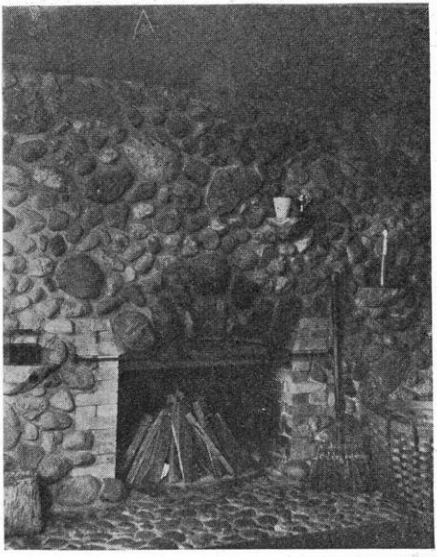
The treatment of the different chimneypieces in the house gives even stronger proof of the individuality of the person who designed it. Like all the other structural features, these chimneypieces are severely plain, depending for their beauty upon proportion, construction, the interest inherent in the materials and the decorative use that is made of necessary features. The low broad chimneypiece of brick is notable for the ingenious device by which the fender or spark



BUILT-IN SIDEBOARD.

screen is made to open out like a pair of doors. The depth of the fireplace makes this possible, and it is so simple and convenient that it is a wonder that this kind of screen is not more widely used, instead of the portable fenders that are so conspicuously lacking in the decorative quality of these little doors. The fine wire screen is crossbarred, so that it gives almost the effect of a lattice window with very tiny panes. Broad bars of iron strengthen the top and bottom and afford support for the ornamental hinges.

Another fireplace shows a beautiful portable fender. This has not the charm of being a part of the chimneypiece itself as the doors are, but it is a screen of unusually interesting design. The interlaced strips of metal serve the double purpose of reinforcing the screen and relieving its plainness with a bit of decoration that is purely structural. The framework of the screen, of course, is metal, but the handles at either



CHIMNEYPIECE WITH SHELVES.

side are of bamboo. The chimneypiece itself is made of dull green tile shading into soft brown tones, and the hood, like the framework of the fender, is of copper. The hood is removable, being hung upon hooks which are concealed by the copper handles. All this metal work was designed and made by Mrs. Welsh herself.

The big chimneypiece of rough stones is in Mrs. Welsh's own workshop in the basement. Her object was to build a fireplace out of the materials taken from the cellar when it was excavated. As the dirt was thrown out the stones were collected in piles, and rolled into the basement through a window opening. When enough stones were collected Mrs. Welsh set to work with the

aid of an Italian mason, who placed each stone as she directed with the delightful result seen in the picture of this primitive fireplace. The ingenious use of split stones for shelves upon which kettles and candles may be set was suggested by the splitting of a big stone into three pieces during the cold weather. These pieces were taken up just as they were and set into the fireplace to serve as natural ledges. The hearth is of rough cobblestones, and all the fireplace furniture is as primitive as in the days of log cabins.

Many other structural features in the house show the domination of the individuality which has ruled its entire building. A hole left in the wall suggested the building in of a tall clock in the hall. This clock is made of the same wood as all the interior woodwork, and is sunk in the wall so that its face is flush with the surface. In the bedrooms built-in structural features, such as clothes presses, mirrors, seats and the like, are seen everywhere, and are placed with a view to convenience which could have occurred only to a housekeeper who wishes to have everything she wants ready to her hand and the rest tucked neatly away out of sight.

Not every woman has the equipment that Mrs. Welsh possesses, for the kind of training that makes possible the designing of a house like this, the active supervision of its building, and the ability to make in her own workshop many of the things necessary for its furnishing, is very unusual, but other women, if they will only give time and thought to devising the things they need and want in their homes, instead of accepting without question the conventional suggestions of builders and furnishers, will find it quite within their power to have surroundings that are as completely suited to their own way of living as this charming house is suited to the life and work of its owner.

No matter how well a house may be planned by the architect and finished by the interior decorator, it can never have the kind of comfort that is possible where some one person who knows all the likes and dislikes, all the tastes and whims of the different members of the family has taken the trouble to arrange the fittings and the furniture, the lighting and the color schemes for the happiness of the dwellers of the home.

THE NEED OF DEVELOPING NATIONAL SPORTS FOR COUNTRY LIFE

"IF the countryman is to be trained to the greatest advantage, it will not be enough merely to bring in things from the outside and present them to him. Farming is a local business. The farmer stands on the land. In a highly developed society, he does not sell his farm and move on as soon as fertility is in part exhausted. This being true, he must be reached in terms of his environment. He should be developed natively from his own standpoint and work; and all schools, all libraries, and organizations of whatever kind that would give the most help to the man on the land must begin with this point of view.

"More games and recreations are needed in the country as much as in the city. In fact, there may be greater need of them in the country than elsewhere. The tendency seems to be just now, however, to introduce old folk-games. We must remember that folk-games such as we are likely to introduce have been developed in other countries and in other times. They represent the life of other peoples. To a large extent they are love-making games. They are not adapted in most cases to our climate. To introduce them is to bring in another exotic factor and to develop a species of theatricals.

"I would rather use good games that have come directly out of the land. Or if new games are wanted I should like to try to invent them, having in mind the real needs of a community. I suspect the suggestions of many good sports can be found in the open country, that might be capable of considerable extension and development, and be made a means not only of relaxation but of real education. We need a broad constructive development of rural recreation, but it should be evolved out of rural conditions and not transplanted from the city.

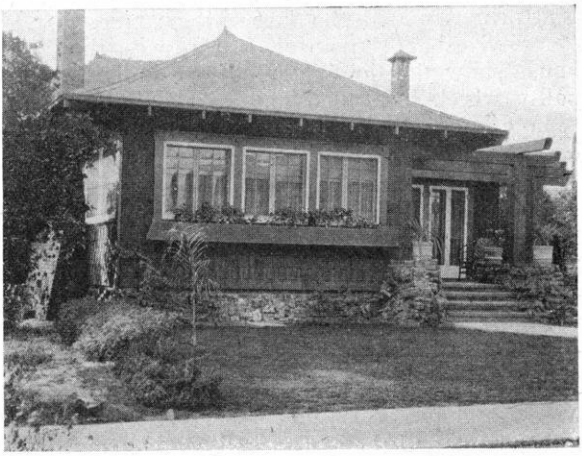
"The so-called rural problem is one of the great public questions of the day. It is the problem of how to develop a rural civilization that is permanently satisfying and worthy of the best desires. It is a complex problem, for it involves the whole question of making the farms profitable (that is, of improving farming methods), perfecting the business or trade relations of farming people, and developing an active and efficient social structure." (By L. H. Bailey. From "The Training of Farmers.")

HOW THE CALIFORNIA BUNGALOW ILLUSTRATES THE RIGHT USE OF BUILDING MATERIALS: BY HELEN LUKENS GAUT

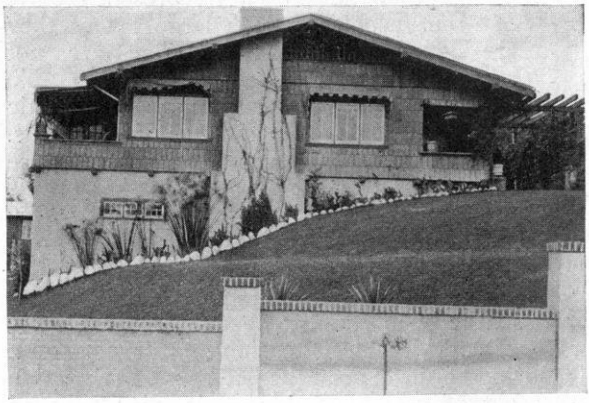
CONSIDERING the importance of the right combination and arrangement of building materials to the success of a house as a whole, it is amazing that more architects, as well as people who are interested in the building of their own homes, do not give as careful consideration to the harmony of materials on the exterior of the house as they do to the harmony of color and form in decorating and furnishing the interior. Yet, as a rule, the exterior of a house is more or less conventional. The general idea seems to be that a well-regulated dwelling should look as nearly like its neighbors as possible, leaving all expressions of individuality for the interior.

Therefore it follows that the California bungalow has yet another lesson to teach us, for in addition to its charm of form and line, and its perfect adaptation to its surroundings, it almost invariably shows a selection and combination of building material that is at once daringly individual and absolutely in keeping with the style of the house and the general character of the surroundings. As the house itself almost always has more than a flavor of the primitive in its design and construction, and the surroundings have not yet lost the ruggedness that belongs to a comparatively new country where everything is on a large scale, it follows that the materials used for building show for the most part a rugged character that contrasts sharply with the neatly-groomed spick-and-span houses of the small town or suburb in the East.

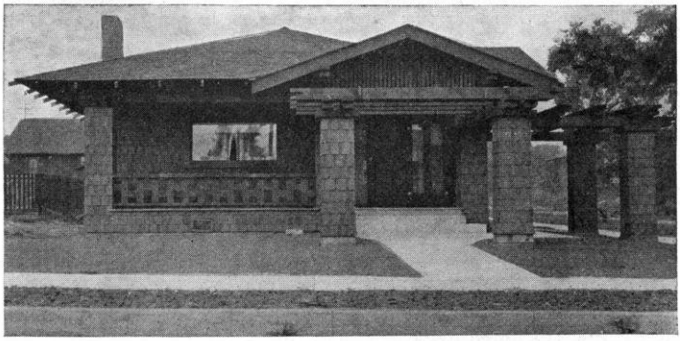
The illustrations given here show the ease with which this effect is obtained by the use of large rough shingles, or of the still larger and thicker shakes, for the side walls, and of rough redwood timbers for pergolas, exposed roof construction, bracket supports and casings. With a fine sense of the fitness of things, the builders of these bungalows have ruled out finished lumber, as the use of it ruins the rough rustic effect which so peculiarly belongs to these low wide-roofed dwellings. The



INTERESTING POINTS OF THIS HOUSE ARE THE IRREGULAR PLACING OF SHINGLES AND USE OF CLINKER BRICKS.



HARMONIOUS COMBINATION OF SHINGLES AND CEMENT.



