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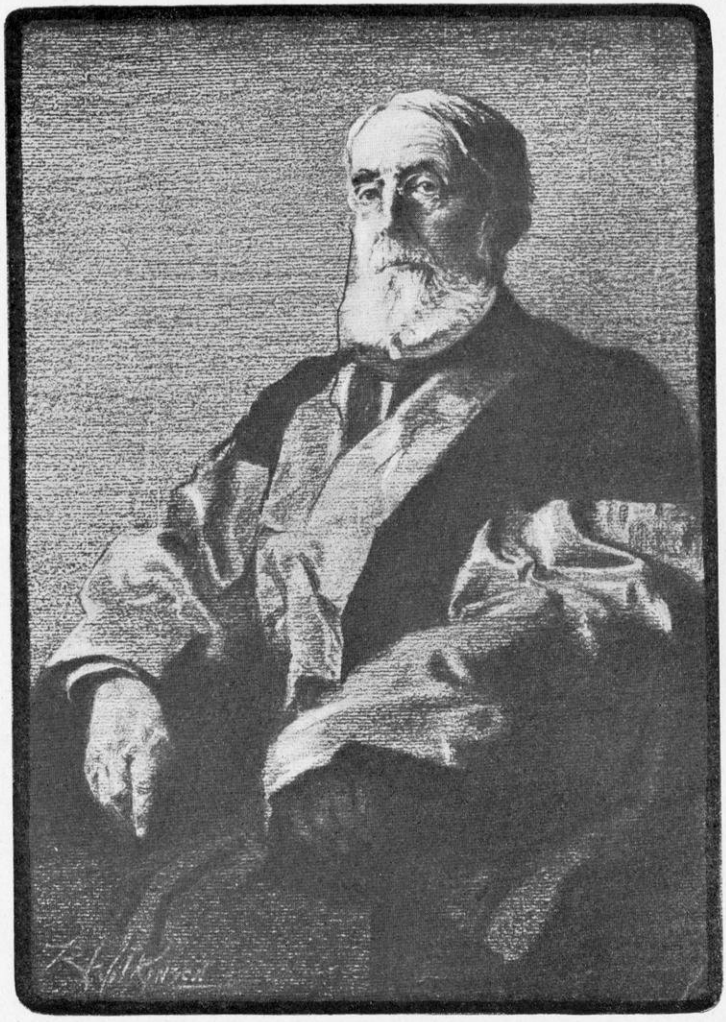

Andrew D. White

THE CRAFTSMAN

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A DAY WITH ANDREW D. WHITE AT HIS HOME IN ITHACA

EW men have been as helpful and useful to their fellowmen and their country in so many different ways as Andrew D. White, educator, philosopher, diplomat and statesman. After a long, eventful, active and honorable career, he has retired with the remaining members of his family to the house he built for himself near Cornell University, at Ithaca, New York, and there he recently accorded to THE CRAFTSMAN the opportunity to talk with him about the events of his life, the motives that had governed him and his ideas upon things in general of importance and interest at this time.

In appearance Mr. White is of medium size, neither tall, nor large, with the slight stoop of the scholar. A man of mental rather than physical distinction, a man of wide culture, of association with men of thoughts and action, a man unused to wasting a moment of time even in social intercourse; one who presses on to the business in hand quietly though firmly and surely; one who knows what he wants and sees clearly a way to get it, and who cannot be changed from that way until it has been thoroughly tried; a man of quick intellect, of ready resource and quick combativeness, who in the olden days would have quarreled with you on a nice point of honor, given you your choice of swords and place, and then proceeded to pink you in the most gentle and approved manner, all the time regretting that you were put to any inconvenience; these things and much more that cannot be transferred to paper is Mr. White.

Naturally the conversation turned to the autobiography so lately published and so widely read, and to its wonderful range of experiences, impressions and opinions. In answer to the question as to whether he was not a confirmed optimist, Mr. White replied: "Oh, I'm not often inclined to pessimism. As a general thing I have seen so much of real progress in my life, so many good things have come to pass that I never dreamed of, good and sensible things in politics, in education, in art, in music, in morals, and in religious thought that I'm an incorrigible optimist." Not only an optimist is Mr. White, but most utilitarian in his philosophy. He rejoices over the progress of his country and of humanity during his lifetime, but his view of how that progress has come to pass is eminently practical. He is a firm believer in work, and in the wisdom of taking things as they

come, and turning them to the best use. Said he: "Work is a blessing, a great good to the human race. Every man who has really lived has found that out for himself. I have had my share of severe troubles and in work I gained the greatest and readiest relief. Then, too, for many years I've ever kept before me the words of old President Dwight of Yale—the grandfather of the present president;—he was one of the great men of his day. He was considered a great theologian, poet, preacher, educator and man. He died in 1877. Shortly before his death he gave an address to his students in which he told them he intended to give them a piece of practical advice, into which he had summed up about all the wisdom he had been able to gain as the result of his life of thinking. The students sat breathlessly, some with pencil and note-book in hand ready to write down this wonderful man's conclusions, when he said very sententiously: 'Young gentlemen, here it is; when it rains let it rain.'"

And the distinguished diplomat leaned back and laughed heartily as he recalled the looks of blank amazement that came over the faces of the Yale men at that time. Then he commented upon the profound philosophy contained in the simple words, and the simple thought, and, in response to a question as to whether all truly great things were not simple,—great architecture, great sculpture, great paintings, great music, great dramas, great men, he answered: "Certainly, I believe all the greatest things are simple. This is especially true in the case of Michael Angelo. His statues are all great by virtue of their simplicity. There is a certain remarkable innate strength that we always feel in their presence. It is hard to define and one could not describe it even though he took a whole day to the task."

ASKED if he felt that the same principles of simplicity applied to all great architecture, he thought for a moment and then replied: "I should say it did in regard to the architecture of Egypt and Greece, but certainly not to the Gothic. It might also apply to the Roman and the Romanesque; but when the Gothic flowered out in all its gorgeous growth you could scarcely say that simplicity was its chief characteristic. Take for instance one of the three greatest cathedrals of Europe, that of Amiens, it is one mass of elaborate detail, and yet, upon second thought, one is compelled to recognize that the chief feature of the building is its underlying sim-

plicity; the great lines of columns, the pointed arches all combining to produce a uniform and harmonious effect. You know Ruskin said we could not have too much ornament provided it was good. That is my own feeling. To be good, however, it must flow naturally out of the strong simplicity of the structure itself and there must be in it all a central thought, an underlying simple purpose."

Upon the general architecture of the country, he said: "All through what we call the Colonial period and down to about 1840 we made steady progress in national architecture in accord with what might be called simple evolutionary methods. The improvement was gradual and sure. We took English and French adaptations of classical styles and improved upon them, suiting them to our own peculiar needs. Thomas Jefferson did much for us in this regard and America owes him a debt of gratitude it has never fully recognized. He had a passion for the revival of classic architecture. While in France he sent over engravings to people in this country who wanted to build Court and State Houses, and they were generally classical models. From these we developed our own simple Colonial style. But about 1835-40 there came in a desire for romantic architecture of all sorts, and then people went daft on the subject. They built feudal castles, Gothic and Egyptian temples, anything and everything they thought picturesque. For instance you can see along one of the finest streets in Boston buildings of the type I have named, side by side with a chateau of the architecture of the sixteenth century, then a donjon keep of a castle of the eleventh century on a lot thirty feet wide, then something modeled after a Greek temple, and so on. This crazy spirit lasted until about fifteen or twenty years ago, when a saner tendency came in and we began again to develop our national architecture on what might be called revived Renaissance lines. The result is you can now see more that is really good and fine in American architecture than at any time since the beginning of the last century. There is a more healthy sentiment among the best architects than has existed for many years. The tendency is towards a simple elegant style and I regard the return to this as a very happy circumstance in the development of our national architectural taste."

"As regards the proper development of American architecture, I believe the key note to that, as in all other things, should be 'evolution rather than revolution.' That is what I hope we shall accept as a

nation. Let us adopt an architecture based on classical lines, but adapted and adjusted to meet our modern needs. I cannot deny that I am passionately fond of Gothic architecture, but concede the last word as to real beauty to the Greeks. Take the Corinthian column properly proportioned—the column with its base and capitals—it is as perfect a piece of architecture as the mind of man ever conceived. Yet it must be confessed it is not adapted to everything. Now I would take the best of the past, no matter what the style, and gradually adapt it to the needs of our own day and people. This is immeasurably better than breaking off all contact with the past, and inventing so-called new styles. If you want to see 'awful examples' of what this revolutionary spirit can do for a people you need only go to Washington and see the buildings put up about thirty years ago. There seemed to be a total disregard in those days of everything that had gone before. Buildings were put up with columns which are straight shafts, gathered in at the top, so that they look precisely like a row of enlarged homeopathic vials. Nothing in the world is more beautiful as a support than a classic column, whether Doric, Ionic, Corinthian or Tuscan. The swell of a properly proportioned column always gives me pleasure. Many of the so-called architects of that day did not know how to make the entasis of a true Grecian column. It requires knowledge and mathematical skill to calculate the proper proportions."

IN Mr. White's autobiography he tells of purchasing a fine piece of carving that had been removed from a column during the "restoration" of one of the finest old cathedrals of France. Referring to this, he said he was strongly in sympathy with Morris in his fights against the modern "restorers." Said he: "Most of them are incompetents. In many cases the restorations are monstrous. Of course, common sense should be used. I would not say that buildings are not to be touched at all, but I do feel that if they are to be meddled with for safety's sake, the repairs should be made cautiously and with as little interference as possible with the original. But where, as in this case, the restoring architect removes exquisite and perfect work from a column merely to replace it with some modern notion of his own I deem it a desecration and an irreparable wrong. The world of the future can never know how much it has

lost by having the fine old decorations of the Cathedral of Troyes removed to give place to a lot of angels made in marble that remind one of the icings and adornments of a bride's cake."

This question of restoration led to a reference to the Tombs of the Caliphs near Cairo and Mr. White was enthusiastic in praise of the perfect beauty of the Saracenic architecture. He clearly revealed in his comment on these tombs that he has an instinctive love for the ornate in architecture, though as elsewhere expressed, he agrees that there must be a simple strength, power and dignity underlying the adornment. Said he: "These perfect buildings are rapidly disappearing. If not restored, they should be preserved, for it will not be very long before they disappear entirely, and then the world will have lost one of its greatest architectural treasures."

In the sculpture room of the architectural building he proudly showed a set of casts of the decorations of the world famed "Angel Choir" of Lincoln Cathedral, England. "These," said he, "are one of our special treasures. When Mr. Richardson was in England he found that two sets of these casts had been made; one for the museum of architecture at Westminster, and the other was for sale. He cabled me and I instructed him to buy them at once."

Coming then to a magnificent illustration of the interior of the Cathedral of Santa Sophia at Constantinople, he said: "This is more impressive and wonderful than the interior of St. Peter's at Rome. Here the moment you step inside the doors the whole thing is instantly revealed, and it is awe-inspiring. You feel like bowing down overwhelmed by its grandeur, sublimity and power. Then when you think that this was built in the sixth century; that it takes you back to the time of Justinian, it rather humiliates you, and you ask where is the vaunted progress of our great American people in architecture?"

Of Richardson, the English stone-cutter or sculptor, who came to Cornell to help do some of the work on the ground, Mr. White could not speak too highly. After commenting upon his original and artistic work in the Sage Chapel—work which he said few people ever noticed as it deserved,—he turned to the door of his house. There he grew eloquent and enthusiastic over the distinctly original stone carvings: "When I built this house Richardson wrought all these capitals of columns from the local flora of the region. You see

there are ten lower and three upper ones, and all are different. The capitals of the two pillars of the doorway are particularly interesting. On the left the ornamentation is composed of figs, grapes, lilies, birds, butterflies and useful fruits, while on the arch above is carved, "Do men gather grapes of thorns?" On the right the design is of the Tree of Evil, with all kinds of corrupt fruit, toadstools, deadly nightshades, with dragons and imps, while above it are carved the words "or figs of thistles." Here is true American art, the adaptation of local flora with much imagination and artistic skill to the immediate needs of the case. In the death of Richardson American esthetic art lost a great man—one whose influence would have been felt for many years to come."

At the rear of the library is a long stone bench hewn out of the solid rock, to which considerable sentiment attaches. It was here that in the early day, while the first buildings were yet being erected, that Mr. White and his wife used to come to enjoy the view and talk over the plans in which they were both so much interested. The trees are grown up now so that they somewhat spoil the view, yet glimpses and vistas of loveliness are still to be found. The seat was designed by Mrs. White's sister and it bears the following inscription:

" To those who shall sit here rejoicing,
To those who shall sit here mourning,
Sympathy and greeting
So have we done in our time
1892"

On the upper portion of the arms the initials are carved, one on each side: A. D. W., H. M. W.

At one of the entrances to the Chapel at Cornell is a large and interesting receptacle for flowers. On commenting upon the unusual appearance of this Mr. White at one explained: "The last time I was in Venice I saw that and brought it home. It is an old 'well head.' In the olden times in Venice all Venetians lived around courtyards and in order to get water they had to bore down deep to get to the water stratum under the clay of the lagoon. On the head of the wells they placed a coping and bye and bye they got to using the capitals of old columns. This led to the development of a native ornamentation of well curbing, of which this is a very fine specimen. It is old, dating from fourteen hundred and something, and has been

copied a great deal. Here—pointing to the sculpturing—the emblem of the republic—the winged lion of St. Mark holding the gospel in his hand and with a halo around his head. On the other side is the coat of arms of the nobleman to whom the well belonged. Do you see the lines or grooves here? These were made by the rope in drawing up the bucket. Here, on the base, you see we have had to repair it with cement. It really is the filling of the hole caused by the wear of the bucket, which, when full of water was hoisted up and then dropped down on this spot. It used to have a beam across which supported the wheel. We had a top put on to protect it and as you see it makes a first rate outdoor flower stand. My original intention was to set it up somewhere as a memorial to our well-beloved Moses Coit Tyler but, as I found on my return that one or two memorials had already been erected, I had it placed here."