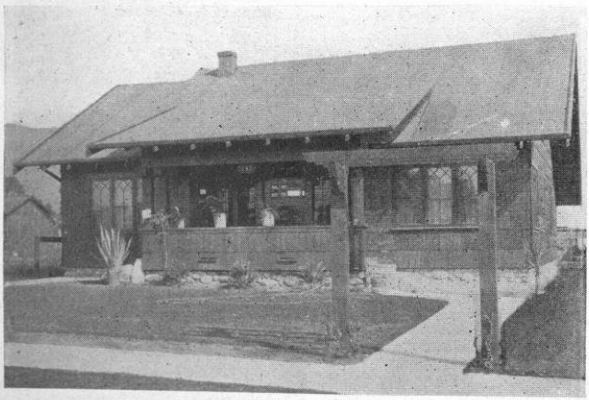
SHINGLE-COVERED PILLARS AND PERGOLA ENTRANCE OF SPECIAL INTEREST.

rough timbers, and the equally rough-surfaced shakes, combine most effectively with such materials as rough-cast cement, clinker brick and cobblestones, which are frequently used for foundations, lower walls and chimneys.

This combination of materials gives an opportunity for unusually rich and harmonious color effects. The warm brown of the redwood blends delightfully with the gray, green or biscuit tones of the cement or with the varying colors of field stone. Cobbles are frequently interspersed with large boulders, a device which completely relieves the monotony of an entire wall or chimney made of small round cobblestones. Also, both cobbles and boulders are used for breaking the surface of a brick or cement wall or chimney in a way that is wonderfully effective, as the stones are allowed to show very much as they would naturally show on a rocky hillside.

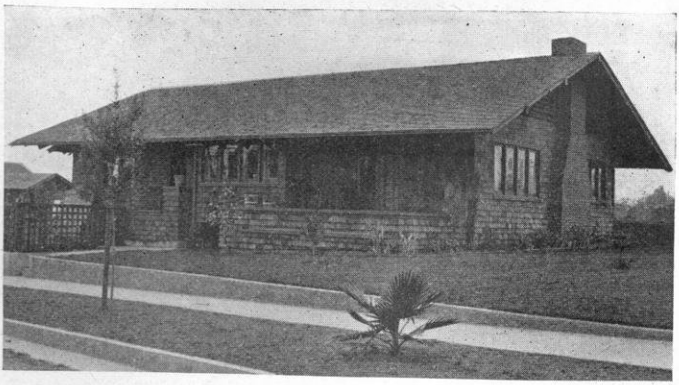
With this use of the gray tones in foundations, basement walls and chimneys, the most effective color for the roof is silver gray. A great many bungalows built of redwood shakes and timbers have a wide overhanging roof covered with a most effective rubber-like waterproof composition which comes in silver white and a darker gray and is peculiarly suitable for the roof of a bungalow. This material is so used that it covers the roof in a great sweep of silver, and is wrapped under the eaves all around, giving a perfect finish. There is something very attractive about the use of silver gray or white on the roof of a house built of dark shingles. It is a color combination much used in Southern California, and is just beginning to be seen in other parts of the country.

WHAT CAN BE ACCOMPLISHED WITH THE ROUGHEST REDWOOD "SHAKES," REDWOOD TIMBER AND SIMPLE MASONRY.



PICTURESQUE RECESSED PORCH AND PORGOLA GATE.

One of the great charms of the old houses in the Provençe and down in the little villages in Bavaria is the wonderful beauty of the roof color,—the dull red that has weathered the storms, sometimes of centuries, and that has taken on the soft, beautiful tones that somehow seem to bring the house very close to nature. One feels the same æsthetic pleasure in the thatched houses in England and Ireland. And should not America achieve equal beauty?

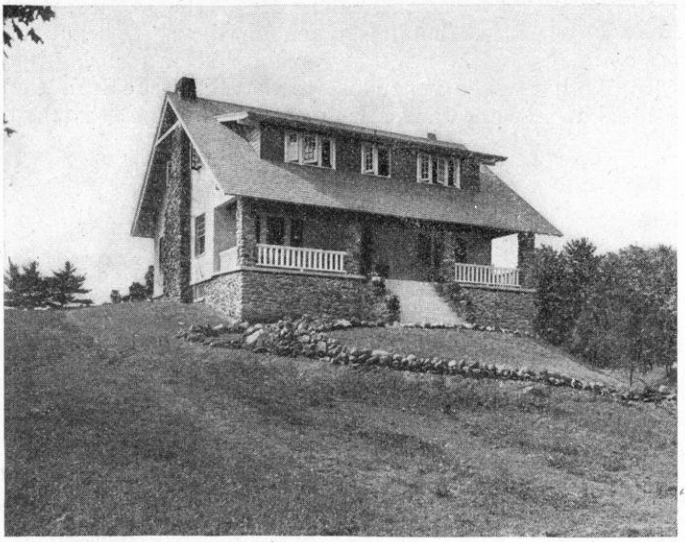


A SHINGLE BUNGALOW BEAUTIFULLY PROPORTIONED.

HOUSE BUILT AT POUGHKEEPSIE FROM CRAFTSMAN DESIGNS

WE think our readers will be interested in the house which we are showing in this article. It is built from a Craftsman design published in November, 1909. The lines and proportions and interior fittings are identical with the original plans. The only marked variation is in the material used. In the original scheme the house was of rived shingles with stone chimney and foundation. The present house is of hollow tile, cement covered, with stone foundation, parapet and porch supports. The effect of the house is somewhat different, because of the variation in the site. The original Craftsman house rested on the crown of a slightly rolling bit of country, whereas the present house is definitely on the top of a small hillside. This naturally reveals much more of the foundation walls, but the proportion of the wall is nevertheless so perfect in relation to the house, and the wall itself so beautifully built, that it adds a picturesque touch to the building as a whole, as one may see from illustrations.

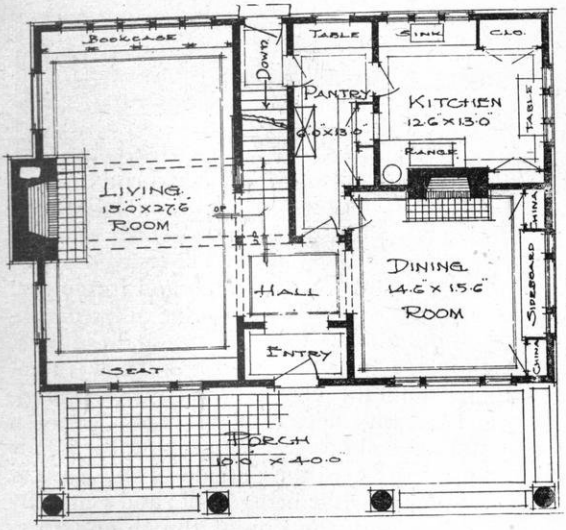
HOUSE OF MR. S. J. MOORE: POUGHKEEPSIE, N. Y. FROM CRAFTSMAN DESIGN.



CLOSER VIEW OF MR. MOORE'S HOUSE.

The house shown here was built by Mr. S. J. Moore, of Poughkeepsie, New York. Happily for its perfect presentation, it was not necessary to build it in a crowded portion of the town, and its placing out in the park district gives it the best possible background for its lines and proportion. It is a house that would not appear to the best effect if too crowded by adjacent buildings, as it was originally designed for the seaside, suburban or country living.

The need of the higher foundation developed several additional household conveniences, as any necessary change or development in a house is bound to if properly thought out. The flight of steps from the path on the right hand of the illustration on page 202 leads directly to an entrance through which all supplies for the home and kitchen are brought. The entrance room from this door connects with the kitchen, and is close beside a large storeroom which is directly under the flight of stairs leading to the porch. To the right of the storeroom is a small space which has been cemented up and is intended for a vault in case of fire or any calamity that would be detrimental to the property. This is absolutely fire, water and airproof, and large enough to hold clothes, books, as



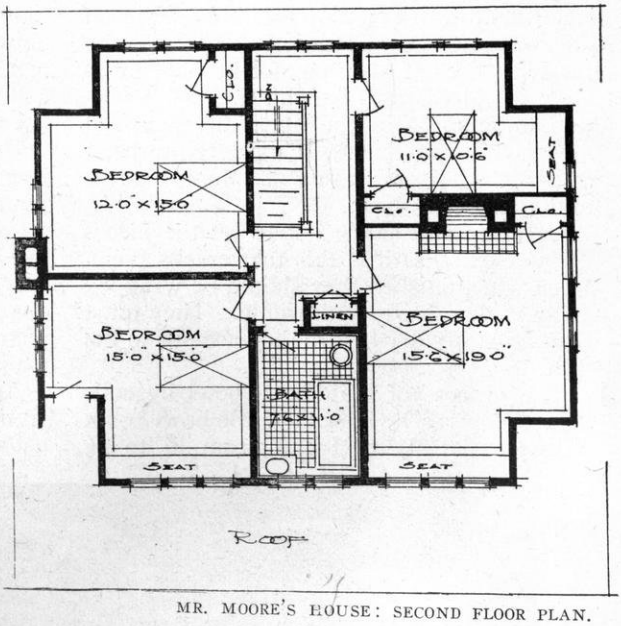
HOUSE OF MR. S. J. MOORE: FIRST FLOOR PLAN.

well as the more concrete valuables,—an excellent idea and, so far as we know, an original one in our modern country houses. It would seem that every man who has enough interest and love of property to build his own home, would possess valuables well worth saving in this practical and not expensive manner. These three enclosures, the vault, the storeroom and the entrance for supplies, use up all the space within the stone foundation and under the porch, which usually is filled with useless odds and ends or left vacant and unsightly.

The floor plans and the general arrangement of the interior are unchanged from the scheme of the original house. The interior is very compactly planned. The living room with its big stone fireplace occupies one whole side of the house. The ceiling shows two of the heavy structural beams. At the rear end of the room is a low bookcase and at the opposite end a long, deep seat is built in beneath the windows. The dining room, as shown in the drawing of the interior, contains a built-in sideboard with a cupboard, and a china closet on either side. The stairs lead up from the rear of the hall, which is practically a part of the living room. Note the opening with a lattice frame which makes an attractive setting for a pot of flowers. At the foot of the stairs a door is seen which opens into a rear hall, connecting with a large and convenient pantry. The kitchen is well fitted with closets and a big dresser, and has also the convenience of a shelf, a sort of stationary dumbwaiter beside the range which opens by two small doors into the dining room, so that the hot dishes may be pushed directly through from the kitchen. Upstairs the floor space is divided into four airy bedrooms, with a bath at the end of hall. This is as comfortable a little house as we have ever published, quite simple in plan and in design and gracefully proportioned within and without.

Interesting as the present house is, with its beautiful concrete exterior, its sloping green slate roof and field stone foundation, it would perhaps interest our readers to recall the original scheme of materials, which were as follows:

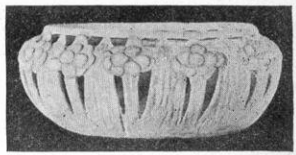
Rived shingles were used which, because they are split off from logs, have the fibers of the wood smooth and round, and consequently shed the water naturally and more easily than a sawed shingle. Because they are split by hand they are almost twice as



MR. MOORE'S HOUSE: SECOND FLOOR PLAN.

expensive as the ordinary shingles, but used for siding will last more than twice as long. Where the windows are not sheltered by the overhanging roof they are protected by springing the shingles out over the head of the windows into the form of a hood, which acts as a watershed, and prevents the rain and moisture from lodging about the casements.

POTTERY-MAKING WITHOUT A WHEEL: DESIGNS AND ARTICLE BY HARRIET JOOR



POTTERY FRUIT BOWL: AN INTERESTING AND INTRICATE DESIGN, MADE WITHOUT A WHEEL.

THE making of pottery by hand, without either wheel or mold, is a most simple and fascinating craft; while the tools needed are both few and inexpensive. One modeling tool with a wire loop at one end for gently cutting away the clay, and a rounded tip at the other end for simple "relief" work; another tool, for incising designs, made out of a small nail, sharpened and set in a wooden handle, a palette knife to loosen the slabs of clay, and a strong paring knife complete the necessary kit of tools.

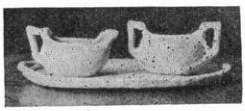
A flat slab of plaster is the best to work on, as the clay does not adhere to it as closely as to oilcloth or wood; but a smooth board may be used if the flattened clay is turned over once to insure its smoothness on both sides.

The supply of clay may be kept beneath a damp cloth in a big earthen jar with a lid; while to keep the unfinished pieces in good condition to work on they should be set in an old refrigerator or icebox, or in an earthen jar with lid. If such cannot be had, however, the pieces may be kept in good condition on a table in the open air, wrapped always in a damp cloth. This cloth must not be too wet, or the vase will "slump" down into a shapeless heap.

Care must be taken not to let the pieces dry unevenly, as it is this that cracks them. Even when finished they should be wrapped away to dry slowly and evenly. They must be *thoroughly* dry before they are put in the kiln.

The process of building a bowl by coils is as follows: The bottom of the bowl is cut out of a flat sheet of clay from ¼ to ⅜ of an inch in thickness. Then a coil of clay, made by rolling on the table and between the fingers until it is about ¼ inch thick, is put on top of this flat base, at its edge. The soft clay is then, with thumb and forefinger, worked gently down from the sides of the coil to fill all cracks between it and the base, both inside and out. The second coil is then added, and the clay worked gently downward from its sides to fill all cracks between it and the coil below. By keeping the hands "cupped" around the outside of the bowl, it is supported while being built; and generally speaking, only the tips of thumb and forefinger, while sealing cracks on inside, should be allowed on the inside of the bowl.

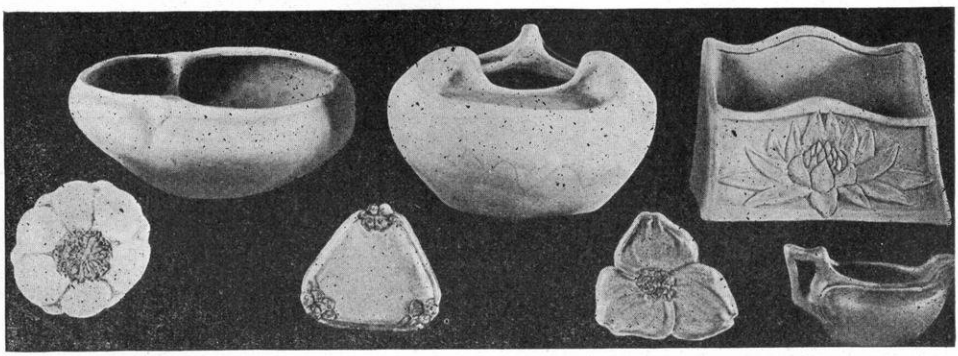
FLOWER BOWL.



PITCHER, CREAMER AND TRAY OF POTTERY.

The shape one wishes to make may be cut from a piece of folded paper and pinned up before one, so that as the jar grows, it may follow the curves one wishes. If the jar slopes outward, each succeeding coil is set a little farther out, over the edge of the one beneath; if the curve is inward, the coils are set gently inward. In time, however, one will work freely and joyously from the picture in one's brain, instead of from the paper shape.

As the vase progresses, it must be scanned from many points of view; from directly above, from a distance, on all sides, and



POTTERY MADE WITHOUT A WHEEL: BY HARRIET JOOR.

from an exact level; only so can one be sure of its balance and symmetry.

When it has been roughly shaped, and the proportions are approximately true, the little wire tool may be used to smooth and even up the surface.

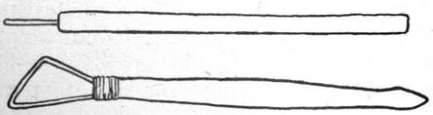
A low violet bowl is the easiest shape to begin on, as the hands can support it easily in the building. Small ash-trays and candlesticks are also easy steps toward more ambitious things.

Ashtrays may be made of flat slabs of clay, ¼ inch thick, cut, the one into a triangle and the other into the outline of a spiderwort blossom. A shallow rim, two coils high, is then built around the triangle, and tiny clusters of the snowberry modeled in the corners.

The spiderwort blossom has its own edge bent upward for a rim and is slightly modeled to suggest the puckered lines at the tip of the petals, and the thickly clustered stamens at the center.

The anemone blossom bowl is first built up by coils into a shallow bowl and then cut about the rim, and slightly modeled on the inner side to suggest petals and stamens.

The candlestick here pictured is long and narrow, the base being five inches long by three inches wide at the broadest place, just under the candle cup. This base is cut out of a flat piece of clay ¼ inch thick, and then a low rim built up two coils high. The



TOOLS FOR POTTERY MAKING.

rim is slightly pinched at the tip, so here it is a little higher than elsewhere.

The cup for the candle is then put on in a solid lump of clay and afterward shaped and hollowed out. This is set, not in the middle of the base, but nearer the handle end, so the whole will balance comfortably when the candle is set in place.

After the cup is roughly shaped, the handle is added, being made to follow the line and "swerve" of the whole little shape. Be sure the cup for the candle is big enough and deep enough to hold the candle comfortably. It is well to have a candle at hand to test the cup by, remembering that the clay will shrink slightly when fired.

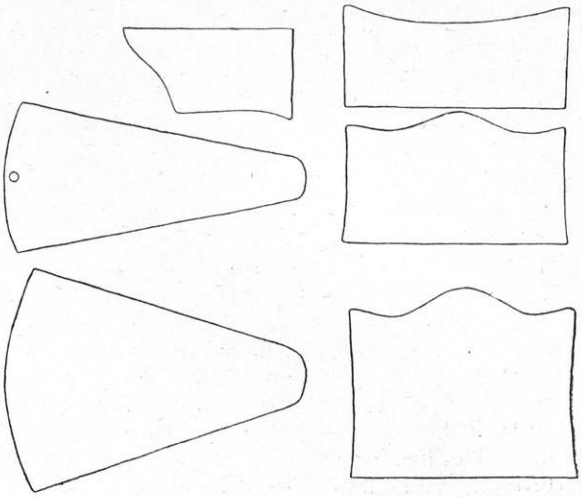


DIAGRAM FOR FLOWER POCKET AND LETTER CASE.

The "spill" is a most convenient little jar to hold pens and pencils and paint brushes. It is built, coil by coil, straight up until the "flare" begins, when the coils are made to slope very slightly outward.

A letter-holder is made of five separate pieces, cut out of a flat slab of clay, spread smoothly over the board, ⅜ of an inch thick.

The accompanying diagram will show the proportions of the different sections.

As in the case of the wall-pocket, it would be easier when making this letter-pocket, to cut from folded paper the shapes of the different sections and lay on the slab of clay, cutting around the edge. In putting it together, begin by joining the back piece to the base, supporting it against an upright wooden box; the side sections are next put in place, and last of all the front piece. If the clay is so soft that the whole thing wants to collapse, stuff tissue paper in to support it in shape until it hardens. All edges, before being adjusted, should be slightly roughened with finger-nail and smeared with very soft clay, so that when pressed together they will adhere firmly.

The decoration is modeled in low relief after the case has stood long enough to grow firm, but before it has become hard and dry.

Flower wall-pockets are made in the same way from a flat slab of clay ⅜ inch thick, in shapes like the accompanying diagram. The larger fan shape is lifted and its edges, after being slightly roughened, are fitted to the edges of the slenderer fan shape, bowing out into the shape of a roomy pocket.

Care must be taken to bend the larger section slowly and gently into place, else it will crack across the middle. If it does crack, stuff tissue paper in to support it, and gently knead soft clay into the cracks. Before the clay gets dry and hard a hole should be pierced in the middle of the back close to the top, to hang it up by. The decoration must also be modeled on after the clay is dry enough to hold in shape, and before it is hard.

The sturdy three-handled bowl, for wild flowers, measures six inches high from base to top of handle, 5½ inches across the bottom and four across the opening at top. It is 9½ inches wide at its widest place. The three handles, instead of being pierced through, were simply deeply hollowed out, leaving a veiled look. Had an opening been cut, the handles would have looked too frail to accord with so massive a bowl.

The shape of the three-cornered nut or fruit bowl was roughly suggested by a three-lobed seed-vessel, or nut, cut across the middle. It was first coiled into a round bowl and then, while still soft, bent into three lobes. The three "dents" were then weak and so were strengthened by building little ridges of clay both without and within the bowl near the rim.

The fruit bowl, with the open work cut in the sides, so the ruddy fruit may gleam through, and also so that the dish will be lighter and easier to handle, is oval in design.

This bowl is first built up by coils, then the design (of the seed bunch and long strap leaf of the Southern swamp-lily) is modeled in very low relief. The clay between the units of the design is then cut away, and for this a very sharp penknife was used, with a direct straight stroke.

The tray of the cream-colored tea set is elliptical in shape. A narrow rim was built about it, deepening at the ends and slightly pierced through to suggest handles.

The cream pitcher and sugar boat are also long and slender in shape, their form being suggested by the subtle swell and curve of a birch-bark canoe.

In making handle and spout, solid masses of clay were put on to the oval bowl-shape and roughly trimmed into shape, before the opening was cut in the handle or the spout hollowed out.

The novice will find it easier to make the handles "true" with the shape if they are thus first built up solidly and their outside form cut and modeled into shape before the hollow is cut through them.

When a small roll of clay, the size the handle is finally to be, is put on at the first, it has not strength to hold firmly in shape and will slip and bend out of plumb. Also, in making a pitcher, care must be taken to have the lip long enough and deep enough to pour well.