WHEN it was suggested to Mr. White that in his early predilection for architecture lay the explanation of the fact that the world might be interested in what he said on architecture and that possibly he had a message to give which would be useful, especially in the matter of college architecture, he agreed that there were times when even the professional was glad to hear the voice of the thoughtful and observant layman. "And," said he, "though I would not presume to say I had a message for the world in regard to American architectural development, I verily believe that I do have something to say that may be helpful. You see it is a curious thing that I have always had an intense interest in architecture. It began in my early days, while at Hobart College, when I first saw a book of beautiful engravings of European buildings my father brought home. Then I saw another book giving engravings of college architecture. These fired my mind and I studied all I could lay my hands on upon the subject. In my last year at Yale I wrote an article for the Yale Literary Magazine on college architecture, and the result was that three or four years later, on my return from Europe, I was asked to give an address at Yale on the subject, which later took the form of a lecture which I gave in various cities. That address led the authorities at New Haven to consult me from time to time as to their own architectural development. When I was Minister in St. Petersburg it seemed perfectly natural, therefore, that President Dwight should

write me in regard to the architecture of some new buildings they contemplated erecting. By the way, I forgot to say that prior to this, when I was once in New Haven, he asked me what I thought of their new buildings. I said that if he wished me to tell him candidly I would do so, and when he again asked I said: 'Well, almost all your new buildings have a beauty of their own, but they are of different styles and materials, and in some cases, on different levels. There is no central unity, no harmony of purpose, and if you don't look out you'll have one of the worst architectural jumbles to be found anywhere in the world.' He burst out laughing as I finished and exclaimed: 'Kinks of donors! kinks of donors!' And that's it. In the kinks of donors you find the secret of much of the want of harmony in our college architecture. One donor wants his building plain; another insists that his shall be ornate; another wants his built after the style of building he saw and liked in Europe, though it is entirely incongruous and inharmonious, one wants brick, another stone and so on. But in this case when Cornelius Vanderbilt lost his son, he proposed to erect a dormitory as a memorial, which should cost about a million dollars. This was what President Dwight wrote to me about. I advised him to take the advice of an architect who had done some good work which was an evolution of the styles of Oxford and Cambridge. I'd never seen the man and didn't know him personally, but I had seen some of his work, and I said to President Dwight that for the building they wanted at New Haven I thought he was eminently suited, as he was doing, in my opinion, the best work of that style in America. The upshot was that they took him, and he put up one of the most beautiful college dormitories in the United States. They also got the same man to erect that new gateway at Yale, given by William Walter Phelps, my predecessor at Berlin, and everybody agrees that it is a wonderfully beautiful thing. I understand they have now taken him as their architect for their new library building, which is to be in the same general style. So that you see they are now likely to have a fine group of buildings there which will counterbalance the weakness of their earlier effects."

The necessity for this studied plan and harmony of arrangement of college buildings was illustrated at Cornell by the view from the rear of the library. Here, looking off towards the north, where lay

the lake, the view was shut off by the brick building of the chemical laboratory. It had always been the intention of Mr. Cornell and Mr. White that that point should be kept as an outlook. Nothing was to be placed there, as it was conceded that few views in the world were superior to it, and further, Mr. White wished that it should be Mr. Cornell's last resting place, as he loved it so. Imagine his surprise on his return from a foreign trip to find this ugly brick building placed there by the "kink of a donor," spoiling not only the view, but the harmony of the buildings already erected. Possibly some day it can be removed, though Mr. White made no expression of any such hope. He did say, however, that it was on that point that John Hay stood and said: "Mr. White, I have traveled thousands of miles in Europe and elsewhere to see scenes not half as beautiful as this." In continuing the subject Mr. White said:

"The most beautiful college buildings in America are those of Stanford University in California. Just think how Governor and Mrs. Stanford took the old mission architecture of California and adapted and adjusted it to their purposes. There you have harmony and congruity. Every college should have an architectural board which would plan largely, carefully and thoroughly, and then when anyone wished to donate a building let this committee explain the principles upon which it wished to work, and I am inclined to believe any reasonable donor would fall in with its wishes. But when the college has no plan, no system, no harmony to be disturbed a donor naturally feels that his whim is just as rational as the whim of anyone else."

In regard to those Stanford buildings he said: "They illustrate the French method of doing things. The French have kept right on evolving one style out of another, and on the whole they have given us some of the finest things in architecture. That is what the Californians have done. The Spanish took the Moorish, the padres evolved their style from the Spanish, the Stanfords took theirs from the padres, so you have a wise and perfect evolution eminently suited to California. The French style of to-day is a trifle academic, yet it is good. They know how to use the combination of brick and stone in the same building and they have taught us many good things in that line. As for the Tuscan Doric columns before the Goldwin Smith buildings, they are my own peculiar choice. They are of white sand-

stone, got from New Jersey, I believe. It is good stone which we have used here for several years and found eminently satisfactory."

IT was natural that in the course of conversation Mr. White's book on the "Warfare of Science with Theology" should be mentioned. He was asked what the clergy of the different churches thought of it. "Well," he said, "it was only to be expected that many of them would make the usual error of confounding theology with religion. Consequently, I came in for a good share of abuse which I did not deserve. Yet so many, both clergy and laymen from all over the country, have written me kindly and friendly letters thanking me for the book that in these later days I don't give the other fellows a thought. I think I mention in my recent book that an English bishop, a very eminent biblical scholar, wrote a most cordial letter expressive of his appreciation. And then the strangest thing of all my experience was the kindly feeling expressed toward the book when the University of Oxford conferred its doctor's degree upon me. I had always felt that that book would cut me off forever from honors from any English institution of learning, yet to my intense surprise, when the address was delivered there in the Sheldonian Theater, the chief reason for conferring the degree was assigned to that self-same book. Ah, well, that fact itself is a matter of deepest gratification to me. You see the world has changed a great deal in the last forty or fifty years."

In this connection it was but natural that the name of Agassiz should be mentioned. It will be remembered that the great scientist was one of the earliest of the eminent scholars to accept a non-resident lectureship at Cornell, and it will also be recalled that he was strongly opposed to Darwinism. When questioned as to Agassiz's relation to Cornell and himself Mr. White said: "He came here at the beginning to give twenty lectures. They were devoted largely to the overthrow of Darwinism. But the result was most strange, and had he known it I am afraid it would have given him deep sorrow. Yet to me it was inevitable. His classes, as a rule at both Harvard and Yale, and including his own son, became converted by those lectures to Darwinism. The young men all worshiped him as a man, looked up to him as a scientist, believed in his earnestness and sincerity, and yet were compelled to come to their own conclusions on the facts he

presented. And that is just how evolution goes on. The very earnestness with which great and good men oppose growing truth is in itself the means used to bring that truth home to the next generation."

Just at this time Mr. White and his visitor came to the seat given to the University by Goldwin Smith. "There," said Mr. White, "is the inscription that caused so much discussion and opposition to Cornell. Look at it. It seems very simple, doesn't it, to have caused so much bitter discussion and vituperation? It reads "Above all nations is humanity." It is the recognition of the simple principle that patriotism, in our ordinary accepted sense, is mere localism. Wider and greater than national pride is pride in humanity. The true patriotism of the larger manhood is the patriotism that works for the good of all men all over the world. I hope that such sentiments as these are going to make wars less frequent. It was sentiments like that that prepared me to enter heart and soul into the work of the Hague Conference."

It was while at this seat that the visitor asked Dr. White what he regarded as the most important achievements of his life, and then, without waiting for an answer, begged to be allowed himself to state them: "They are Cornell University, the Hague Conference, and your book, 'The Warfare of Theology and Science.'" With a smile of keen appreciation Mr. White replied: "You are correct. Those are the three pieces of work with which I am most satisfied, and thankful to have been permitted to accomplish. I would, however, put the writing of my book in the second place rather than the third, for I verily believe it has been and will be of greater importance than my work at The Hague."

MR. WHITE then spoke of the development of what might be termed the new American method of university education. It is undeniable that at the time of Mr. White's earlier activities in university management the old methods of instruction by rote and memory were mainly in vogue. Lectures were nowhere recognized as an important or principal factor of class instruction. Presidents Tappan of Michigan, and Wayland of Brown, both made strong efforts to break down the old system, but the time was not yet ripe for any innovation. Tappan was driven out of Michigan and Wayland was too old a man and his trustees too strong for him. There

were several prominent men, presidents and professors, who used the lecture method, only in part, however, but in no university was it the established method. There is little doubt but that the change came mainly through the efforts of Andrew D. White. On this matter, however, he said that he had but taken part with those who sought to develop a better system than the old one, which had seen its best days. Two great and important changes were needed. These were the elective system of studies, and the lecture system of instruction. The University of Virginia had done something, but it was only the first step towards that which was to come.

But the lecture system meant far more than the mere delivery of lectures by the resident professors. It implied the engagement of non-resident lecturers who would come and bring us their best. It cannot be denied that any body of men, no matter how cultured, if kept to themselves, with little personal contact with the outside world, will become somewhat self-opinionated and narrow. And the same may be said of the students. But when men of equal culture, with different influences, come in, they bring with them that which broadens and widens the whole university. All who come in contact with them feel the new and enlarging influence. Think of what Agassiz, Lowell, Goldwin Smith, George William Curtis, Henry Ward Beecher, Thomas Wentworth Higginson, and the score of other great and good men who came to Cornell in the early days, did for us. In the carrying out of the plan of a great university you must rally the whole public to its support. The lectures of the non-resident professors helped to do this. Then, too, you must make a university what it professes to be. I used to say at the University of Michigan, 'What a pity it is that you do not have here the College of Agriculture, of Mechanical Arts, of Civil Engineering, etc. These should all be established here, then, when you want anything, all the people will rally to your support.' So with any university. Make it a university in fact as well as in name. Otherwise you scatter your forces. You limit your power for good by not bringing to one focus all the educative forces possible. In the multitude of councilors there is wisdom. In the strength of a broad faculty of wise and good men the strength of each man is enlarged, and the scope of the university broadened."

One note occurred again and again in Mr. White's conversation.

That was constant thanksgiving that he had lived to see so much accomplished at Cornell in so short a time as forty years. As he turned to the library he exclaimed: "Just think of it. When I went to Yale I was bewildered by their sixty thousand volumes accumulated in about one hundred and forty years. But look at Cornell. Here we have over three hundred thousand volumes accumulated in less than forty years, and on the whole our books are far more important and valuable than were those of Yale."

MR. WHITE'S own private library would have given satisfaction to those who deem him an aristocrat, for everything in it, from the rugs on the floor to the decorations of the wall, betokens the most aristocratic taste. There is no denying the fact that the centuries of comparative ease, power and learning of the English and French aristocrats have given them a refinement in their surroundings that possesses a peculiar charm unknown to the belongings of those who have recently acquired wealth. Whatever Mr. White's mental attitude towards men, there can be no question that he was born with aristocratic tastes as to things, especially those of his immediate surroundings, and as to the method of their disposal. Here were chairs of precious wood, exquisitely carved by master artists, rare china, marble busts, drawings of especial interest, several small writing desks, each of which undoubtedly has a history, big hammered copper coal-scuttle brought from Russia, and books innumerable. Of distinctive interest were three portraits on the mantel, all autographed to their possessor, one each of John Hay, Benjamin Harrison and Tolstoy, the latter dated Moscow, March 11, 1894. On a table nearby was an interesting autograph letter from Tennyson, sent him by the poet, enclosing one to Mrs. Fiske, who gave the Cornell chimes, and at whose suggestion certain lines from Tennyson had been cast upon them.

It is interesting in this connection that one of the most careful and thoughtful newspaper reviewers of New England, in commenting upon Mr. White's recent autobiography referred to him as an aristocrat. When his attention was called to this statement he laughed most heartily: "I, an aristocrat? Well, that's very funny. I don't mind what they call me, though I think that's a good joke, for if there is one thing I'm not, it is an aristocrat. I'm naturally a democrat. I

fraternize with men very readily. If a man wants to speak with me, be he a hodman or scavenger, all he has to do is to come. He is a poor sort of man that I cannot get something good out of. I was never a respecter of persons. It is not in my nature to be so. I judge men by what they are and not by any adventitious position they may have. I think anyone who carefully reads my book will readily see that. I was born amid democratic associations. When I went to Yale I believe it was the most democratic college in the United States. Then I early took to Jeffersonian ideas and held tenaciously to them until the Civil War forced me to modify them. And yet at the same time I had a profound admiration for Hamilton. You know that sundry people have said that it is impossible for a man to admire both Jefferson and Hamilton. If this is so, then I am capable of the impossible, for certainly I have always admired them both greatly."

MR. WHITE was asked if he could give any recollections of Lincoln. He said: "I saw him twice, once during his lifetime and once after his death. I have fully described these experiences in my book. The thing that stands out prominently in the interview was the difference in the face when we went into the room and when something was said that lighted it up. I never saw such a change in a human being in my life. When we went in he was somber to gloominess, his face seemed as if he were carrying the burden of the world upon his heart. There was no smile, nothing but deep cavernous, unresponsive eyes, looking down upon you. But in a moment everything changed, and a smile, sweet and winning as that of a baby, and simply irresistible, came over his face. He won us to him in a moment. When I was in London I asked his son Robert if that were his general appearance, and he replied that during the war he never could get away from the sadness and sorrow of it all. They had tried again and again to photograph him when he was merry or laughing, but it was no use. The moment he sat down and his face was at rest that sadness came over it. That is the reason all the pictures of Lincoln made at this time show only the heavy, the serious, the sad side of his nature."

Mr. White is a great admirer of the late John Hay. As a man, a poet, a writer of prose, and a statesman, he ranks Mr. Hay very highly. Said he: "Take that case where, during the Hague Peace

Conference, I desired on behalf of America to place a wreath on the grave of Grotius. To an unsympathetic Secretary of State, I might have had to write a treatise on Grotius and explain the effect the offering would have on the feelings of the Dutch who so generously had provided for the needs of the Conference. But with Mr. Hay's intuitive sympathy and wide knowledge this was unnecessary. He gave me *carte blanche,* and there are few little things in my diplomatic career that have had more wide reaching and beneficial effects than that little act of courtesy and appreciation. To refer to his literary work: his life of Lincoln was rather overdone because he had to work upon it with someone else. I think it was more a mass of material for a life than a life itself, though parts of it are admirable. But take his address on McKinley, delivered at Washington, and his address at Jackson on the hundredth anniversary of the Republican party. For style, arrangement, thought and expression, they are in the front row of oratory and literature. Much of what we call oratory is not literature, but all John Hay's oratory was literature. He had a natural literary gift. Then, too, some of his little poems are wonderful. Whatever he wrote was beautifully done."