The pieces in the green tea set were round instead of oval and the simple modeling suggests leaves growing about and enfolding the base of the teapot, creamer and sugar basin. A pitcher-lip was given to the little teapot, instead of the regular spout which offers almost insuperable difficulties to the novice. When this "lip" was put on, the wall of the bowl behind it, instead of being cut away, as for a pitcher, was left and pierced with many holes, to hold back the leaves while the tea was being poured out. This sugar and creamer measure 3 inches across the base and 2¼ inches high. The widest portion of each is a little over four inches. The teapot is 2½ inches high (without lid) and 5½ inches broad across the widest portion.

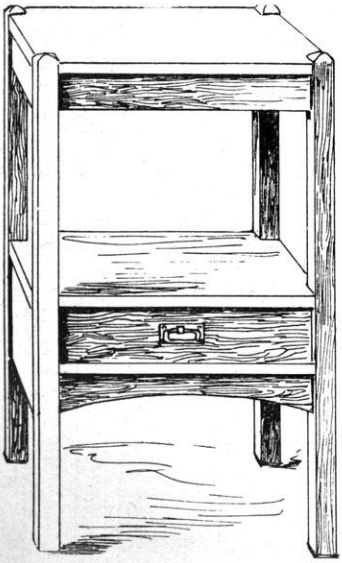
Such a tea set is nice for use on porch tea-tables.

If she desires, the novice may mix her own glazes, but it is safer for the beginner to get her glazes ready mixed from some reputable firm, as the making of glazes is a delicate process.

And though it is possible to buy a good kiln and teach oneself how to fire pottery, it usually saves time and expense to have one's pieces fired by some experienced potter.

CRAFTSMAN DESIGNS FOR CABINET AND METAL WORK

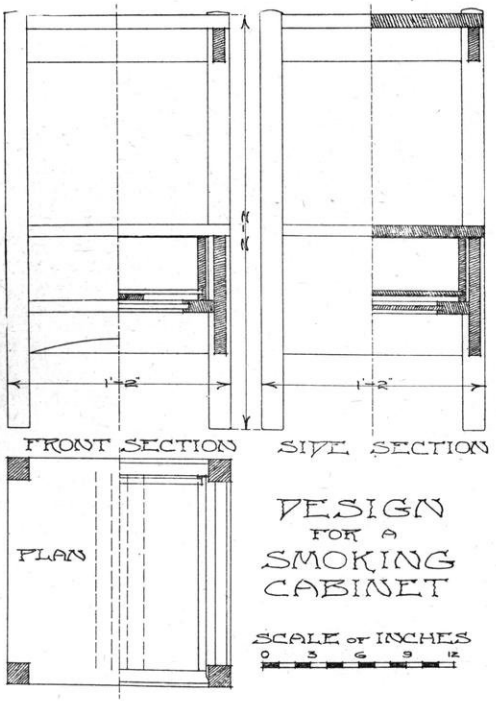
IT is a real pleasure to be able to turn out of the home workshop those odds and ends of furniture which have a rather special significance to the people who are to use them, because they belong so definitely to the work or play of one individual. Therefore, we have found that the amateur cabinetworkers who look each month for new Craftsman models finds the greatest interest in making pieces such as we give in the group illustrated here. Each one of them, while of course useful for the whole household, would naturally belong to one person, and therefore all have rather special advantages as Christmas gifts. The smoking cabinet belongs naturally in the library or den, where it could stand near

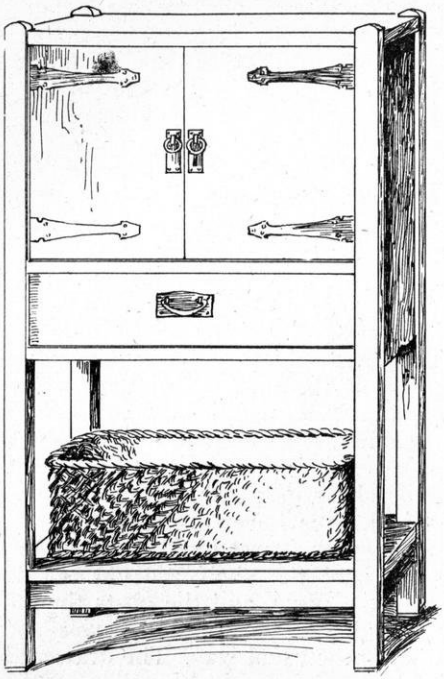


SMOKING CABINET.

the favorite easy chair of the master of the house, and come to be peculiarly a part of his personal belongings to be treasured always because it represents so many hours of quiet restfulness in his own particular corner of home. The same is true of the sewing cabinet, which would naturally be set apart for the use of the house mistress and would stand in her own sewing room or sitting room, as the case might be, to hold everything needed for making, mending and darning. The piece is so made that it would be perfectly suitable as one of the living room furnishings, but as a rule the family sewing is done in some room apart from the common life of the household,—a room which is peculiarly the mother's own domain. The bookcase is more for common use, although in the studio or den of a writer or student it would be quite as much a personal belonging as either the smoking table or the sewing cabinet. Any one of them would make a charming Christmas or wedding present, and half the pleasure of both giving and receiving such remembrances lies in the human interest that comes from making a thing specially designed for the needs of the person for whom it is meant.

The construction of the smoking cabinet is precisely the same as we have described over and over again in connection with the making of Craftsman tables and chests of drawers. The four posts are fastened together by rails placed under the top and also under the lower shelf, the rails being fastened with dowel pins. The corners of the top and the shelf are cut out to fit around the posts, and the posts themselves are rounded at the top and beveled at the bottom in the usual way. The drawer slides on cleats and is made according to the instructions we have already given several times. The cabinet is 26 inches high, 14 inches wide and 14 inches deep. The posts are 1½ inches square, and the top is made of a board ⅞ of an inch thick. The drawer front, rails and lower shelf are made of

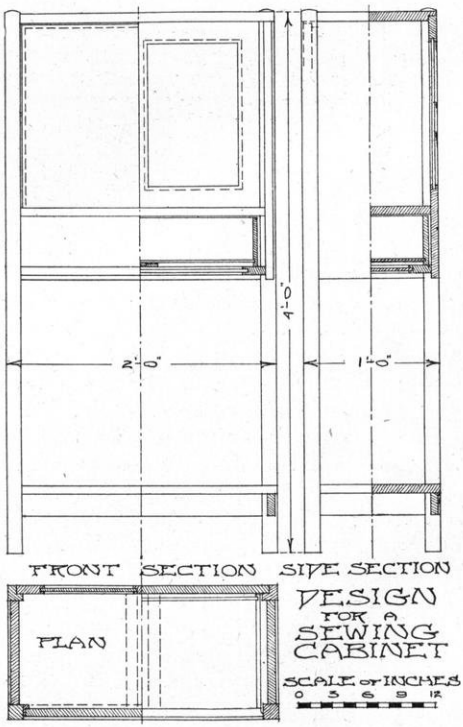




A PRACTICAL SEWING CABINET.

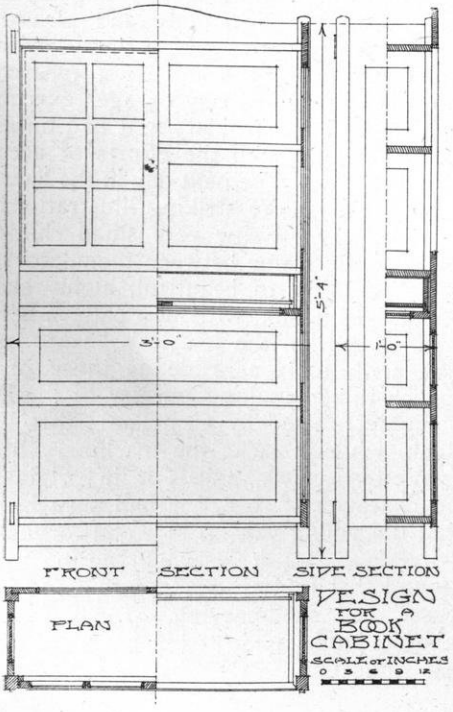
¾-inch boards ¾ of an inch thick, and the panel under the drawer has a frame of the same thickness with the panel itself, made of ⅜-inch stuff. The drawer back is ⅝ of an inch thick. The straight rails at the sides are 7½ inches deep, the bottom being on a line with the corners of the curved front rail.

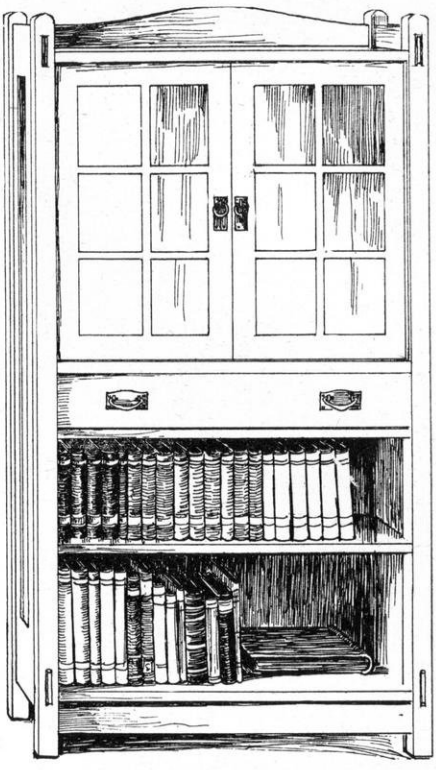
The sewing cabinet is made with a little cupboard in which unfinished work may be put away, and with a drawer to hold spools and other sewing materials. Also, there is room on the shelf below for a large oblong sewing basket, so that there is plenty of room to put everything away,—a great advantage if sewing is done in the living room or in a sitting room that is generally used. The construction of this piece is as simple as that of the smoking cabinet, and is not unlike it. Before putting the frame together the posts should be grooved on the inside between the top and the panel under the drawer, so that the sides may be neatly fitted in. The corners of the top are notched out so that they fit around the post, to which it is fastened with dowel pins. The bottom shelf is notched and fastened in the same way. The sides are grooved across, so that the ends of the shelf which forms the bottom of the cupboard, and the panel below the drawer, may be slipped in. These are not glued, but are made to fit into the sides and are fastened to the posts with dowel pins. The rails under the bottom shelf are also doweled to the posts. The construction of the cupboard doors is shown in the detail drawing. Each door is made like a frame, with a panel of exactly the same thickness set in. After the framing is done the surfaces of both sides should be flush to give a solid foundation for the veneer which is glued on both inside and out. The doors are not made of solid wood, for the reason that a solid piece would be apt to warp out of shape so that the doors would not close. It is more practical to frame them in this way and to make the filling of some soft wood. The veneer would of course be of oak or whatever wood the piece is made of. Jambs are glued to the posts to hold the doors. This cupboard is 48 inches high, 24 inches wide and 12 inches deep. The posts are 1½ inches square, and the top should be ⅞ of an inch thick. The shelf below the cupboard, the framing of the panel under the drawer, the lower shelf and the rails beneath it are all made of ¾-inch boards. The filling of the panel below the drawer should be made of ⅜-inch stuff. The back of the cabinet is also paneled with a frame ¾ of



an inch thick and the panel ⅜ of an inch. The rails beneath the lower shelf are 2 inches wide.