At this moment Mr. White and his visitor entered the Law Building and almost immediately the former began to expatiate upon the portraits hung upon the walls in the various rooms. If reproductions of the portraits could be given, and Mr. White's comments upon them, they would have a decided historic value, for not only did the comments pertain to the men themselves, but to the pictures and the conditions under which some of them were obtained.

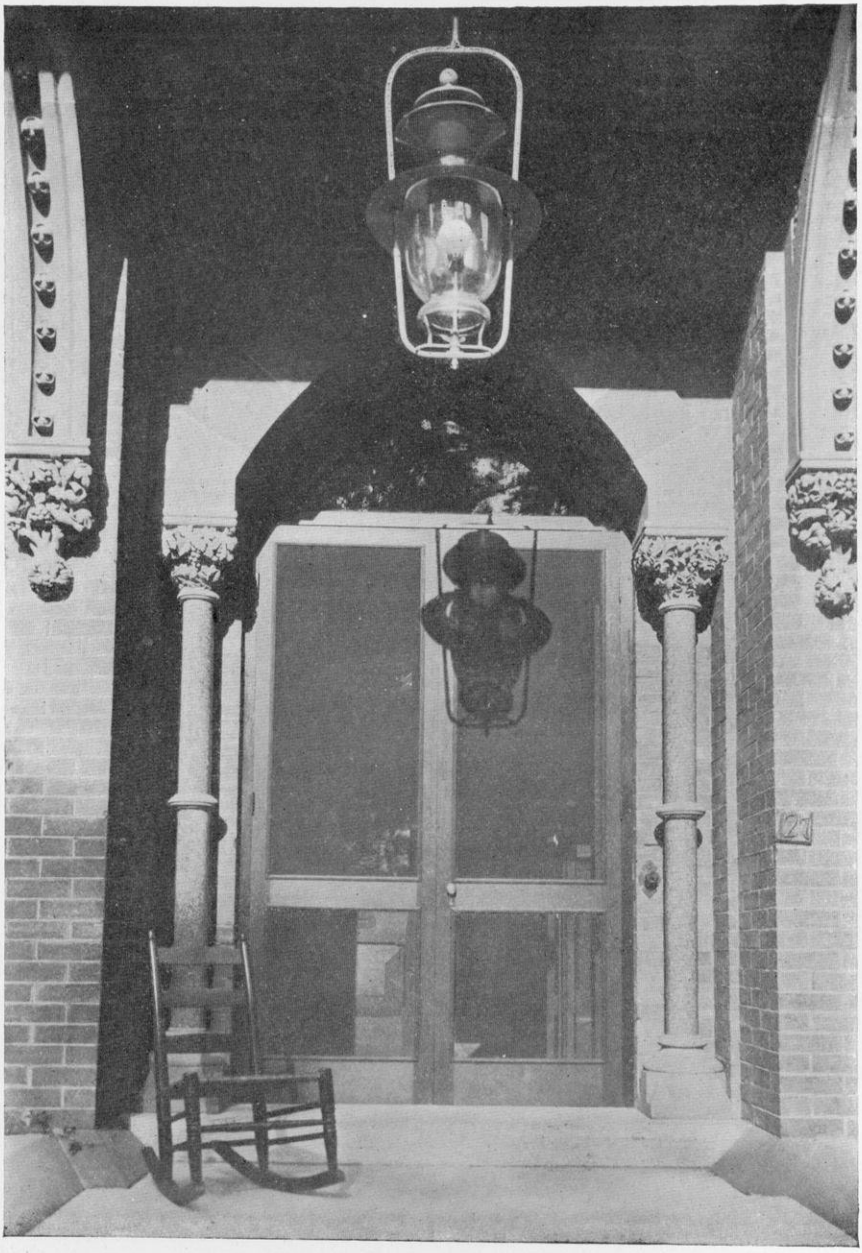
The portrait of Chief Justice Mansfield of England brought forth especially warm praise from Mr. White. "There, indeed, was a great man. A man who though one of the most wonderful of lawyers was able to see eternal principles. He it was who gave expression to that immortal declaration upon which Englishmen throughout the world are never tired of boasting, 'No man can be a slave upon British soil. The moment he steps foot upon land covered by England's flag his shackles fall.' Contrast this with the legal but time-serving decision of Judge Taney in the Dred Scott case."

Before a small steel engraving of Samuel Sewall, Mr. White stood, evidently deeply stirred. He removed his hat and even a casual observer could see that here was one to whom he instinctively

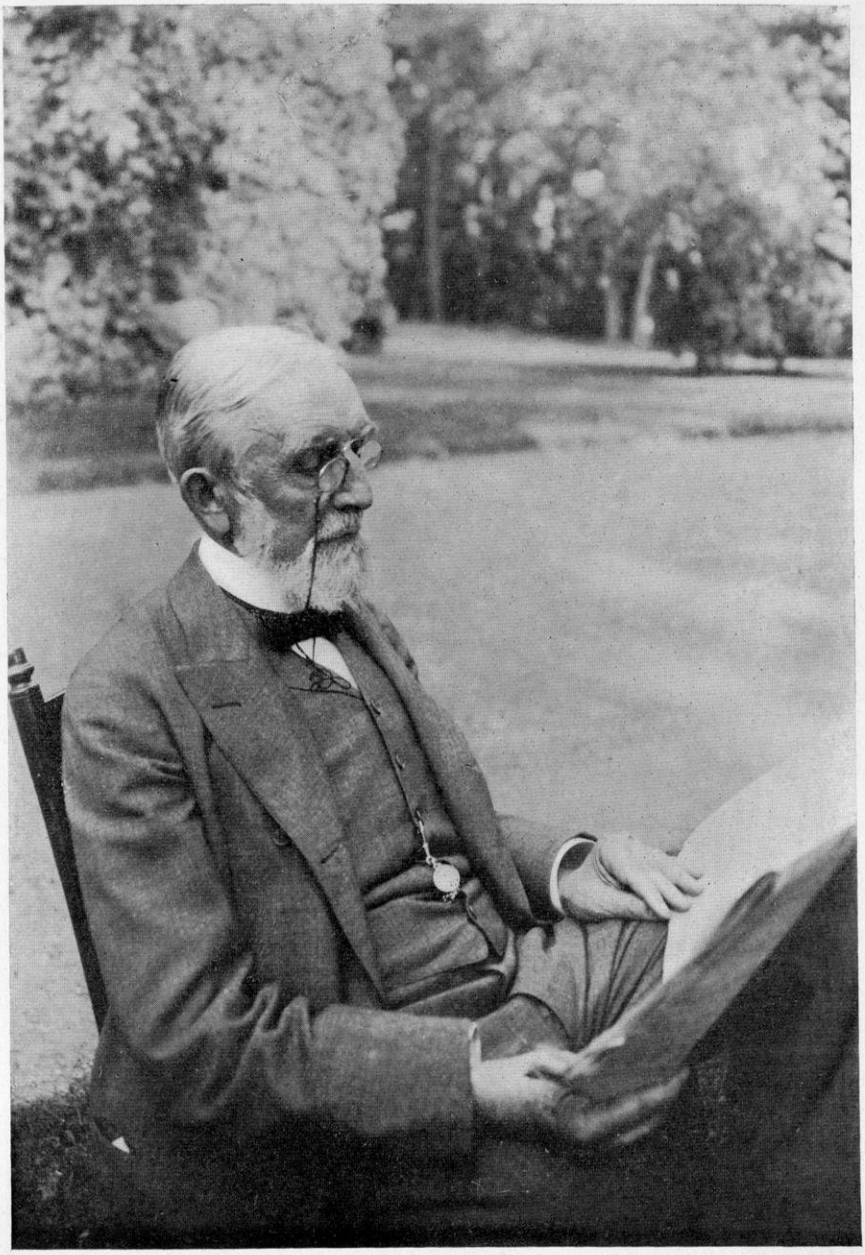
did homage and reverence. For a few moments nothing was said, then he quietly explained: "This is Samuel Sewall, a New England Judge in the days of witchcraft. He once sentenced some so-called witches to death, being over-persuaded by the clergy and their strong presentation of that biblical passage which says, 'Thou shalt not suffer a witch to live.' Bye and bye, as he freed himself from the delusion, he saw what a grievous crime he had committed, but it was too late to remedy it. His victims were dead,—legally slaughtered. But ever afterwards whenever the anniversary arrived of his sentencing of these unfortunates to death, he locked himself up in his closet and fasted the whole day, full of true repentance for his unwitting act. That was a beautiful ethical sentiment which I am afraid we should find rather rare to-day."

THE talk then drifted naturally to world politics, in which Mr. White's interest is as keen, and his grasp as powerful and comprehensive, as in the days when he bore so large a share in shaping their course. "Take this break between Sweden and Norway," he said, "I think of all the growth of human folly I ever saw in my life this is the most ridiculous. We know what Russia has done for Poland, and, in spite of her solemn oath, to Finland. Everybody knows she has been looking for a freer outlet than she now has through St. Petersburg, and that her eyes for centuries have been upon these countries that would make excellent Atlantic Russian provinces, and yet they go and divide their power, weaken themselves, prepare the way to make themselves a prey to a gigantic foe, by separating themselves. I am reminded of what Franklin said at the signing of our own Declaration of Independence, 'Well, gentlemen, the act is done, and now we must all hang together or before long we'll hang separately.' "

Referring to Russian affairs, Mr. White pointed to two *ikons* among his mementoes of foreign lands, for "with images like these," said he "the foolish Emperor of Russia is now trying to save his armies." In answer to the question: "Would you have written so plainly about the Czar of Russia and the Emperor William and their respective countries had you been going back to them?" Mr. White answered: "Certainly not! but I knew my work for the United States government was ended. I had retired from all public life. I



ENTRANCE TO MR. WHITE'S HOUSE, SHOWING FLORAL CAPITALS



ANDREW D. WHITE ON THE LAWN AT HIS HOME

was a private citizen again, under no other obligations than those of all good citizens. So I felt perfectly justified in expressing myself with vigor and freedom. As far as the Czar of Russia is concerned, I did not say a tenth part of what I should like to have said. When I first went to Russia I used to feel that the English sentiment against that country was unjustifiable and unreasonable. But years of constant and intimate association have taught me that the English attitude is based on experience. Take every one of the nations of Europe with which we have a treaty. Let any case come up in the foreign office covered by that treaty. If you can make out a case the foreign minister will promise an immediate adjustment in accordance with the facts and you can go home and rest assured it will be done. But is it so with Russia? Never!" And here the veteran statesman and diplomat emphasized his remark by striking the arm of his chair. "Never! You are promised again and again, and put off with sweet words, and assurances of high esteem, and all the rest of it, but nothing is done.

"As for the Czar. He is more weak than people imagine. His father was a strong man, an autocrat, narrow and bigoted, but a man of honesty and force. He wanted to break Finland. Everybody knew it, but he had sworn an oath. This young man took the same oath, and he had no reason to break Finland. He doesn't know enough to have any such strong feeling as his father had. Here was the best part of his Empire, the most refined, cultured, educated, intelligent, and good, and yet because his courtiers persuaded him, he broke his oath and denationalized Finland.

"Revolution in Russia? There'll be no revolution. A revolution needs material and there is none of it in Russia. There are practically but the two classes, the peasantry and the autocracy. The peasantry is little above the brute. It would be just as reasonable to expect wild cattle on the plains to revolt against the cowboys as to expect the Russian peasants to revolt against the autocracy. They have no leader, and they are incapable at present of having one. There is one hope for them, and one only, but that is absolutely impossible under existing circumstances. They regard the Czar as the visible presence of God upon earth. They do not blame him for anything that has occurred. They believe in him as blindly as ever devotee believes in his God. They hate his advisers with a hate that

nothing can quench, but the Czar is the object of their veneration and love. Had he risen at their head when they went to his palace in a body, and openly avowed their cause, they would have followed him until not a single member of the aristocracy of Russia was alive. They believe with all their hearts that when Alexander freed them he gave them their land and that the autocracy are holding it from them. Nothing can change this belief, hence they hate their tyrannical masters with a fierce consuming hatred that grows as the years pass and their lands are still kept from them. This shows their mental caliber. My hope is that a moderate constitution, in which the zemstvos are represented, can be obtained, and that there may gradually be evolved among them political experience and ability."

"What will be the outcome of peace negotiations between Japan and Russia?" he was asked. "They will be very hard on Russia, there is not a doubt. Probably Manchuria will be secured to China, Korea to Japan, and Vladivostok will be shorn of its strength. This last will be the greatest blow of all to the pride of the Russians. To lose Port Arthur, Korea and Manchuria are great blows, but in neutralizing Vladivostok one strikes the Russian pride in its most vulnerable spot."

"Where are my sympathies? Well, I think I need scarcely tell you more than I have done. You well know the character and influence of Beloochistan and Afghanistan and Bokhara and Thibet in Asian affairs. Russia is somewhat better than these, and my hope is that this lesson she has now received will do her great good. Her failure during the Crimean War led to the emancipation of the serfs and other reforms by Alexander the Second, and this colossal failure of her whole system in every particular will, I trust, lead to a new series of great reforms and to an effective beginning of constitutional government."

HEALTH AND RECREATION FOR CITY CHILDREN: BY BERTHA H. SMITH

O look at certain New York streets in summer, one would little suspect that anything was done to keep children off them. In the months of school vacation children swarm from doorway to curb and from curb to opposite curb until these streets resemble a piece of fly paper that has done its work well.

Yet to keep children off the streets during July and August the city of New York maintains one hundred and fifteen playgrounds, nine recreation piers, fifteen swimming baths, eleven roof gardens, and a half day session of vacation school in a half hundred buildings, while every day whole trainloads and boatloads of children are carried to the country and the seaside for a day or a week or a fortnight in God's great open, which is scarcely more real to them than fairyland or heaven.

Any problem of city children is primarily a problem of the tenement districts. It is here you find the active adherents to the Rooseveltian theory of race perpetuation. Along the avenues of boarded-up doorways and drawn blue shades you may walk for blocks and never hear the patter of baby feet or a baby's cry. What few children belong here have joined the summer hegira to other parts. To the teeming tenements, then, the people turned who one day awoke to the fact that children are entitled to some rights in a city and that they were not getting them.

Of the half million children set free in New York at the close of the school term, the vast majority make their way naturally to the only playground they know,—the street. Here they join perhaps a quarter of a million more, too young to go to school, but old enough to escape from busy or careless mothers and crawl over the sidewalk and alongside the curb in search of decayed fruit, bits of ribbon or broken glass thrown there by pushcart men. Children must play and it is not their fault that they have been shoved into the street by ever-encroaching brick walls. For a game of "Pussy cat" they will take their chances under horses' feet and wagon wheels; for a game of craps they will beard the biggest policeman on the beat; for a game of ball or a plunge in a public fountain they will brave the terrors of the "Ref." In a two-month of vacation they will develop more of lawlessness than can be overcome by a ten-month of school discipline.

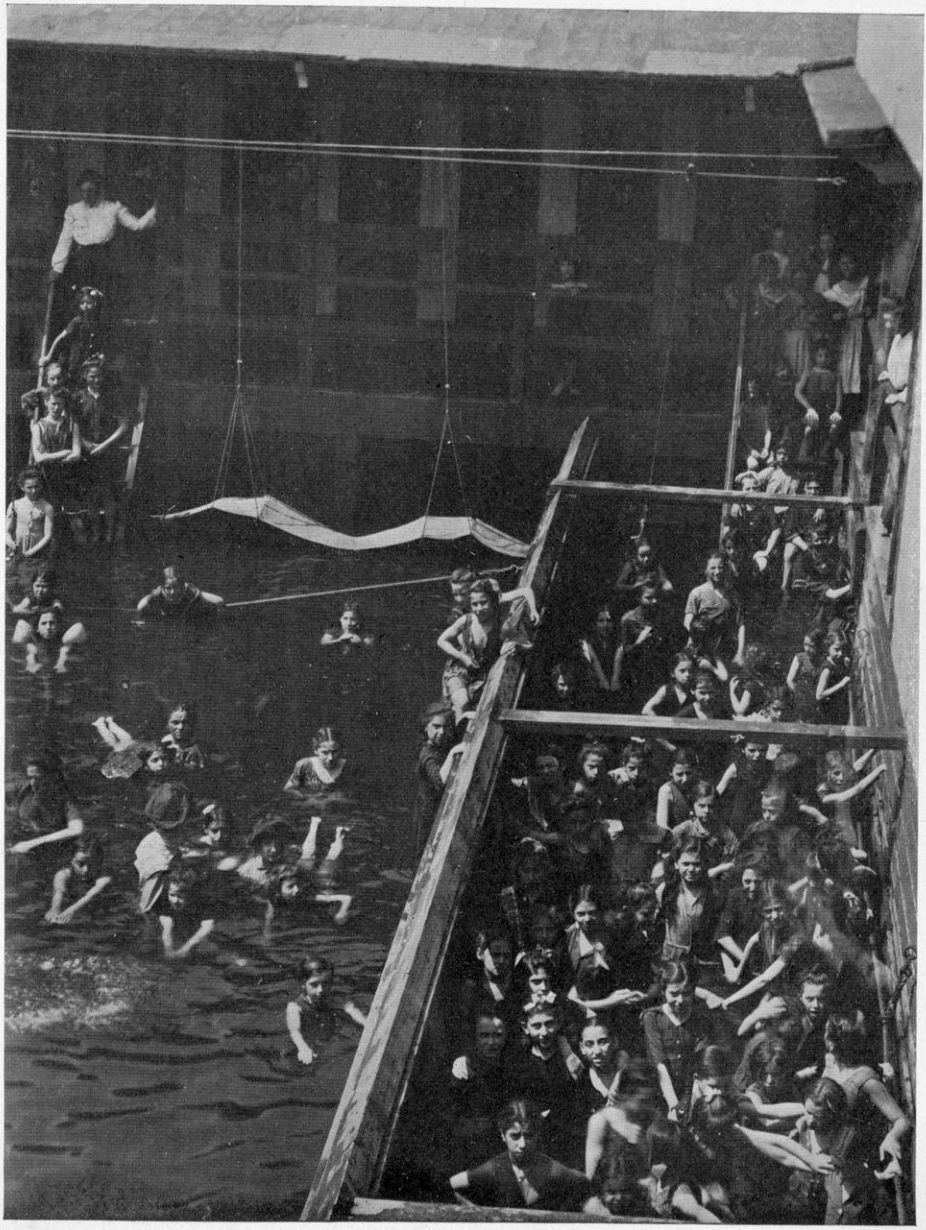
Hence the necessity of providing children of the street with a place where they can indulge to their heart's content in the child's natural pursuit, which is play.

THE work of keeping New York children off the street is divided among three different departments of the city's service, church and college settlement workers and independent philanthropists. The latter began it. Perhaps they would rather be known merely as practical, everyday, common-sense people with an eye to the future. Letting it go at that, the thing they did was to rent an acre of ground in a crowded district and turn the children of the neighborhood loose in it to play. To be sure, many of the children knew no games, and none of them knew how to use the gymnasium apparatus with which the place was fitted. But they were not slow in learning, and this was the seed of the public playground system which has since been adopted as a part of New York's municipal policy.

Now there are fifty acres of these park playgrounds, distributed through the most densely populated parts of the city, and ten millions of dollars have been expended buying the ground, tearing down tenements, and fencing and fitting out these plots with necessary buildings and swings, sand piles, games and apparatus. There are nine park playgrounds, one of which alone, the William H. Seward Park, cost two millions of dollars and stands as the best equipped public playground in the world. There are instructors in all the playgrounds to direct the play, and here through the long summer days a hundred thousand children romp and run with the tireless energy of childhood, unconsciously learning something of the ethics of fair play, a lesson sorely needed by the children of the street.

Stop and watch a game of prison base and you will see the true spirit of sport is entirely lacking. The boy taken prisoner at once turns upon his captor and wrestles with him instead of acknowledging himself caught and going peaceably to prison and watching his chance for release. There is no admiration for a worthy foe, but rather rocks and rubbish and bad names for the victor, and sneers and taunts for the vanquished. Left to themselves none of these children would ever give place to another, and the best lesson they learn here is the lesson of give and take and the acknowledgment of some other right than might. These playgrounds are the part the park depart-

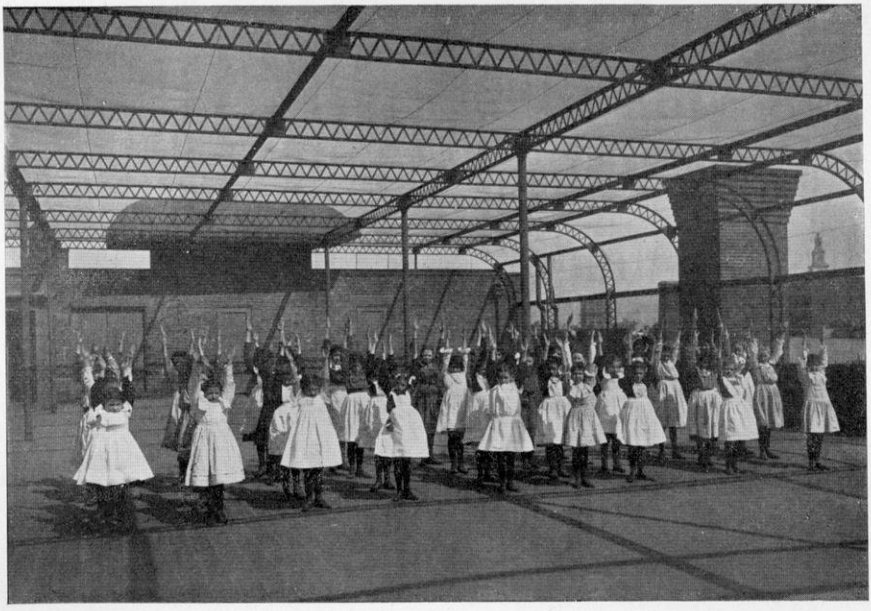
BASKETRY CLASS IN A VACATION SCHOOL



CORLEARS HOOK RIVER BATH ON A HOT DAY

NATURE STUDY IN VACATION SCHOOL

A SUMMER KINDERGARTEN ON THE ROOF OF A NEW YORK CHURCH



PHYSICAL CULTURE ON ONE OF THE ROOF PLAYGROUNDS

ment takes in the work of keeping children from the streets in summer. Even after school opens the playgrounds are kept open during the afternoon to give the children a place to play when school is over for the day.

A half dozen years ago that watchful and conscientious municipal nursemaid, the board of education, saw that its duties should not end with five hours a day for less than two-thirds of the year. They saw that lessons learned in the school term were unlearned with amazing rapidity in vacation, and that other and ugly lessons learned in vacation were often never unlearned at all. So it was decided to supplement the regular school term with a morning session during vacation, devoted to nature study, manual training and domestic science. Books and the regular routine of school are too taxing in hot weather, and the vacation school had to be made interesting enough to attract children, as the compulsory law does not require them to attend school in summer.

About twenty thousand children are enrolled for the summer work, and they look as if they like it. There is no sitting in straight rows, no frowns from the teacher for whispering, and sometimes they are allowed to sing as they make raffia hats and baskets, or crochet caps and slippers and capes from gay-colored yarns, or cut brackets and miniature furniture with fret saws and jig saws, or hammer and twist thin bands of iron into pretty shapes. And the children may talk together about the birds and fishes kept in the nature study room, and the plants that grow up from the seed and sometimes blossom in the boxes where for the first time many of them learn some of the mysteries of outdoor life.

It takes tact and ingenuity on the part of the teachers to hold these children, for many of them are old enough to know they are not compelled to stay, and if a teacher does not make it interesting for them at one school they will go to another where some friend reports a better time.

Something of the wholesome awe of teachers and principals, however, remains in the minds of most children even in vacation, which is well for teachers and principals in vacation schools. For it happens now and again that mischief-making boys drop in from the street, not to join the classes, but to find out "what's doing," or it may be to see what is lying around of tools and material that they might have for

the taking. Woe to such if the principal catches them loafing about. They are marched to some class room and put to work on odd jobs, such as tempering iron for the Venetian iron workers, or turning the ice cream freezer for the girls' cooking class, with particular instructions to the teacher not to give them any ice cream when the task is done. This of a hot summer morning is a sentence that would fit even a greater crime. The cooking class is usually popular, as they cook ice cream very often, and this as well as all other cooking is always served to the class when the lesson is over.

Individual profit in its material sense is one of the magnets that draw children to the vacation school. All materials are furnished by the school board, and all finished articles belong to the children who make them. When wire and raffia are distributed in the millinery classes, or wool to the crocheting classes, or wood and iron and strips of cane to the boys, there is a heightened interest when the teacher says "Yes" to their eager questions:

"Do I get this for myself?"

"Do I take this to my house when it's done?"

While doing the work for money is not encouraged, many a boy has made a nice little sum of money caning chairs for his neighbors, while one little girl bought herself a dress with money earned knitting slippers at the vacation school.

One particularly practical feature of the work is a short talk given to all the girls' classes by a trained nurse. In districts where the death rate among children mounts up to a thousand a week in summer, it is a good thing for the "little mothers" to know something of simple remedies and first aid to the injured. Plenty of practise cases are found for the latter in the manual classes. Indeed, so fond did the boys become of playing patient to the young nurses that the teachers have had to keep a sharp lookout to keep accidents down to a reasonable number, and to be sure that all cuts and scratches complained of were really cuts and scratches.

IN addition to the playgrounds maintained by the park department there are more than a hundred afternoon playgrounds maintained by the board of education. School yards and basements are thrown open, school roofs have been covered with wire netting for the safety of the children, and vacant lots and corners of the large

parks have been pressed into service to increase the work. Instructors are there to direct the play, and games are varied with drills of different kinds. These children from the street are exacting and must have a variety of entertainment else they will wander back to the street again. For the kindergarten tots there are dancing games, singing games, running games, games played sitting down, and games with bright bits of paper. For older children there is everything from wand drills to basket-ball and football.

In a few of the schools, as in two of the park playgrounds, there are free baths, and both boys and girls will stop their games as often as they are allowed to get under the shower so pleasant on hot days. These school baths are not their only chance, however. For many years the city has maintained swimming baths along the river front on both sides of the island. There are fifteen in all, and these in a measure take the place of the swimmin' hole, which somehow seems to be a boy's natural right. With water, water everywhere and not a place to swim, Manhattan island would be a dreary waste to any normal boy, and no one could blame him if he dodged the policemen on the docks, slipped out of his two little summer garments and into the river for a swim in the days when these swimming baths were not. To be sure, a tank is never as much fun as the open river, but it is the next best thing and city boys can't be choosers as to ways and means of swimming; so all day and every day there stands a long line of boys waiting their turn, and after the allotted twenty minutes they issue forth shiny as to face and sleek as to hair, ready to sneak into line again for another turn if the guard has not too watchful an eye. Three days in the week the line is made up of women and girls instead of boys and men, for these baths have a purpose of educating people in cleanly habits as well as furnishing recreation. Swimming teachers are placed there by the board of education, and both boys and girls are given free lessons in swimming. To give boys and girls this chance has cost the city a third of a million dollars, with an annual expenditure for maintenance of about one hundred thousand.

In addition to berths for these fifteen baths the city has saved from the encroachments of commerce space enough along the river front for nine pleasure piers. But for these the people of the tenements would be cut off entirely from a view of the rivers, and the cooling and reviving breath that sweeps over them even in the hottest weather.