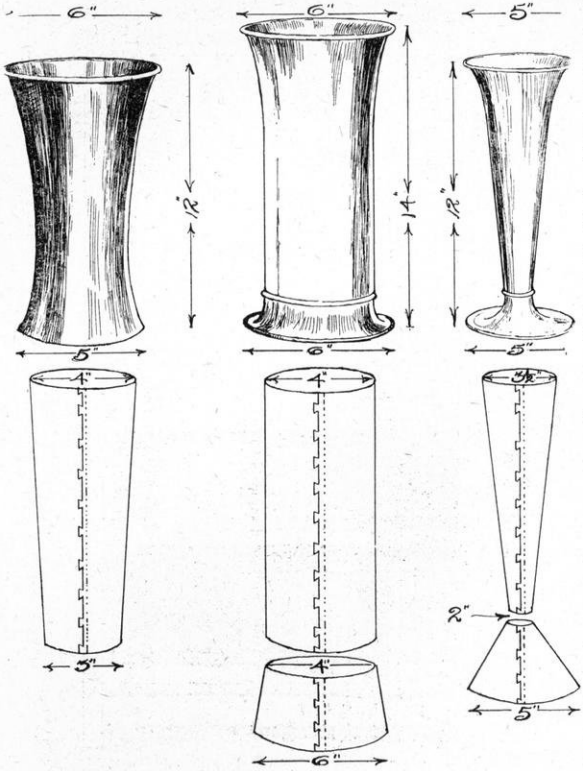
The book cabinet looks considerably more imposing, but its construction is very much the same. The sides are paneled, with the frame at the top and bottom mortised through the posts. The tenon is allowed to project in front, because it gives a little structural decoration that is needed by a piece of this size, but the tenon at the back goes only partly through the post, because room must be allowed for the back panel to be rabbetted into the back of the post. The top, the shelves and the bottom are all fastened to the posts and back with dowel pins. The drawer slides on center cleats in the usual way, and the mullions in the glass doors are made as we have so often described. The cabinet is 5 feet 4 inches high over all, 3 feet wide and 12 inches deep. The posts are 1½ inches square. The top and all the shelves are ⅞ of an inch thick. The panel under the drawer has a ¾-inch frame with a ⅜-inch filling. The drawer front is ¾ of an inch thick, the back ⅝ of an inch thick and the sides ½-inch thick. The side panels are ⅜ of an inch thick with a frame of ⅝-inch stuff. The door frames are 2 inches wide by ¾ of an inch thick, and the mullions are 1 inch wide by ¾ of an inch thick.





CRAFTSMAN BOOK CABINET.

FOR metal workers here are three simple vases that may be made of either copper or brass. In making the first, one piece of metal is formed into a cylinder that measures 4 inches in diameter at the top and 3 inches in diameter at the base. One edge of the metal is notched and the other edge, which is left plain, is slipped between every other notch and hammered down over an iron rod or pipe, after the method that has been fully described in several issues of THE CRAFTSMAN. The seam is brazed and filed down in the usual way, and the top is flared out over an iron mandrel. When finished the opening at the top should be 6 inches in diameter, and the base when finished should be 5 inches. The top is turned over a brass wire to give a firm rounded finish. The bottom is formed by cutting a disk that measures 5½ inches in diameter. A ¼-inch flange should be turned down all around this disk, which is then placed in the bottom of the vase, so that the edge of the flange and the edge of the vase are flush. Then the joints should be covered with acid and held over a fire, solder being dropped on the inside and allowed to sweat all around the joints.



THREE CRAFTSMAN METAL VASES, WITH WORKING DRAWINGS.

Two pieces of metal are required for making the second vase, the main part of which is formed into a cylinder like the other. This cylinder should measure 4 inches in diameter, and is made with a notched seam like the other. The top is then hammered until it flares out to a diameter of 6 inches, and the edge is turned over a brass wire. The lower part of the cylinder remains 4 inches in diameter. The base is also made into a cylinder, and the upper part is hammered out so that it forms a small channel into which the main part of the vase may be set. The lower part of the base is then flared out and the lower edge turned over a wire. The base, like the top, should measure 6 inches across when finished. Finally the two parts are soldered together, allowing the cylinder to rest on the channel of the base. The soldering should be done in the way described in the case of the first vase.

The third vase, which is much slenderer, is made in the same manner, of a cylinder measuring 3½ inches across the top and 2 inches at the bottom. The base measures 2 inches at the top and 5 inches at the bottom. A channel should be made at the top of this vase to fit over the bottom of the cylinder which forms the body of the vase. The base should be flared out and turned over a wire, giving the same finish as that at the top. The flaring out of the base can be done over the horn of the anvil, using the same style of hammer as that illustrated in the October number of THE CRAFTSMAN on page 99. No. 20 gauge metal should be used for the cylinders and No. 18 gauge for the base, because of the extra amount of stretching required.

ORIENTAL CHILDREN AS CRAFTSWORKERS

"MANY years ago I began to think seriously on the question of training the young to hand work while yet at school. The possibility of teaching 'trades' to children was dismissed almost as soon as I considered it. Pestalozzi had attempted it; it had been tried in every country in Europe, and very earnestly supported in America, and it had nowhere really succeeded. The cause was not hard to find. Had it been a success, the employment of little children in factories would also have been a success.

It was during a visit to the school of Miss Whately in Cairo, Egypt, that it suddenly occurred to me that very young children could, however, profitably and pleasantly master the decorative arts. I there saw little Copht and Arab girls and boys, apparently only six or eight years of age, executing such works in embroidery as I had hitherto associated only with the efforts of accomplished adults. The next day in the bazaars I found even more striking illustrations of the discovery. I saw very small children, with a single frame between them, working both sides alike of beautiful, highly elaborate designs in silk, without a pattern before them. I saw in the jeweler's bazaar mere boys, with tools as rude as those of an English tinker, making jewelry of the kind so highly praised by Castellani; that kind which, while it lacks the machinery finish of Western work, excels it in originality and character. * * * * I had seen before what the young can do in wood-carving in Switzerland, South Germany and the Tyrol. I found that in Italy wood-carving and repoussé and shell-carving, of a far more elaborate kind, is executed by boys." ("Practical Education." By Charles G. Leland.)

ALS IK KAN

DANGER OF THE SENSATIONAL PRESS

WHILE a free press is undoubtedly one of the bulwarks of liberty, it would seem sometimes that in this country the liberty of the press comes dangerously close to license. It is one thing to have free discussion of all matters of public interest and to give free expression to all the views of the people, but it is another and much more dangerous matter to allow any newspaper full power to shape the acts of intensely ignorant and inflammable people by stirring up the worst passions of undeveloped human nature. We see the effect of sensational reports of crime and punishment, given with all the vulgar detail demanded by morbid minds, in the "epidemic" that almost invariably follows the exploiting of any particular kind of crime. The law of suggestion is called into play to the working of untold harm, and, what is even worse, the lionizing of criminals through the publication of everything they say or do, and the photographing of them in every imaginable pose and circumstance, actually puts a premium upon wrong-doing. Combined with laxity in the administration of our criminal laws, and the difficulties thrown in the way of inflicting capital, or even severe, punishment for abominable crimes, it is easy to follow the mental processes by which some morbid degenerate, or some man with a real or fancied grudge against society, resolves upon gratification or revenge as the case may be, secure of being for a time at least a prominent figure in the public eye and reasonably sure of escaping any very serious consequences.

We have had instances enough of the harm worked by this type of journalism. The unspeakable Thaw trial, which came close to being a national disgrace, ought to have carried its own lesson, but we find no diminution in the eager efforts to exploit and advertise to the utmost limit, every criminal who furnishes a spicy news item. Worse than that, the papers that sport the most flamboyant headlines and the most shocking pictures are those almost invariably seen in the hands of young boys and girls, ignorant men and women, and foreigners who presumably are in training for American citizenship.

The shame reached its climax with the shooting of Mayor Gaynor. Not only was this attempted assassination the direct outcome of the morbid diet upon which the readers of the sensational journals delight to batten, but the lionizing of the man Gallagher was in itself enough to induce all other soured incompetents to seek the same kind of notoriety by doing a similar thing. Directly after the shooting, when the first thought of everyone was to get the latest news of the condition of this man who in one short year has made himself so universally loved and respected, it was something of a shock to find almost as much space given to pictures of Gallagher, interviews with him, accounts of his delight at being, as he said, "the most talked-of man in America today," the complete presentation of his grievance over and over again, and the story of his every act, word or look, whether or not it had any bearing upon his deed. So complete were all the details that one paper actually noted the fact that the man had been a greedy reader of the most sensational journal in New York; that he was seldom seen without a copy of it in his pocket, and that he specially delighted in all tales of crime. Being what he was, a chronic grumbler with an undying grudge against the world which did not give him the living that he thought was due him, the outcome was inevitable. Other men were brought suddenly into the limelight by committing murder; why not he? So the shot was fired, and it was only by an accident that the devoutly inclined might call a direct interposition of Providence that it did not prove fatal. Gallagher got exactly what he wanted, and then we began to see in this or that paper accounts of discharged employees and other malcontents taking shots at their employers or at anyone prominent enough to get them into the papers if the shot should take effect.

Mayor Gaynor's own story of the shooting, given in the letter written to his sister during his convalescence, contained one paragraph that should rouse every decent citizen to demand cleaner journalism. He said: "I could now see faces and I wanted to get away from the crowd. I could not bear to have them looking at me in the plight I was in, especially the crowd of newspaper men and especially those with cameras. Two of them rushed from the line where they all stood and put their cameras right in my face and snapped them. I finally put my hand up and think I said 'Don't.' I hope those pictures were not pub-

lished. The other newspaper men acted decently, as they always do." For the credit of the profession, it is a comfort to learn that some of the newspaper men "acted decently." The burning shame is that there were others so entirely lost to all sense of decency that they were capable of thrusting their cameras in the face of a bleeding, and as they supposed, dying man, and that the newspapers they represented not only published these pictures but probably raised the salaries of the men for getting them. The insult to the wounded Mayor, however, was merely a matter of heartless impertinence in the gratification of morbid curiosity. The real harm was done when the cameras were turned on Gallagher, and when the newspaper men thronged his cell, gave him cigars, shook hands with him and then published columns about it for the people to read.