All day long mothers come here with their children to sit as on a veranda and watch the busy traffic of the water thoroughfare before them. Kindergarten teachers are sent to each pier to care for the small children who wander there alone and to ease the cares of the "little mothers" and the "little fathers," too, for one sees almost as many boys as girls taking care of younger brothers and sisters. At night bands are stationed here as on the school roofs, and the crowd of children is augmented by equal numbers of their elders who are glad to get away from the stuffy, ill-smelling holes they call home. These piers represent another half million dollars, and another hundred and twenty-five or fifty thousand dollars annually for maintenance.

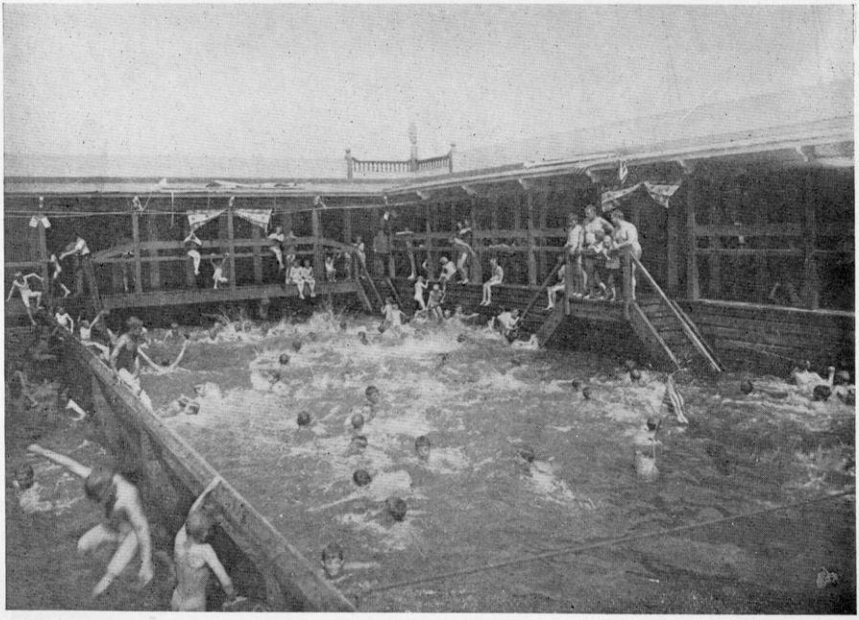
Piers, baths, playgrounds, vacation schools,—so much the city does to keep the children off the streets in summer. Besides, there is the Fresh Air Fund. The Fresh Air Fund is a great and unknown quantity. No one can more than guess at its size or the good it accomplishes. Churches have their Fresh Air Funds, settlements have their Fresh Air Funds, newspapers raise Fresh Air Funds; and the result is that free excursion tickets are so plentiful that almost any day you can hear little street urchins offering extra ones for sale at bargain prices to other urchins who have not learned how to get more than they can use. Indeed, some youngsters have grown quite blasé over free excursions, even as their mothers do about free turkeys at Thanksgiving and Christmas time. When the mothers are taken with the children, it is no uncommon thing to hear them discussing the relative merits of this place with the place they were taken last summer, and their criticisms are as harsh as those of any summer boarders who pay for the privilege of criticising. But there are always plenty who have no scruples on the subject, and no car or boat ever leaves New York for a fresh air home with vacant seats.

With a conservative guess at the size of the Fresh Air Fund, there is a good round million of dollars spent during July and August to keep children off the New York streets.

WHAT SOME CHURCHES ARE DOING IN PRACTICAL CHRISTIANITY

A SUMMER DAY IN THE WOODS FOR CITY BOYS

BASKETBALL IN A VACATION PLAYGROUND



A RIVER BATH IN NEW YORK

ARNOLD BOECKLIN: HIS LEADERSHIP AMONG MODERN GERMAN PAINTERS: BY AMELIA VON ENDE

ALL great art is constructive and conciliatory. It spans the gulf between the real and the ideal and welds truth and beauty into an entity, harmonious and imperishable. A *De Profundis* such as no poet ever sung, is Beethoven's Ninth Symphony, until the cry of a soul in distress is silenced and the dissonances of despair are solved in the opening bars of the Ode to Joy. It is an eloquent message to mankind, an immortal lesson to the artist. All great art is also the expression of the individual self, tempered by the experience of other selves and projected from the personal to the all-human. It unites the divers streamlets of the day that come to it from all points of the compass, quiets the querulous, pacifies the hostile and converts the turbulent into one broad, placid stream, that sweeps along in majestic curves from the past into the future, reviving old and creating new life along its shores.

Judged from both points of view the art of Arnold Boecklin deserves to be ranked with the great art of the world. His genius has issued as victor from the restless conflict between the real and the ideal, which in our time has been more violent than ever. It has called to new life the fair creatures of fancy that peopled the groves of Greece and the realms of romance. Phoenix-like, they have risen from the holocaust to which they had been consigned by rationalism. Vitalized into poetic symbols of reality they re-animate nature, which had been vivisected and sterilized by scientific analysis until it was reduced to a series of mere formulas.

We need an art which will reconstruct the old Pantheon upon the foundations of modern life and re-people it with new symbols. The gods of Greece are dead; but there are those among us who would see them revived. What else is the meaning of that fanciful fifth sketch in Richard Le Gallienne's "Painted Shadows?" Perhaps we should not care to experience a resurrection of all the divinities of ancient Greece, but those among us who want the health, the strength, the freedom and the joy of living which were the birthright of man before he sold it for a mess of culture, will welcome to our woodlands and our brook-sides the good old Pan, who stands for

all that was ours, when the world was young, with his whole train of nature sprites. It is a hopeful sign that this patron of the open should have found his painter in our day. Arnold Boecklin has given the old myth a new meaning and a new *milieu*. His works proclaim the all-human significance of the ancient symbol.

THE great artist was born in Basle in Switzerland, on the sixteenth of October, 1827, one year before Dante Gabriel Rossetti, three years after Puvis de Chavannes, a significant coincidence if we incline towards the belief that a law of causality governs the appearance of great men pursuing kindred aims, just as it governs the appearance of certain types at stated times in the process of evolution. Boecklin's father was a silk manufacturer in comfortable circumstances, and did not favor the early manifestations of his son's artistic gifts. For the versatility, which is inherent to all art in the making,—being but an unconscious process of selection going on in a mind bent upon expressing itself in beauty,—may well have given the elder Boecklin cause for apprehension. Instead of taking an interest in ribbons of silk, the boy modelled in clay, learned to play on various musical instruments without the aid of a teacher and gave other proofs of the intense activity of his high-strung artistic temperament.

As in the lives of other men of genius, the mother became the guardian angel of his youth. She was the mediator between the father and son, and when a friend of the former added his advice, the boy obtained the consent to study art. He went to Düsseldorf, where the landscape painter Schirmer became his teacher, and two years later was sent by him to Brussels and to Paris. If his drawing shows some trace of the influence of Holbein, with whom he had become acquainted in Basle, he certainly acquired some of his stupendous color technique from Van Eyck, Rogier, Dirk Bouts and other old painters, whose works he studied in the Flemish metropolis, while the weird and gruesome fancies of Wiertz may have stimulated his innate love of romance. In Paris, where he learned from Couture, Delacroix, and especially from Corot, he was deeply impressed with the life about him. He witnessed the revolutionary scenes of that fateful year 1848, and when his father failed in business, bravely fought poverty by designing menu cards.

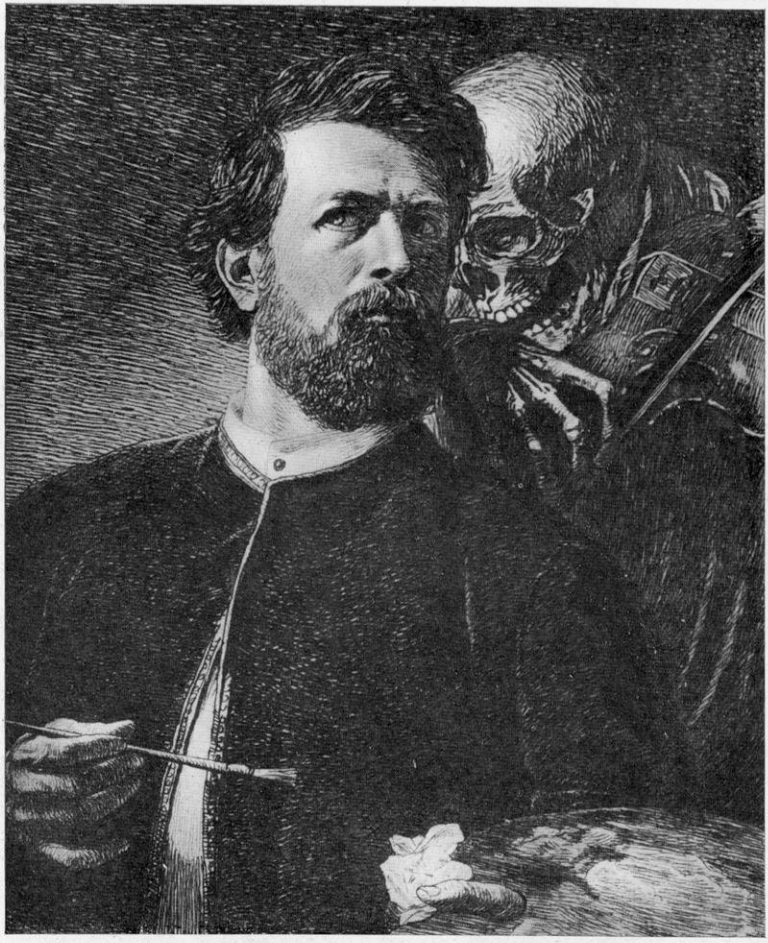
In 1850 fortuitous circumstances enabled him to go to Italy. Rome, cosmopolitan, international, has a levelling influence upon most modern artists. But the individuality of young Boecklin, sturdy, robust, the spiritual reflex of his mountaineer physique, was strong enough to hold its own. Instead of adapting himself to conditions around him, he drew creative inspiration from them. But at this very time, a period of fruitful development, he committed an offence impardonable in the eyes of his family. After an acquaintance of only a few days he married a Roman girl, an orphan, Angelina Pascucci. Fortunately the daring experiment was successful. Although the struggle for the maintenance of the small family that soon grew up about them, entailed much sacrifice and ceaseless cares, his wife remained his faithful and discreet companion for forty years, and even in this early period of their wedded life reconciled with his rash marriage such friends as Feuerbach, the painter, and Heyse, the poet, who were frequent guests in the simple home of the artist.

About this time Boecklin moved to Hanover with his family. He was to paint frescoes in the villa of Consul Wedekind. But his treatment of the subject, man in his relations to fire, was so foreign to all accepted codes of mural decoration, that his patron was disappointed and would not have him finish the task. Boecklin even had some difficulty in getting an adequate remuneration for the work, which is now in the possession of Wedekind's son in Berlin. He went to Munich and there, in the year 1857, exhibited his "Pan in the Reeds." The work attracted great attention. The rumor that the artist, a stranger in the Bavarian capital, was with two of his children lying ill with typhoid fever, added a human interest to the painting, and the sale of it was as much an acknowledgment of its merits as an act of sympathy with the needy family. Duke Karl Alexander of Weimar became interested in Boecklin, and as he had drawn Liszt and other artists to the town hallowed with memories of Goethe and Schiller, he appointed Boecklin director of the Weimar academy of fine arts. The assured income brought about another manifestation of the artistic temperament. Long interested in mechanical contrivances and an eager and profound student of the problem of the flying-machine, Boecklin devoted himself to his hobby. Even Helmholtz is said to have declared that no man ever came so near to solving the question as Boecklin, who had based all his experiments upon the flight of birds.

When the artist returned to his legitimate occupation, his "Pan frightening the Shepherds" in 1860 won for him the warm appreciation of Count Schack of Munich, the poet and art collector, who henceforth was to have the first option on any new work from his brush. The works which were created within the next four years were "The Anachorete," "The Walk to Emmaus," "The Villa by the Sea" and the "Lament of the Shepherd"—all in the Schack gallery. The artist's family in Basle was flattered by this distinction and when their own city asked him to decorate the new museum, they were reconciled with his career of eccentricity. But he was not to be spared the proverbial fate of the prophet in his own country. A Mr. Sarasin, whose villa he was also to paint, was the source of much petty annoyance. The arrogance of middle-class Swiss gentility irritated him. He revenged himself by caricaturing some of the councilmen of Basle in the decorative masks of the museum. He was in a grim and depressed mood, truly reflected in the works of the time: "The Ride of Death," "Murderer pursued by Furies," "The Ravine of the Dragon" and others. Rudolf Schick, a young historical painter from Berlin, was with him during the years 1866-9, and his diary is a valuable document for all those who seek to learn from the life and the precepts of the master. For it was Boecklin's habit to give himself unreservedly in his intercourse with the young enthusiasts who had begun to flock around him, and his conversation was an inestimable boon to them.

IN 1871 Boecklin returned to Munich, and here, when he had just recovered from a severe illness, he painted that famous portrait of himself, palette in hand, listening to the weird tunes which death is fiddling close to his ear. During this sojourn in Munich he accomplished some of his most significant works; among them "Pieta." But Italy, the land of his sea, his skies and his cypress trees, was an ever powerful lure. He went to Florence and in the following eleven years reached the zenith of his powers. His conception of nature had deepened; the poetic idea and its painted image were evenly balanced; in the art of composition he had no equal. Only his coloring still brought upon him the censure of the trained and untrained alike. Even Count Schack, his faithful patron, hesitated about adding a new Boecklin to his collection. The artist had devel-

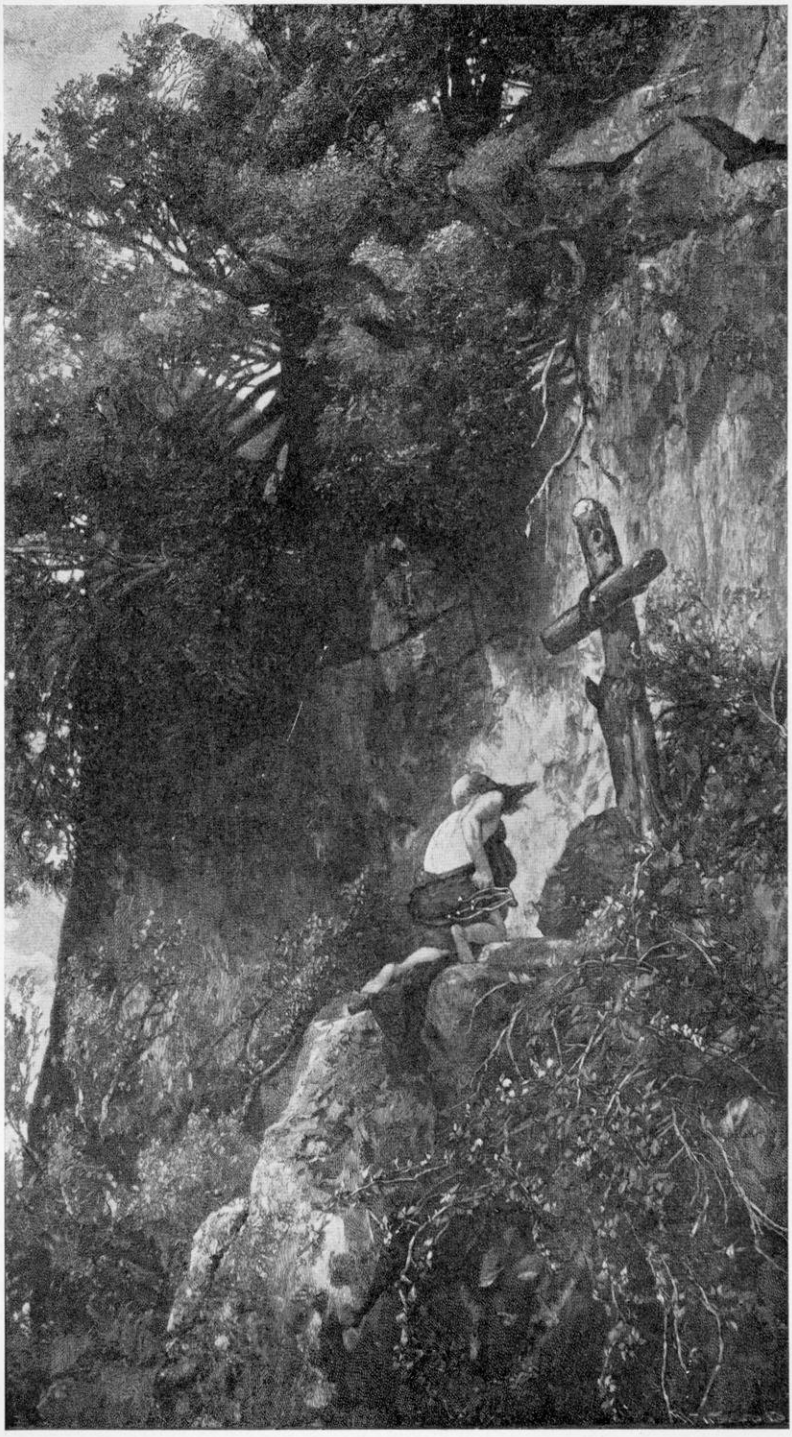
ARNOLD BOECKLIN, LEADER OF THE MODERN GERMAN PAINTERS



THE MUSIC OF DEATH

(Portrait of Arnold Boecklin in his youth, painted by himself)

MEDITATION IN AUTUMN, BY ARNOLD BOECKLIN



"THE PENITENT." PAINTED BY ARNOLD BOECKLIN

oped beyond his audience. Yet the work of Boecklin in this his third period is spiritually of a superior character, remarkable for buoyancy of spirit, strength and wealth of life. The "Spring Day" in the Berlin National Gallery, the "Elysian Fields," "The Play of the Waves," "Silence in the Woods," each is a pæan to Pan.

Boecklin's was a fertile brain, but he did not produce with the traditional ease of genius. The birth of each new work was preceded by a long period of slow inner growth and painstaking conscientious labor. Often a picture which seemed nearly completed to his pupils, was wiped off and begun anew, because the painted image was not an adequate reflection of the poetical idea. This was always foremost in his mind, and to this is due the unity of his compositions. And as this poetical idea always centered in some relation of man and nature, the human figures in his landscapes were not merely "staffage"—living accessories—but essential elements in the poem he told with his brush. They were never detached from their *milieu,* as an accidental and foreign element, but blended with it, were a part of it. The woman given to autumn thoughts at the sight of the leaves floating in the water, is a splendid example.

Slowly the artist succeeded in educating his age to recognize the aesthetic truth of his conceptions, even those creatures of his fancy, which had at first been greeted with shouts of laughter. For it does not require much study on the part of the observer to see what magnificent creations, even from an anatomical point of view, were his centaurs, tritons, nereids, fauns, and even the much disputed unicorn in the "Silence in the Woods." The admirable art, with which Boecklin has welded horse and man into one in the "Centaur Struggle," or woman and fish in the nereids appearing in several of his sea idyls, is but equalled by the wonderful coalescence of animal and human traits in the fauns, particularly the face. Only a mind familiar with the facts of comparative anatomy and convinced of the gradual evolution of man from beings lower in the animal scale, could visualize such creatures in forms, so fascinating by their strength, their beauty or their ugliness, as no longer to appear grotesque. Before his inner vision the barriers between man and brute seemed to fall away, until both were but symbols of life.

In 1885 Boecklin moved to Zuerich, where he spent nine of the happiest years of his life in quiet, deliberate work and in the inter-

course with friends like the poet Gottfried Keller and the sculptor-painter Stauffer-Bern. At least five of these years have found a faithful chronicler in Otto Lasius, a pupil, whose reminiscences contain some valuable information about Boecklin's view of art, his methods of work, his judgment of the art of others, besides giving illuminative touches to the portrait of the man. Here also are some allusions to the tragedy of his old age. His sons, Arnold and Hans, had chosen art much against their father's wish and had become pathetic examples of the painful struggle of inferior, though pronounced talent, against the overpowering personality of genuine genius. But the master's attitude towards life was nevertheless one of serene acceptance. In the pictures which he created in this period there are outbursts of a Dionysian joy of living, but the general keynote is that of well-earned repose after storm and stress, of the consciousness of fulfillment. As he looked back upon the distance he had traveled, he summed up the impressions left upon his inner vision in that exquisite allegorical series, "The Arbor," a symphony in four movements, its final chord one of sonorous harmony. His last years were spent in Fiesole. There on his seventieth birthday he received honors from all parts of Europe; and there he died on the 16th of January, 1901.

NEITHER historical nor genre painter, neither landscape nor portrait painter *per se,* Boecklin stands unique in the art of to-day. In his earlier years, when the influence of the historical tradition lingered with him, he painted some scenes from Ariosto. The Pieta and his Biblical pictures properly speaking belong to this class. There is also a suggestion of the dramatic historical style in such paintings as "Pirates Attacking a Castle by the Sea." His mythological pictures, too, are links connecting him with those that came before him. Yet even they were created with supreme disregard for conventions sacred to the student of antiquity, for Boecklin held, that the artist should not imitate, but strive for a sincere expression of himself and his own sentiments. This was the aesthetic truth he uttered, which no painter who would be a true artist can afford to disregard: "A picture must be painted for the eye, and not for the mind." He was a painter of portraits, too; but even there he went his own way and produced effects startling by their deviation from the prescribed canons of art. Lenbach had been reproached

with finishing only the head of his portraits and roughly sketching in the rest. Boecklin approved of this and even justified the method of the old Egyptian portrait painters, who made the eye, being the most characteristic feature of the face, disproportionately large.

Yet he was no anarch of his art. He acknowledged the power of tradition, which after all is the sum total of the experience of many generations, crystallized into a more or less definite formula. He called the attention of Lasius to the important part played by tradition in the art of the Renaissance. This tradition not being confined to the subject matter, but also to the technical execution, Boecklin was throughout his life a zealous student of old theoretical treatises about the different mediums, distemper painting and other works on the technical problems of his art. But old tradition was not to be the sole guide of the learner. Whatever modern science had contributed to the fund of the practical resources of his art, he was to make his own. Every painter, said Boecklin, should have a sufficient knowledge of chemistry to know how to use certain colors without destroying the others. In reply to his detractors, who reproached him with unwarrantably glaring color effects, he said: "What narrowness of judgment! Color in a picture serves quite a different purpose than in nature. Our picture is a plane; to give it the dimensions of space, I must destroy its character as plane, and to do this the artist has no means but color. Hence I must use colors according to their optical effect as they project or retreat for our eye." No less elucidating are the remarks about correct and incorrect perspective, with their references to famous classical paintings.

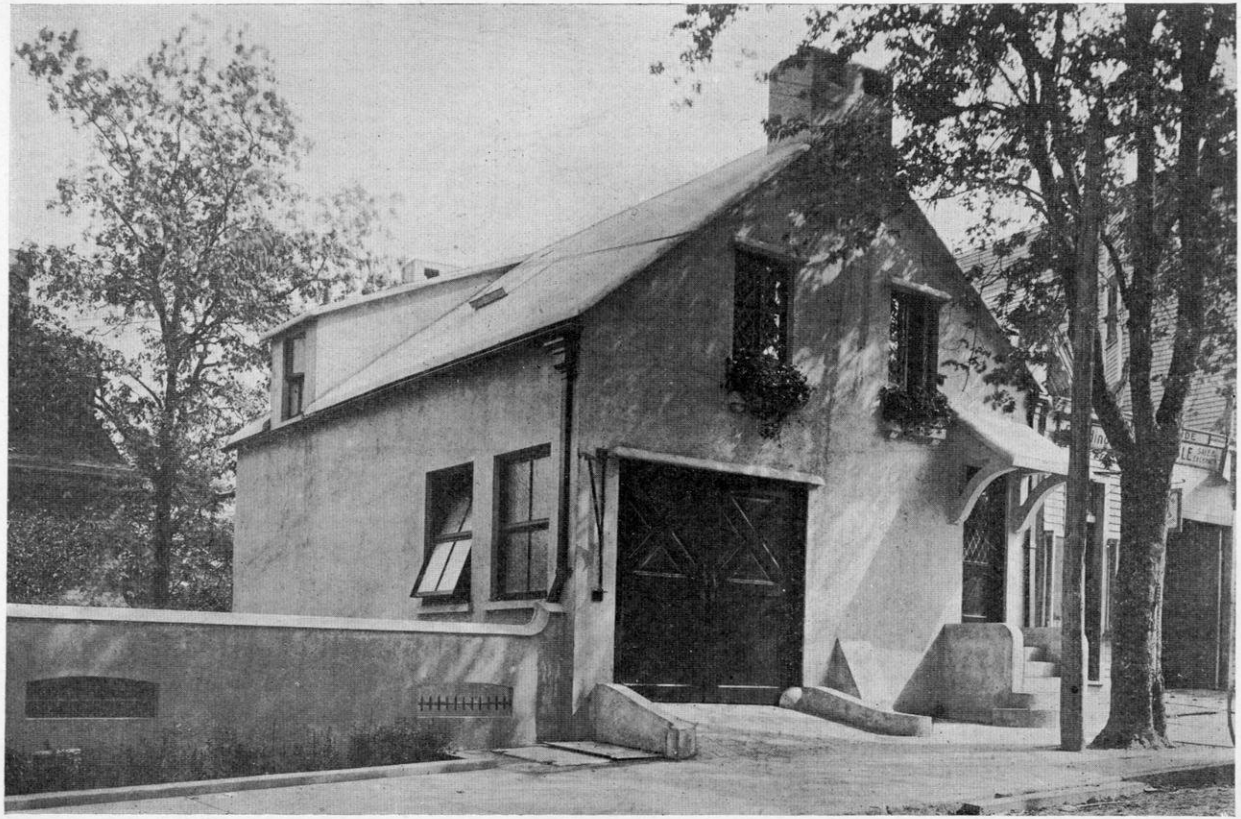
In these conversations the man Boecklin loomed forth, great, rugged, powerful. Strength and sincerity were the keynotes of his character. Just and discreet in his judgment of others, but never at the expense of veracity, he did not condemn, but rather attempted leisurely and conscientiously to explain their art. The scholarly trait in his attitude at such occasions was the natural expression of his seriousness of purpose. Self-reliant by nature, his ambition was neither fame nor wealth, but the desire to create regardless of any considerations of reward—the ambition of true genius. He never sold his freedom or compromised with circumstance or opportunity. Such men are rare in our period of commercialism. With the possible exception of our own Whistler, Arnold Boecklin may be the only

instance of an artist who had the courage to stand between the two antagonistic movements, the art for art's sake and the art for all, and be entirely and absolutely himself. Such men are not the founders of schools. It would indeed be difficult to name any artist to-day, who can be called a follower of Boecklin.

Yet the art and the poetry of modern Germany bear the marks of his genius. The poets, especially Gerhart Hauptmann, have caught a glimpse of the fabulous world of Boecklin, the fauns and nymphs and tritons and centaurs, proclaiming the unity of nature and man more graphically than the philosophical subtleties of monism or the mystical meshes of the metempsychosis. And some have attempted to vitalize these dream-children of the Hellenic folk-soul, resuscitated by his master brush, into symbols of ethical truths. But none have reached the eloquence of the painter in that tragedy of ugliness, so pitiful in its pathos and so irresistible in its humor: Nymphs and Fauns. Neither has one been able to suggest in words the majesty, the silence, the unbroken rest that greets the boat drifting towards the cypress-grown island, which is the ultimate goal of life.

Born out of the brave, affirmative acceptance of life, the art of Boecklin presents no problems, either artistic or sociological. Others have been painters of still-life, of interiors; he is the painter of the open. Others have been painters of animals, of landscapes, of figures, ideal or real; he is the painter of nature, which is all in one. Others have analyzed and imitated nature; he has synthetized and reproduced it in images of vital significance, reflecting in symbols some illuminating poetical idea. And as the poetical idea is the cornerstone of the works of the man, who drew inspiration from nature, life, poetry, art, music, he becomes the protagonist of all-oneness in art, as he has been the protagonist of all-oneness in nature.