If a law could be passed making it a misdemeanor to publish either the name or the picture of an assassin; if, after the commission of the deed, he were simply hurried away to his cell and never allowed to see a newspaper man; above all, if, except on the court records, his name was never mentioned and his act never alluded to, the chief incentive toward the committing of a sensational crime would vanish. All sorts of measures have been suggested for the protection of our public officials; but just so long as the papers are allowed to inflame the minds of men like Gallagher to the point where they are ready to commit murder, and then to inflame their vanity to the point where they regard themselves as heroes and martyrs for having committed it, no precautions will be of any value. We have an overwhelming foreign population, drawn from the lowest classes in the most turbulent countries of Europe. Assassination is no novelty to these people, and assassination that wins them such enviable notoriety is something to be sought as they would seek undying fame or fortune. And the menace grows every day. We may blame our police department for inefficiency; we may surround every public man with a guard of detectives, talking meanwhile of the deplorable conditions that make such things necessary, but as long as we permit criminal sensationalism to flourish unchecked in the newspapers, just so long will we have murder, dynamiting, kidnapping and every other outrage that the inflamed imagination of lawless man can suggest.

NOTES

WHAT FRANCE IS SAYING ABOUT GEORGE GREY BARNARD'S WORK

EDITOR'S NOTE.—One of the first, if not the very first significant article about the sculpture of George Grey Barnard was published in THE CRAFTSMAN of December, 1908. Although Mr. Barnard's work had already received international recognition and although among artists and critics it was accepted as sculpture displaying rare genius, still the magazines and very largely the newspapers were vague and indeterminate. There was not a popular vogue for his work at that time and there seemed to be some fear of saying just how great it was. A few months after this article was published Barnard returned to France to finish the work of his colossal figures for the Capitol at Harrisburg, Pa., some of which had been already exhibited in Boston in the fall of 1908. It is nearly two years now since Mr. Barnard sailed away to complete this monumental undertaking. At the request of the French Government the finished work was exhibited this last summer at the Salon des Artistes Français, and created the sensation of the year. The French newspapers have been full of enthusiasm. It was the wish of many members of the Jury that the gold medal of honor should be given to Mr. Barnard, as the position of honor at the Salon had been, but one or two members of the Jury felt that this medal should not be awarded to a foreigner, so that eventually it was given to a French sculptor. The desire of the majority of the Jury to so honor Barnard was seconded throughout the press of Paris and throughout France. Indeed, such generous praise has probably never before been awarded to any one foreign artist. Rodin was among the most enthusiastic of the admirers, classing Barnard as one of the great, if not the greatest of sculptors. So widespread was this recognition of the genius of this American artist that it has seemed significant to THE CRAFTSMAN to reproduce here translations of the critical reviews from various papers throughout the country. It is perhaps worth while mentioning in connection with the article by K. M. Roof which was published in THE CRAFTSMAN that Mr. Barnard expressed himself as liking it better than any other article about his work which had ever been published.

République Orléanais, ORLEANS, FRANCE, APRIL 29TH.

THERE are two great groups in marble, at the Salon des Artistes Français, guarding either side of the main entrance ordered by the Government of Pennsylvania from the American sculptor, George Grey Barnard. He is a student of our École des Beaux Arts. Mr. Barnard was congratulated greatly on having added to his fame by an achievement so grand in its character.

FRENCH ENTHUSIASM OVER BARNARD'S SCULPTURE

Radical, PARIS, APRIL 28TH.

GEORGE Grey Barnard, former student of our École des Beaux Arts, exposes at the Salon two groups colossal in size, marble, a Government order.

All French sculptors have been deeply and profoundly moved by the grandeur of their inspiration, the power of their sentiment and the masterly technique revealed in the details and composition of these groups.

Le Home, PARIS, JULY 19TH.

GEORGE Grey Barnard's Legend of Life forms two groups that hold the place of honor in the Salon des Artistes Français.

Courrier de Haïfong, HAÏFONG, CHINA.

SOCIÉTÉ des Artistes Français. — Mr. Roosevelt made a special object of visiting the great groups in marble by George Grey Barnard, "The Burden of Life" and "Fraternity with Labor," groups ordered by the State of Pennsylvania for the grand entrance of its capitol building, Mr. Barnard is an old student of the French École des Beaux Arts. Mr. Roosevelt with emotion told the artist the great joy it gave him to see Barnard add to his reputation by creating a work so grand in its result.

Voltaire, PARIS, JUNE 3RD.

AMONG the sculptures, at the Salon des Artistes Français, that by their undeniable power, call forth the admiration of everyone, and a work without its equal, are the two magnificent groups by George Grey Barnard. They called from our greatest artists a cry of admiration, surprise and wonder. Our greatest sculptors and painters spoke in highest eulogy of these groups:—Jean Paul Laurens, Mercier, Bermat, Lefebvre, Bouche (all medal of honor men) and also M. Rodin. France has wronged herself in not awarding to the glorious youth of her sister Republic a gold medal.

Petite Charente, ANGOULÊME, FRANCE, MAY 2ND.

THE President of the Republic, M. Fallières, paid a visit to the groups by George Grey Barnard and had a pleasant word of congratulation.

Menestral, FRANCE, MAY 21ST.

BEFORE seeing the paintings at the Salon des Artistes Français let us glance at the sculpture. To speak frankly, it is in sculpture that our nation proves its indisputable superiority in the arts, yet we must, as hosts, and also to render justice to a sculptor full of energy, notwithstanding inequalities of treatment, call your attention to the great groups "Burden of Life" and "Fraternity" by the American sculptor, George Grey Barnard, who made his studies of humanity and art in our École des Beaux Arts. They are superb in their execution.

MONTREAL, CANADA, MAY 2ND.

THE first place in the Salon of Sculpture, Société des Artistes Français, is occupied by the groups of George Grey Barnard. They attract the attention of all. They are said to express sentiment, inspiration and a profound knowledge of the art of sculpture.

La Critique, PARIS, APRIL 10TH.

THE *Clou* of the Salon 1910 is the monument for the Capitol of Pennsylvania by George Grey Barnard.

Lanterne, PARIS, MAY 4TH.

LET us stop first, as did Mr. Roosevelt, before the great groups that frame the main entrance to the Salon, as they later will that of the Pennsylvania capitol. We congratulate Mr. Barnard on the stupendous result achieved.

Radical, PARIS, APRIL 28TH.

GEORGE Grey Barnard has evoked from our French sculptors a profound sensation of admiration with his two groups, "Burden of Life" and "Fraternity." He is a pupil of our own École des Beaux Arts.

Paris Journal, APRIL 28TH.

THE President warmly congratulated George Grey Barnard, the American sculptor, graduate of our national school of art, on his two monumental groups for the Pennsylvania capitol.

Courrier du Centre. LIMOGES, FRANCE.

A pupil of our École des Beaux Arts, George Grey Barnard, American, exhibits two great groups in marble. For their nobility of inspiration, technical perfection and powerful sentiment they have profoundly aroused the admiration of our sculptors.

Écho de Paris, MAY 1ST.

IN visiting the Salon de Sculpture, let us review the work of George Grey Barnard, the American so much talked of these days. What passionate discussion there is before his great achievement. Mr.

Barnard has mastered the Greek art and also that of Michael Angelo. I admire the beautiful treatment of the various figures in these imposing groups, while regretting the social philosophy or symbolism in them, yet he is of a new and powerful race.

Gazette Maritime, HAVRE, APRIL 29TH.

GEORGE Grey Barnard has had his two colossal conceptions, "Burden of Life" and "Fraternity," placed either side of the main entrance of the Salon. They have by their perfection in technical treatment of each statue and by their greatness of inspiration in their ensemble profoundly stirred the admiration of the sculptors of France.

REVIEWS

THE CREATORS: BY MAY SINCLAIR

ONE reads Miss Sinclair's latest book from beginning to end with an interest even keener than that drawn forth by any of her former stories, notable as each one of these has been. Yet, at the close, one wonders whether the author herself takes seriously the people she has made so vividly alive and so overwhelmingly conscious of their own transcendent gifts, or whether the entire book is a satire so subtly expressed that it seems like tragic earnest.

"The Creators" is called a comedy. Regarded as a satire it is delicious comedy from beginning to end; regarded as a literal portrayal of the eccentricities and agonies of genius, it goes considerably beyond the limits of comedy in its merciless probing into the depths of human nature. The story concerns a group of writers in London. Each one of the leading characters is blessed—or cursed—with genius such as we do not often see in these prosaic days. Each one also regards this genius as a sort of resident demon that alternately exalts its victim to the heights of great achievement or hurls him down to the dregs of existence. The greatest genius of all is *George Tanqueray,* a novelist who stands on stupendous but utterly unappreciated heights, and who talks of the "dreadful, clever little people" who swarm around the great and sap the life out of them. He lives apart from the world and marries a servant girl. The next in line is *Jane Holland,* the greatest living woman novelist, but not so great as *Tanqueray* because she is popular and a celebrity. She marries a wealthy magazine editor with a large and oppressively respectable family connection. Only the genius that torments the two novelists prevents their marrying one another, for each is almost indispensable to the other. *Tanqueray* gets along very well, but the poor little wife who drops her "aitches" has a hard time. *Jane* has her ups and downs, for she is devotedly fond of her husband and children and yet there is this precious genius to reckon with, and the genius gets its innings periodically with the result that *Jane* produces another "tremendous" book, leaving her husband to a too congenial secretary and her children to the nurse while she is writing it. Therefore she suffers, and her health threatens to give way.

Another genius, *Nina Lempriére* falls desperately in love, first with *Tanqueray,* then with a Welsh poet, but her inward tyrant demands that she remain single at the price of being able to write. The Welsh poet marries a tiny woman who is not a genius, but whose delightful stories support the two of them while his poems are waiting for posthumous appreciation.

These characters indicate the bare bones of the book, and it can be imagined by anyone who knows what Miss Sinclair can do in the way of psychological analysis that the story, which is built up on the clash of these warring temperaments, is fairly unforgettable. The only question is, did the creator of "The Creators" take them as seriously as they took themselves? (Published by The Century Company, New York. Illustrated. 517 pages. Price, $1.30 net. Postage 15c.)