"DIANA AND THE FAUNS." PAINTED BY ARNOLD BOECKLIN



STABLE BUILT OF ARMORED CONCRETE FOR DR. NATHAN B. VAN ETTEN

CONCRETE IN ITS MODERN FORM AND USES: BY CHARLES DE KAY

AS the noise and costliness of great cities drive persons with nerves and small purses out into the country, the need of cottages and villas which are safe from fire grows pressing. Just at the same time appears on the horizon a form of construction allied to a suitable material, which bids fair to solve the problem that faces the cit expelled from town and forced to live a healthier life in the country. It is not an untried form; countless experiments have been made with it and thousands of houses embodying the results of study are going up in France and Germany. As in many other things, the new art consists of a return to an old, with modifications that make it fit modern needs.

What does the ordinary householder who sets up a summer or an all-the-year-round establishment in the country fear most, next to uncongenial neighbors and other nuisances? It is the possibility of fire. The more he makes his house in the country his home, the more are the objects he accumulates about him, articles he would bitterly miss. Not necessarily costly articles which have a price in the market, but objects to which associations are attached. These things, together with furniture and stores of more or less importance, are at the mercy of a chance. The spark from a locomotive; a curtain blown against a gas-jet; imperfect insulation of electric wires; a cigarette end tossed aside by a careless boy; the maliciousness of children in winter when the house is closed; a conflagration in a neighbor's barn; the crank who applies the torch just for excitement;—any one of these accidents or incidents is enough to put an end to the ordinary frame country house and all that it contains.

Quite apart from the worse possibility of loss of life, the burning of country houses without any such fatality is so common that one marvels at the lack of ingenuity in a people supposed to be inventive to a fault, which has allowed centuries to pass without discovering a remedy and a cheap remedy. It is like the arrangements for saving life at sea. Whenever there is a wreck or a burning, clamor arises over the lack of life rafts and life-saving apparatus, as well as the dangerous material of ships, their forms and capacity of braving the elements. Then all is forgot. It is only through the competition of one line with another that the public has obtained such protection

from fire and water at sea as it now enjoys. Until then the economy that takes small account of risks of life prevented the necessary precautions. Economy is the root of the trouble with the country house. Hitherto that fireproof construction which a good many architects have recommended, has been too costly to warrant other than an occasional structure. And observe, that when some luckless individual has determined to pay a horrid price for a fireproof country house, the architect has usually been so commonplace and unadaptive a creature that all he could think of was some form of ghastly city architecture, ugly enough in town, but perfectly preposterous among the meadows and orchards. The cruel ugliness of these attempts to have a country home fireproof has rebuffed even those who were willing to pay roundly for security.

THE new style of construction may be stamped with some such title as "Villas all Concrete." That is to say, the modern villa or cottage may now be made with economy of a species of concrete, but all of concrete—cellar, roof, chimneys, walls, floors, beams to carry floors and roof, porches—everything but doors and window frames. In this tough, unbreakable yet slightly elastic material a house is like a solid box; so far as giving way anywhere is concerned it might be specially recommended to the Japanese and the dwellers on the slopes of Vesuvius, so well suited is it to earthquake regions. Fire cannot gnaw it, water cannot seep through its walls or roof; great heat finds that the comparatively thick exterior repulses it, and great cold penetrates it with difficulty.

The formula for the material best suited to villas is one-seventh Portland cement of high quality, two-sevenths clean, fine sand and four-sevenths cracked stone or sharp gravel. Where this combination fails there has been error in the mixing or failure to secure proper kinds of cement, sand or stone. Usually if trouble comes it will be found that the man who mixes the concrete has not followed orders. Therefore it is that the foreman on buildings erected of concrete can never allow his vigilance to slacken, unless he has workmen whom he can absolutely trust. Portland cement is a binder of the sand and sharp gravel and in bulk it disappears, for it enters the cavities between grain and grain of sand. When the concrete is ready for filling into the forms, however, the novelty begins, for concrete itself

is of course a most ancient material used all over the world.

In order to rival wood and brick and stone in the comparative thickness of walls and floors it was necessary to strengthen concrete. And the strengthener would have to have just about the same capacity for shrinkage under cold and expansion under heat as the concrete in which it lies embedded. It was found in the employment of comparatively short staves, ribbons or rods of iron, not tied through the mass, nor running from wall to wall, but so placed in the concrete as to take a strain wherever needed. Thus a beam of concrete supporting a floor has the rods so disposed that the superincumbent weight of floor and beam is taken up by the rods. The concrete as it sets round these rods grasps them with a firmness that cannot be broken. If the beam be loaded so heavily as to sag, the cracks will not be found in the concrete itself; the concrete will not crack away from the rods; but these will have to break first. Thus the tensile strength of the beam is that of iron itself.

This is what the French call *Beton armé*. Instead of the heavy floors and very thick walls necessary in concrete building not so reinforced, the introduction at their proper places of iron rods permits six-inch walls and four-inch floors while partitions may be made even thinner. There is great economy of material and of the labor of mixing and pouring in the concrete.

The method otherwise is much the same as the old style of building with concrete, minus the armature of iron. False work of wood is built up—it is the rough mold for the concrete wall. The concrete is mixed on the spot and after the iron rods and wires have been carefully adjusted within the false-work forms, the concrete is filled in. When it has set firmly, the outer part of the false-work can be removed and used for further forms. In some cases a large portion of the building is made ready with the wooden forms, so that the final stage is dispatched quickly. It has analogies with the casting of metals in molds. The greatest expenditure of time and labor belongs to the preparation for casting.

THE cost of wood rises continuously and its transportation is a large item of expense. With the "armed concrete" only one-seventh of the material going into a house is apt to be brought from a distance. Usually the sand and broken stone may be found near

by; only the cement and iron rods must be brought to the spot. While the tendency of wood is to rise in cost that of Portland cement is to decline, owing to competition. Brick and stone cost more to start with, are more expensive to bring to the site, and demand the highest priced labor. The concrete house is a carpenter's problem, not a bricklayer's or stone mason's, for after the carpenter fixes the forms correctly the pouring of the concrete can be carried on by unskilled labor properly instructed and watched. It is indeed somewhat absurd to go on using wood when it is so dear and requires fire insurance. As soon as building concrete villas becomes familiar to architects and contractors the wooden house is likely to disappear from the countryside almost as quickly as it has from the city, and that without the assistance of such a law against frame dwellings as the cities have caused to be enacted for their own protection.

Concrete can be treated in many ways to secure many advantages. Thus "deafened" walls may be secured in order to shut out noise, deafened floors also. Concrete dwellings in their least adorned and simplest examples are more harmonious in a landscape than those of stone or brick or wood. They are from the soil and belong to it almost as much as the turf built cabins of the prairie States, or the caves of Cliff Dwellers. There is more chance that a concrete building should adapt itself to a site than one of another material. But should the owner be in love with color and wish to have his house stand out from the environment, nothing lends itself better to decorative ideas than concrete. While the forms are being filled a tint or tone can be given to the mass. Porcelain-faced bricks, tiles, shells, mosaics can be introduced into the forms and the concrete poured behind them, causing them to be part and parcel of the wall. Paint or stain can be applied by way of decoration with a success beyond the painting or staining of wood, for the material itself has a grainy quality which makes a good ground. The coloring applied to concrete does not scale or crack off as it will with wood or brick, but weathers very slowly and in harmonious tones, the amount in loss of color depending greatly on the color chosen. Reds and blues, for instance, slowly fade, but the red is apt to turn into an old rose which is more beautiful as it ages.

The economy in concrete buildings is not to be measured by the lowered rates of fire insurance. A wooden house needs repainting at

least once every three years and shingles have to be patched and replaced from time to time, so that a relatively large sum has to be spent annually to keep the dwelling in good condition. If no paint is used, the wood turns from yellow to gray, then to dark gray and becomes in time funereal in color. With the concrete there is a great saving in annual expenses. There is no leaking roof. The fiercest storm cannot drive rain and snow through a concrete roof as it will through a tiled or shingled one. It is not necessary to pitch the roof at a sharp angle to shed water and snow, for one can have a low-pitched or a flat roof if that is required.

CONCRETE dwellings more or less completely built of this material are oftener seen in the Middle West than on the Atlantic coast. A remarkable example is a stable built for Dr. Van Etten by Robert W. Gardner at Tremont, New York City, a view of which is here shown. Other examples are a garage for Mr. Matheson at Huntington, Long Island, and an old colonial house duplicated in reinforced concrete for Mr. Alexander Cochran at Tarrytown on the Hudson. In the Van Etten stable the carriage floor has a span of twenty-five feet and is four inches thick; it has stood the weight of horses and carriages in daily use for more than a year without a sign of yielding and without costs for painting and repairs. The chimney roof, adjoining wall, foundations and beams are of reinforced concrete throughout. The only wood is in doors and window frames, bins and lockers and the furniture in the coachman's apartments on the second floor. All rooms can be hosed out when necessary without leaving dampness. It is cool in summer and warm in winter. A fire starting in any part of this building must burn itself out, for it has nothing to feed it.

This is not the place to speak of the big structures in reinforced concrete going up in many parts of the Union, storage and warehouses, office buildings, railway stations, etc. It may merely be mentioned that very tall edifices carrying great weights on their foundations have been successfully raised without resort to stone underpining or steel skeleton construction. Villas all concrete have so much to recommend them from the economic as well as the artistic point of view that they must presently take the place of brick and wooden houses.

THE HILDESHEIM SILVER TREASURE: BY CHARLES A. BRASSLER.

WITH the interest in the rich collection of silver antiquities discovered several years ago in a Roman villa at Boscoreale, near Pompeii, and presented to the Museum of the Louvre by Edmund von Rothschild, the attention of scientific and artistic circles has again been drawn to the still more valuable collection of antique Roman silverwork which has been for some decades the most precious ornament of the "Altes Museum" in Berlin.

The discoveries at Boscoreale were the result of deliberately planned excavations; but the treasures found in Germany were given to the modern world through the merest chance. In October of the year 1868, some soldiers of the garrison at Hildesheim were making a rifle-range on the southwestern slope of the Galgenberg, a hill near the town. The work was nearly completed; but in altering the angle of the target, which was erected at the back of a troughlike depression in the mountain, one of the men came across a piece of dark metal. Thinking it a fragment of iron, he threw it aside; but presently his shovel struck another hard object, with the ring of metal, which proved on examination to be a flat plate covering a large vessel, standing upright. The ground was now carefully searched, and a large number of vessels brought to light, packed together in a pit. In the center was a tripod and a candelabrum, and grouped around these were large vessels containing a quantity of smaller ones, all of whose handles, feet, etc., had come off in the lapse of time. Covered with earth and discolored by the black coating of oxide, the metal was hardly recognizable as silver. Some of them were nearly destroyed by oxidation, and fell to pieces in the hands of their finders. Loaded upon three wheelbarrows, they were trundled over the rough streets of the town to the barracks, and the next day, under the hands of a silversmith, assisted by two soldiers, their true nature and value became evident. At first they were thought to be of the period of the Renaissance, but later an archaeologist identified them as works of classic antiquity. Meanwhile, a second examination of the ground brought to light some additional fragments, but unauthorized hands had already been burrowing through the hillside, so that the collection probably does not comprise the entire contents of the pit.

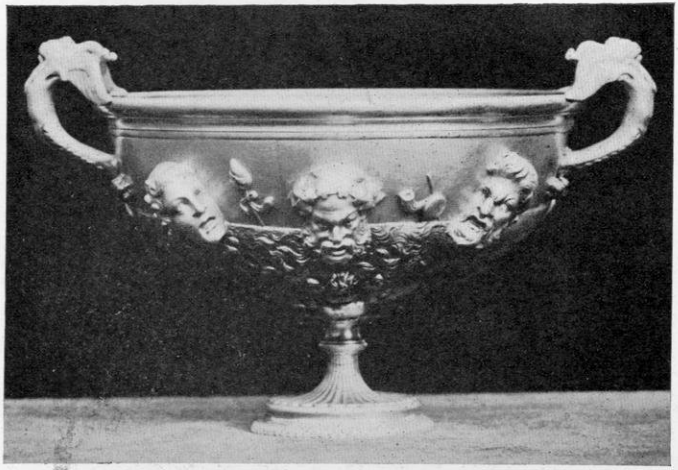
When these vessels were brought to the Berlin Museum, about a year after their discovery, they were left in practically the same condition as when found. A few most necessary repairs had been made, the handles and other broken-off parts fastened on with wires, some of the holes and crevices filled in with strips of linen. Thus they remained almost thirty years, until, a few years ago, the directors of the Museum resolved to undertake a careful restoration of them, and to give this treasure the fitting place in the Museum which it had hitherto been denied. In the process of restoration, the loose fragments were utilized not only in the completion of other pieces, but, what is still more remarkable, several entirely new ones were constructed from them. Handles, etc., are riveted, not soldered; the patina and the thick coating of chloride of silver, as far as these were not removed in the first cleaning at Hildesheim, have been left undisturbed; but the holes and crevices have been filled up with silver. The vessels are of cast and embossed work, the monotone of the silver enlivened by tasteful gilding on some of the single parts, but niello and enamel were but sparingly employed. The material used in soldering was tin.