THE LURE OF THE ANTIQUE: BY WALTER A. DYER

COLLECTORS, no matter what they may collect, stand in a class by themselves. The man who has a fad for first editions meets on the ground of a common sympathy the woman whose hobby is old laces or china or silverware, and both understand the haunter of antique shops in quest of beautiful and battered pewter or of the real Santo Domingo mahogany, mellowed by rain and sun while in the boards, and by frequent and fond rubbings after it becomes furniture, into the ripeness of beautiful old age. People outside of this privileged class usually affect indifference to the treasures of the collector, but, given the capacity for real appreciation of anything, it is not very hard to awaken their sym-

pathy and arouse their enthusiasm, for the simple personal and household belongings of bygone people have in them a charm entirely apart from what beauty they may possess—a charm as subtle as it is irresistible.

It is this charm that Mr. Dyer makes us feel in every page of his delightful book about the things that belonged to our forefathers here in this country. He has the instinct of the collector combined with a catholicity of taste that extends a cordial welcome to everything, provided it is really what it pretends to be. Mr. Dyer confines his book to the furniture, brassware, pewter, china, silverware, and the like, used and cherished by the people of Colonial America. He feels so keenly the value of association with the household belongings of a past generation that he makes every reader of his book feel it too. Therefore it is in no sense a catalogue of collectors' treasures, but rather a picture of the joy to be found in the discovery and possession of these things that speak to us of the early life of this country. The book has definite practical value to collectors because it points out clearly the varying hall marks by which the genuine pieces may be known, and puts a signboard up over many a pitfall laid for the feet of the unwary purchaser. In fact, its object is to give just such practical information. (Published by The Century Company, New York. Illustrated. 409 pages. Price, $2.40 net. Postage 17c.)

DESIGN IN THEORY AND PRACTICE: BY ERNEST A. BATCHELDER

READERS of THE CRAFTSMAN will doubtless remember the exceptionally interesting series of articles by Mr. Batchelder, published in this magazine during the year beginning October, 1907, and ending September, 1908. These articles, with the addition of much new material gathered since their publication, are now issued in book form and so rendered available to the student as well as to the general reader who has merely a layman's interest in art.

After emphasizing the necessity of the utilitarian basis which underlies all true art, and going somewhat into elementary principles and their flowering into primitive ornament, Mr. Batchelder goes thoroughly into the questions of constructive designing, materials, the various tools and processes required for good workmanship, the refining of proportions and the methods of studying by synthesis from the parts to the whole and by analysis of the whole into its original parts.

The book is pleasantly written in a style that is inspiring as well as practical, and it is amply illustrated with Mr. Batchelder's own designs reproduced in line and halftone. (Published by The Macmillan Company, New York. Illustrated. 271 pages. Price, $1.75 net.)

AN APPROACH TO WALT WHITMAN: BY CARLETON NOYES

SO many writers have undertaken to interpret Walt Whitman, each one explaining him with entire confidence according to the depth of his own understanding and the extent of his outlook, that the modest title of Mr. Noyes' book invites the reader at once; and in reading it one finds that it is exactly what its name implies, and that the author has approached his subject with such an open mind and with so sincerely reverent a spirit that his interpretation is at once profound, lucid and deeply sympathetic. He quotes largely from "Leaves of Grass," as Whitman's own utterance furnishes the surest clew to an understanding of his philosophy, but to this picture of the soul of the great poet Mr. Noyes adds some delightful personal glimpses of the man himself as he was seen by other men, bringing home to us his all-embracing humanity and the power he had to see life as a whole. To quote from the closing chapter: "The culminating impression of Whitman's personality is the sense that here is a man who, in spite of his unconventional manner and strange fashion of life, does finally and intimately understand *me*. One feels that this man knows what life is: he has been all the way round it, he has walked its deep places, he has mounted its heights; somehow, at some point, he has entered into *my* particular experience. His many-sided contact with himself and things has been rich and fruitful for himself; but the results are not for himself alone. He has suffered my sorrows and known my grief. The joy that he had to live,—

'The impalpable sustenance of me from all things at all hours of the day,
The glories strung like beads on my smallest sights and hearings, on the walk in the street and the passage over the river,'

—these may be my joys, too, my sustenance

and my glories, and in my joy his own finds intensification and its crown."

The book is not so much a critical appreciation of Whitman, the genius, as the expression of deep understanding of his point of view that all things were to be translated into himself, so that by him and through him any man might translate the universe into terms of his own personality. (Published by Houghton Mifflin Company, Boston and New York. 230 pages. Price, $1.25 net.)

YOUR HOME AND ITS DECORATION: BY CLYDE E. HORTON

THE initial purpose of this book, which is written by the manager of the decorative department of The Sherwin-Williams Company, is naturally to advocate the use of the products of that concern, but in addition to this it contains many practical suggestions for the painting, decorating and furnishing of a house and should help to solve many a problem for people interested in building, remodeling or redecorating their homes. There are general directions for the treatment of exterior and interior woodwork, suggestions regarding curtains, draperies and rugs, and the suitability of certain styles to different schemes of decoration and furnishing. Other chapters deal with various styles of houses, with the general outlines of period decoration, and with the subject of remodeling and redecorating a house which it is not advisable to alter much as to form. Very clear instructions are given regarding the use of the paints, stains and varnishes made by this firm, and the best method of treating the different woods. The illustrations are numerous, and a number of pages in the back of the book are devoted to the specifications for materials required to furnish the rooms shown in the different plates. (Published by The Sherwin-Williams Company, Cleveland, O. Illustrated with color plates and half-tones. 204 pages. Price, $2.15.)

THE ENGLISH HOME: BY B. F. & H. P. FLETCHER

A fairly large volume filled with practical information on the subject of modern house building is entitled "The English Home," but the information it gives would be equally useful to the builders of American homes. It is written so simply and clearly that people who know nothing whatsoever about architecture can gain from it sufficient information to understand whether or not the right sort of construction is being used in the building of a house, especially as it treats of such practical subjects as the water supply and fittings, drainage, the disposal of sewage and refuse, heating, lighting and ventilation, as well as the plan, construction and decoration of the house. Many examples are given of the adaptation of existing houses to modern requirements, and the illustrations include a number of plates showing English homes built or adapted by modern architects. The technical part of the text is illustrated with many plans and diagrams, giving an excellent idea of the thorough and solid construction that makes the English house a home that lasts for centuries.

As this idea of building for permanence is steadily gaining ground in this country, the home builder who wants to know how the famous old English houses are put together might secure an application of its principles to his own problem by giving some time and thought to the study of this book. (American edition published by Chas. Scribner's Sons, New York. Illustrated. 392 pages. Price, $4.00 net.)

PRACTICAL EDUCATION: BY CHARLES G. LELAND

A book full of valuable suggestions for the development of a system of education meant to awaken the interest of a child, instead of stuffing his memory, comes to us from Mr. Charles G. Leland, an English teacher of handicrafts who was at one time the Director of the Public Industrial Arts School in Philadelphia.

Mr. Leland handles his subject from the viewpoint of the craft worker who thoroughly believes in the power of handicrafts to develop brain and character. His idea is that the child should be taught to grasp any subject of interest as a whole, at the same time that he is learning to master its practical details. Taking agriculture as an example, he advocates the most careful training in actual work, but always in connection with the study of farming as a science, his object being to make the boy feel that farming is an interesting profession in itself; that it does not consist in tending cattle or plowing or in any other details, but in all of these, and that the difference between the farmer as a leader and the mere laborer consists of really understanding this.

The greater part of the book is devoted to the development of a definite system of

training. Naturally this includes craft work of various kinds, but craft work used merely as a means to the development of memory, of increasing quickness of perception and of the constructive faculty. (Published by Whittaker & Company, London, England. 271 pages. Price, 5 shillings.)

DAILY WAYS TO HEALTH: BY EMILY M. BISHOP

THE wholesome tendency of modern thought with regard to the advisability of keeping one's body in health by simple and natural means, rather than taking disease as a matter of course, and remedial measures as consequently inevitable, is given a definite stimulus with the publication of every book as sane and practical as "Daily Ways to Health." The author is already well known by a former book, "The Road to Seventy Years Young," and her many years of experience as a teacher of health gymnastics gives her a right to speak with authority on the subject of caring for and training the body so that its normal condition shall be good health and general efficiency.

The first part of the book is given to a general treatment of the subject. The aches and ails of poor humanity are briefly reviewed, and illustrations given of natural methods of treatment that, patiently followed out, will remove entirely many nervous difficulties, indigestion, corpulency, and other evils that result from lazy muscles, torpid liver and all the other bad effects of a sedentary life. Then follow clear directions for simple gymnastic exercises, light and heavy, with brief references to the muscles affected by each particular movement and the results that should be obtained in the way of steadier nerves, quicker circulation, reduced flesh and increased lung power, the object being not so much to cure disease or sluggishness, as to prevent them by keeping the mind healthy and alert and the body in the pink of condition.

One feels in reading the book that the author's knowledge of both psychology and physiology is exhaustive, but she uses it merely as a background for the very practical instructions she gives. The book is a good one to have as a daily companion, and it is safe to say that anyone who will read with attention the suggestions it makes, and take a little trouble to follow them out, will experience an appreciable gain in both mental and physical well-being. (Published by B. W. Huebsch, New York. 310 pages. Price $1.50 net.)

OLD GREEK NATURE STORIES: BY F. A. FARRAR

THE old tales of Greek pantheism are always interesting, but the collection of them made in this book possesses an added value because of the conception the different stories give of life and thought in the ancient world, and the hints here and there of the esoteric meaning behind the tales and allegories in which wise men of old clothed their conception of the deeply-lying truths of the universe.

This book contains all the well-known classic stories of the major and minor deities of the sky, earth and ocean, with many less familiar tales of rivers, trees, animals, birds and flowers. The style is so clear, simple and pleasant that each story might be read or told to a child, and yet the background of knowledge and research is so entirely adequate that the book would be valuable as a reference work to many people whose knowledge of ancient mythology is somewhat hazy. The illustrations are notable, being reproductions of many masterpieces of painting and sculpture in the principal galleries of the world. (Published by Thos. Y. Crowell & Company, New York. Illustrated. 256 pages. Price, $1.50 net.)

THE ARTS AND CRAFTS OF ANCIENT EGYPT: BY W. M. FLINDERS PETRIE

A comprehensive idea of the successive civilizations of ancient Egypt is here given within the limits of a moderate-sized volume devoted to a description of the ancient arts and crafts of that country. It is not so much a history of Egyptian art as the presentation of some of the more striking examples of the different periods and an outline of the prevailing character that throughout the centuries has distinguished the art of the Egyptian from that of other nations of the ancient world. The reader is given an insight into the strange symbolism of this mystic race, and is shown something of the vivid portraiture that has played so large a part in keeping alive our interest in, and our comprehension of, the share it had in the development of humanity.

To the Egyptologist the book would be simply an interesting summary of knowledge already possessed, but to the general student or the average reader it would give

an excellent idea of the character of a long-dead civilization, and of what manner of people it was that produced these strange and notable works of art. (Published by A. C. McClurg & Company, Chicago. Illustrated. 158 pages. Price, $1.75 net.)

SIEGFRIED THE DRAGON SLAYER: RETOLD BY DORA FORD MADELEY

THE Wagner operas so rule our conception of the story of *Siegfried* that we are apt to lose sight of the many other charming legends that have collected about the name of this invincible young demigod of the North. Some of these are retold in a delightful little book called "The Heroic Life and Exploits of Siegfried the Dragon Slayer." It is a modern adaptation of an old story of the North, and tells how *King Siegmund* and his wife *Sieglinde* ruled the Low Countries along the Rhine; of the palace, where the *King* sat at an iron table surrounded by his heroic knights; of the giants, dwarfs and heroes of that day, and of the birth of *Siegfried,* how he went out into the world, and his adventures there. The tale is quite different from the story that runs through "The Ring of the Nibelungen," for *Brünhilde* does not appear. *Siegfried* visits the dwarfs at their forge, and hears the story of *Wieland.* He meets the dwarf king, fights the faithless giants under the Drachenstein, and, of course, kills the dragon. The slaying of this final foe is followed by the rescue of *Kriemhilda,* and his marriage to this princess ends the story. The book is beautifully illustrated with color plates from paintings by Stephen Reid. (Published by Thos. Y. Crowell & Company, New York. Illustrated. 167 pages. Price, $1.50 net.)

THE SHADOW OF A TITAN: BY A. F. WEDGWOOD

JUDGING by the English reviews of this book, it is a wonder. One of the London papers calls it "a masterpiece on a South American dictatorship which Meredith might have fathered." Another declares that it "places the author at a bound beside our leading novelists." Therefore the reader approaches it with fairly large expectations, and advances from chapter to chapter with a sense of bewilderment that as the book goes on can be compared only to being lost in a tropic swamp.

The author does not spare his characters in the least, but in his analysis he goes beyond the bounds of realism sufficiently to make each one repulsive in one way or another. The plot wanders from England to South America and back again, but its ramifications are so carefully concealed under the thick layers of involved verbiage which the author's style seems to demand, that it would take the acumen of a detective to keep track of what is happening. Where the book is intended to be realistic it succeeds in being rather more than brutal, for it comes perilously close to vulgarity; where it is mystic and analytical it leaves the reader in a hopelessly befogged condition. Apparently the author attempts to rival the subtle intricacies of Meredith's style, but that is a dangerous style to follow unless the disciple happens to be himself a master of the art of subtle intricacy. (Published by John Lane Company, New York. 518 pages. Price, $1.50.)

CHRISTIAN SYMBOLISM: BY MRS. HENRY JENNER

AN interesting history of the symbolism used so extensively in the early days of Christianity, when this religion, like those that preceded it, had an esoteric as well as an exoteric side, is given in the latest addition to the useful series of "Little Books on Art." This book belongs properly to the series because of the extent to which the early symbolism has influenced ecclesiastical art throughout the growth of Christianity, but its chief value is to the reader who is interested in symbolism as such and who would like to know something of the original meaning of decorative forms used in church architecture, in pictures of sacred subjects, and in the ornamentation on ecclesiastical vestments. Naturally, much of the old pagan symbolism is included, because of the adoption by early Christians of symbolic forms to which they gave a new meaning. In many cases the meanings are hard to trace by one unversed in the lore of symbolism, because in the days of persecution it was vitally necessary for the Christians to hide the inner meaning of the sacred teachings so well that it would be unguessed by their pagan persecutors. Many of the signs are arbitrary, the intention being that they should have no meaning except to the initiated, and therefore no apparent connection with the idea for which they stood. Others are vividly figurative and clearly expressive of one or another phase of the mysteries which were so carefully kept hidden from the vulgar.

The care needed to guard the secrets of the early Christians from outsiders led to the extensive adoption of emblematic teaching, and this in turn led to the development of many new symbols in addition to the use made of those already in existence. This book gives an excellent idea of the general principles upon which is based the symbolism of the Christian religion, including the ancient historic forms which have been instrumental in preserving an unbroken tradition from the earliest times of which we have any record, to the present day. Where illustrations are necessary it is illustrated, but it is in no sense a catalogue of the emblems and attributes commonly used in Mediæval art. Its value to the student of art lies in the fact that it would enable him to interpret in a general way the symbolism of the old masters rather than to identify each particular emblem in connection with the saint whose sufferings it is supposed to represent. (Published by A. C. McClurg & Company, Chicago. Illustrated. 192 pages. Price, $1.00 net.)

THE CRADLE OF A POET: BY ELIZABETH GODFREY

WHILE hardly a great novel, this is an unusually good one. It is a tale of the development of inspiration in a simple country boy, told with a simplicity and a sincerity which carry conviction in every page. A glimpse of quaint old customs and primitive healthy living is given in the picture of Stonedge, with its quarries and the quarrymen who form the Honorable Company of Marblers. This, the modern offspring of one of the ancient guilds, is itself sinking into oblivion, but its fellowship forms the best sort of an environment for a budding poet who sings of nature and life as he sees it.

Naturally, the young poet falls in love with a girl who is above him in station. She is promptly taken to London and is inveigled into marrying someone else. This disappointment, while it is hard on the boy, is very good for the poet that is struggling for expression within him. And the story moves on pleasantly among very real and pleasant people to its end, when the poet not only achieves the power he has been striving for, but also marries his boyhood love, her husband having conveniently died. (Published by John Lane Company, New York. 233 pages. Price, $1.50.)

MAX: BY KATHERINE CECIL THURSTON.

MASQUERADES seem specially to appeal to this pleasant and imaginative novelist, because her latest story called "Max" is built up on somewhat the same lines as "The Masquerader," save that in the case of the earlier story two men appeared as one, while in this one person appears as two. This independent young person is a Russian princess who has had an unfortunate experience with her first marriage and who, to escape a second, runs away to Paris in the dress of a boy. Here, under the name of *Max,* she lives a gay but harmless Bohemian life in a studio on Montmartre, having as chief friend and comrade a good-natured single Irishman who has taken a great fancy to "the boy."

Her secret having been discovered accidentally by a girl in a neighboring studio, and matters having reached rather an emotional crisis with the Irishman, *Max* takes a sudden journey and *Maxine,* ostensibly his twin sister, appears in his place. Being presumably an undiscerning person, the Irishman fails to perceive the identity of the newly arrived sister, and promptly and energetically falls in love with her. Her main object being to escape matrimony, she disappears and *Max* returns, but only to find that his stock has gone down considerably since the advent of *Maxine.* Finally matters reach such a crisis that *Max* appears for the last time, declares his identity and disappears for good, while *Maxine* concludes that her objections to matrimony are not so insurmountable after all so long as the party of the second part is the Irishman. (Published by Harper & Bros., New York. Illustrated. 315 pages. Price $1.50.)

THE CASTLE BUILDERS: BY CHARLES CLARK MUNN

IN these sophisticated days of the realistic novel we do not often find a book written with all the naïveté that belonged to the days of E. P. Roe and Mrs. Mary Jane Holmes. Yet this is exactly what we find in "The Castle Builders." The author thoroughly enjoys telling his story, and he takes sides with and against his characters with a whole-hearted partisanship that is delicious, and would be interesting if only he could make the characters themselves convincing. As it is, he has as leading characters an old farmer

whom he lauds to the skies as a quaint philosopher and a keen-witted humorist. But unfortunately the maxims and witticisms of *Uncle Asa* hardly live up to his reputation. This worthy old gentleman possesses a daughter romantically named *Hazel,* and in depicting this particular type of village girl the author has been somewhat unconsciously clever. He believes in her thoroughly, for he constantly tells his readers that she is charming, piquant, sagacious and possessed of many other desirable qualities, all of which are enhanced by her praiseworthy independence. Yet he shows the commonest possible type of the American country girl who has been sent away to school and who feels above her village companions, maintaining toward all the young farmers about her an attitude of superiority that would be considered slightly arrogant in a princess. Holding firmly to the conviction that no man living is quite good enough for her, she snubs a wealthy young promoter who comes to her native town to buy up land for a future factory site. Against all probability, the author forces the young man to fall in love with the girl, and as at the same time he is gifted with powers for the extermination of villains and swindlers, he builds up the town, raises the mortgage from the old farm and they live happy ever afterward.

Because it possesses the peculiar unreality that belonged to the minor novelists of a past generation, the book ought to be popular with the class of readers who regard novels in the same light as they do confectionery. (Published by Lothrop, Lee and Shepard Company, Boston. Illustrated. 512 pages. Price $1.50.)

SIMPLE JEWELLERY: BY R. LL. B. RATHBONE

PROFESSIONAL jewelers, as well as amateur craftsmen who like to work in metals, will find much aid to a better understanding of the craft in Mr. Rathbone's book. The author's own standing as a craftsman in England makes him an authority on the subject of working in precious metals, and having originally learned the craft in his own way rather than by traditional methods, he is in a position to understand the difficulties encountered by the amateur maker of jewelry.

He treats his topic in the first instance from the educational point of view, showing the value of good craftsmanship and the inspiration that comes with practice in original design. Illustrating his points with numerous half-tone reproductions of the characteristic jewelry of different countries, he proceeds to show how the designs were inspired and how the beginner may build up original designs from given units. The practical instructions which make up a large part of the book show the beginner such important details as the uses and action of the blow pipe, the processes of wire drawing and annealing, of coiling wire for making rings and grains, etc., and the constructive possibilities of rings, grain clusters, twists and plates in building up more or less elaborate designs. The value of the book lies in the clearness with which these principles are given, and the suggestions for original work that are conveyed in the examples referred to and the processes described. Anyone who knows even the beginning of metal work could achieve considerable progress in the making of simple jewelry by studying this book carefully and then experimenting along the lines it suggests. (Published by D. Van Nostrand Company, New York. Illustrated. 280 pages. Price, $2.00 net.)

ART OF THE AGES: BY MARIE R. GERESCHE

THE needs of pupils in high schools and colleges have been taken into consideration in the compiling of this text book, which gives a brief but comprehensive survey of the history and development of art in Western civilization from the early times down to the present. It is much clearer than the majority of text books, because the author has applied to it a process of elimination that places the emphasis upon the important schools and phases in art, as exemplified by the great masterpieces, leaving out all mention of styles and periods that have no significance in the development of the art in Europe. The book is well illustrated and should serve to arouse the interest of the student and also of the general reader, thus fulfilling the mission of all text books in creating a desire for further study. (Published by The Prang Educational Company, New York, Dallas and Chicago. Illustrated. 245 pages. Price $1.25.)