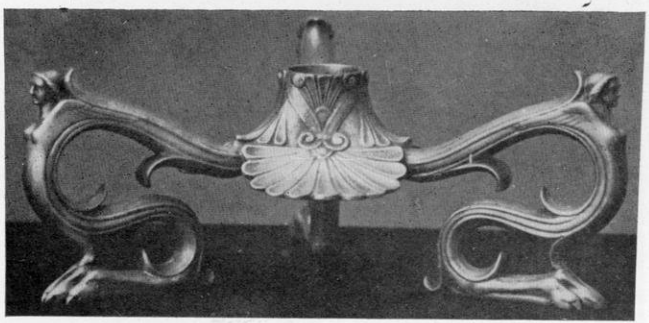
THE treasure consists principally of a table service, together with some other utensils necessary to the dining-room of a wealthy Roman gentleman. The drinking vessels are richly decorated, the other dishes more simple in design. About sixty or seventy pieces in all were found in the pit. Carefully packed together, we may suppose them to have been concealed by their owner, either before battle or during flight. These circumstances point to the battle of Varus in the Northern forests, A. D. 9, and the treasure may probably be correctly ascribed to that time, perhaps even to Varus himself; at all events, it belongs to an early period of the Christian era. The vessels were for real use, not for ornament—as is often the case with those found in graves—and they give us a vivid picture of the customs and habits of the aristocratic Romans of the First Empire. Some of them are in sets of two or three, and from the fact that in other cases the companion pieces are missing, it may be inferred that the number of pieces which originally belonged to the service was considerably larger. In order to understand the forms, the number and the purposes of these various utensils, it must be

recalled that the Romans, like the Greeks, reclined on couches around small tables, and held the plate in the hand, resting against the breast; also that knives and forks were unknown. It was the custom to place three such couches around a table, which perhaps explains the fact that in several cases there are three dishes of a kind in a set. Of the oval plates, for instance, and the plain bowls, in three different sizes, were found three of each. The plates had two handles, one of which would be held by the carver when passing it, and the other grasped by the guest.

The small table, about the height of a stool, was for the purpose of setting aside the dishes. For a camp outfit this table was a tripod which could be taken apart, the top consisting of a round, removable silver plate. Three such plates were provided for the different courses. One of these tables occupied the center of the space where the Hildesheim treasure was found. Of the candelabrum, which stood beside the table, only the pedestal exists, of the familiar type, three light, curved feet ending in claws, and palm-leaves drooping between. Three small dishes with decorated rims, and two dishes in the shape of casseroles, with long slender handles, would seem to have been used in serving, and were probably placed over the fire. They must be easy to cleanse, and were perfectly plain, but the handles, of simple, but admirable form, excellently adapted to their purpose, were ornamented with leaves. Besides these are a shallow bossed dish, perhaps intended for holding eggs, a little salt-cellar similarly decorated, and a small flat dish upon three feet, probably for spices, with an engraved garland of leaves filled out with niello. First in importance among the drinking vessels is a large mixing-bowl, or crater, in which, according to the custom of the ancients, the wine was mixed with water. Accompanying it are water-vessels, ladles and drinking-cups, the most precious of which may have served only for ornament.

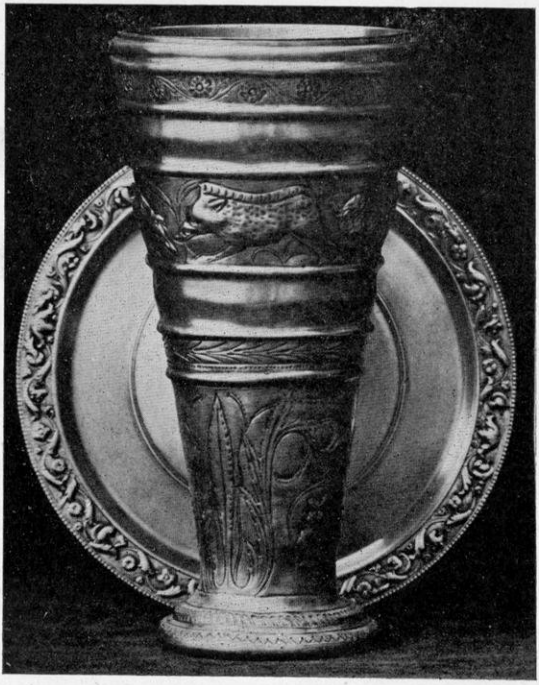
The accompanying illustrations will give some idea of the great artistic value of the collection. With the crater, in the shape of an upturned bell, about fourteen inches in height, the restoration has done wonders. When found, it was in a most sorrowful condition. The missing foot was found, however, together with other fragments, and at present, with the exception of one considerable piece of repairs, it looks almost uninjured. The restoration has also had other results.



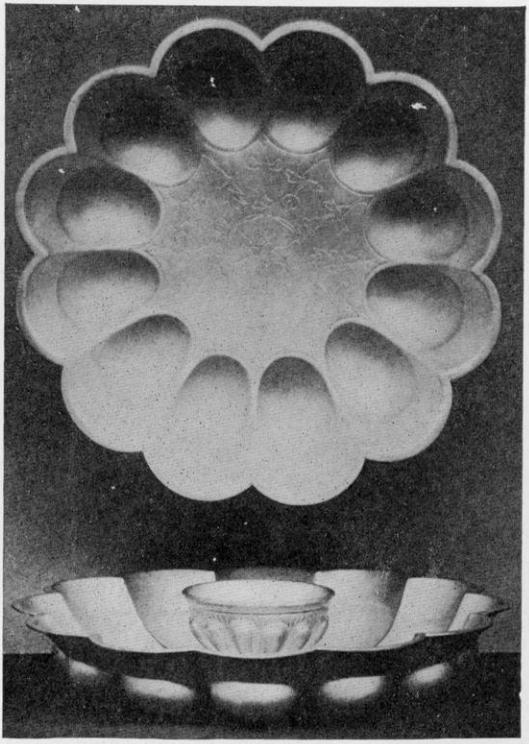


RICHLY CHASED CUPS AND FOOT OF CANDELABRUM, FROM THE HILDESHEIM TREASURE

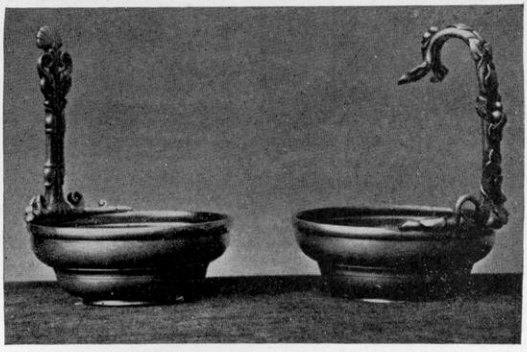
CYBELE DISH OR PATERA



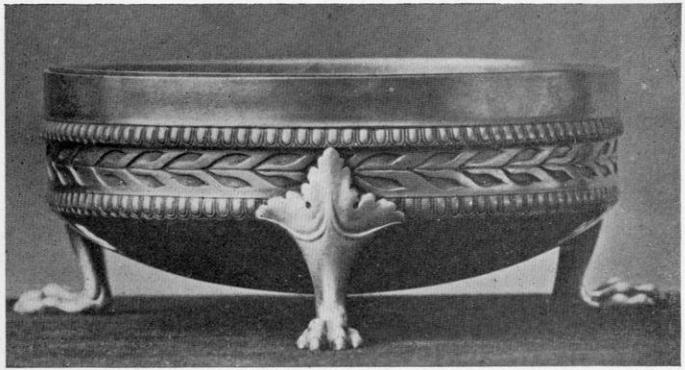
VASE ORNAMENTED IN REPOUSSÉ, AND MASSIVE TRAY.
HILDESHEIM TREASURE



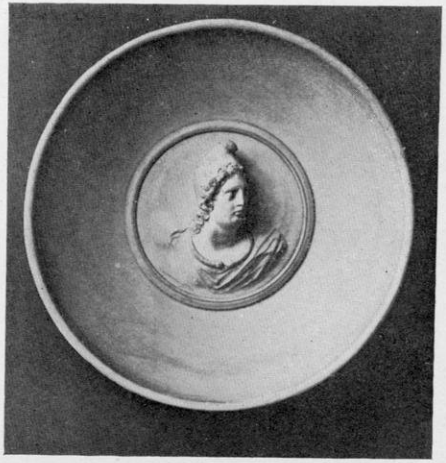
EGG DISH AND DISH WITH GODROONED SALT-CELLAR

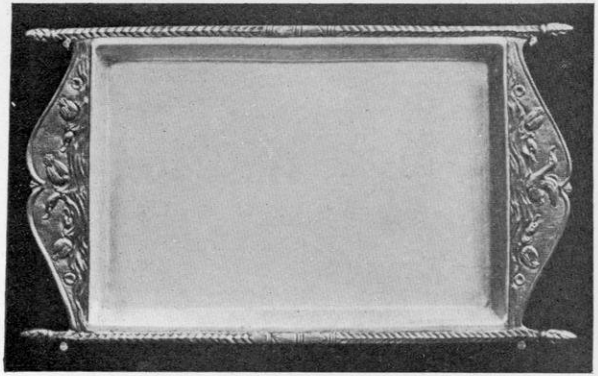


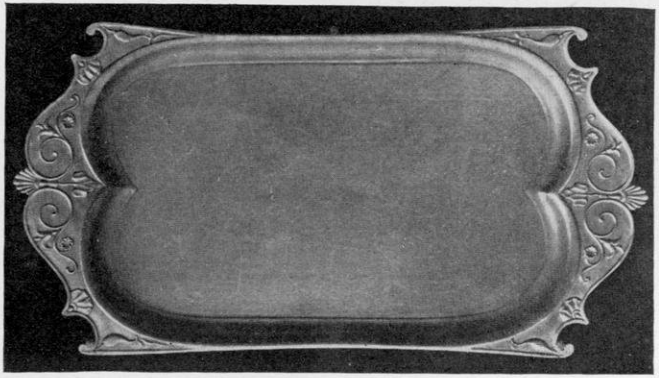
LADLES FOR DIPPING WINE, FROM THE HILDESHEIM TREASURE



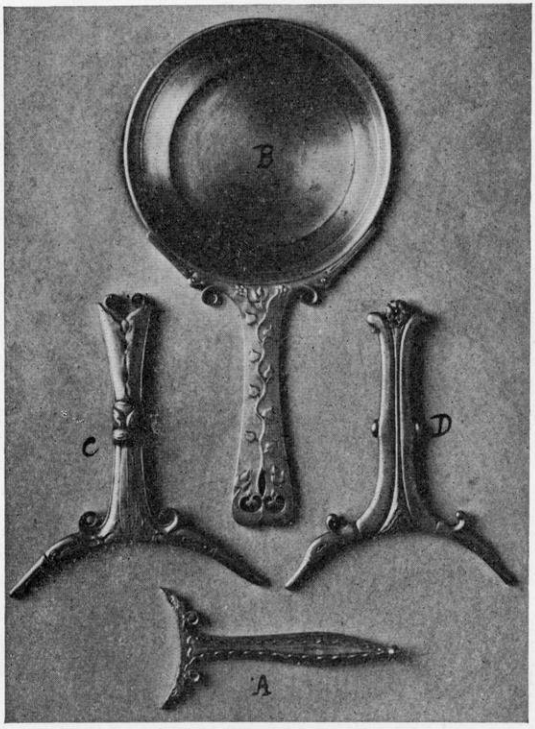
CUPS, BOWL AND CRATER FROM THE HILDESHEIM TREASURE







DEUS LUNAS PATERA. PATERA WITH INFANT HERCULES AND TRAYS, HILDESHEIM TREASURE



HANDLES OF CASSEROLES

MINERVA DISH OR PATERA. HILDESHEIM TREASURE

Formerly, in the unfavorable manner in which the collection was exhibited, the surface of the bowl gave the impression of repoussé work. On careful examination it was found that the whole crown of the bell was cast, and the delicate relief of the ornamentation given by chasing. It has an outer and an inner casing. The former is made from a sheet of silver, thin enough to lend itself easily to repoussé work; the latter is firm, plain, and removable, so that it could be cleansed separately from the costly outer casing. The decoration of leaves and vines begins at the foot, starting from two pairs of griffins, and rising lightly upward; all is in low, soft relief, giving interest without interrupting the lines of the background. The scattered figures, representing little naked boys chasing aquatic animals, have reference to the water which, among the ancients, was generously mingled with the wine. The foot is not complete, but probably had a garland of leaves. The handles were soldered on, and had fallen off, as from all the other pieces. With the bowl belonged two ladles, with short, beautifully executed handles, one of which was made to hang upon the rim of the bowl. This crater, and the Minerva dish, or patera, are the two most splendid pieces of silver which have been preserved from ancient times, and show all the characteristics of antique art.

THE drinking vessels are not in sets of three, as in the case of the other dishes, and as might be expected, but are single or in pairs, perhaps for convenience in arranging them as show-pieces. There are only two of the larger plain cups (which may have been used for syrups or sweets) and four heavy shallow dishes with a garland of grape-leaves, in niello. The other eleven cups and shallow dishes are richly decorated. The prevailing form is broad, with two handles, either flat and straight or curved in vine-forms. All the cups are double, like the crater, the inner casing plain and the outer one ornamented. The *motif* of the exterior decoration is taken from the ceremonies of the worship of Bacchus, first from the culture of the vine, and then from the theater connected with the vintage festivals, and dedicated to Bacchus. Over the animals' skins and thyrsus wands of the Bacchantes, hang masks, both tragic and comic, principally such as belonged to the games of the satyrs, together with staves and garlands; two shallow dishes have an ornate decoration

of leaves only, in calyx shape, and one cup is ornamented with large twigs of laurel. The relief is sometimes high, but in that case is skilfully dominated by the rim of the vessel. The chasing, in execution of detail and subordination of this to the whole effect, shows the highest degree of artistic perfection.

The four large, flat drinking-vessels are different from the others; the outer casing is plain, the decoration applied to the inner one. Two of them, pendants or companion pieces, have in the center the figure of an Asiatic divinity, in high relief, the third has a half-length figure of the youthful Hercules killing the serpents. The finest is the Minerva cup, or patera, almost Greek in form, flat, on a low foot with a slender shaft, the handles standing off horizontally, with a ring beneath to put the fingers through. The outer casing is in calyx-form, lightly embossed. The inner one, not removable, has an embossed border of palm-leaves. The bottom is made of a plate, soldered on, upon which the decoration is beaten up with such skill that some parts are in three-quarters relief. It represents a goddess, apparently Minerva, perhaps the Dea Roma. The figure is extremely beautiful. Some of the separate parts are gilded, as in the other vessels of the collection; the background of the Minerva is silver, the garments and weapons are gold, the face and arms again of silver. The raised figure seems to contradict the idea that the vessel was used for a drinking cup, and some have supposed that it was for ornament only. But its form shows, on the contrary, the greatest artistic refinement of the pleasure of drinking. When the Minerva cup was filled with the Southern wine, its color lightened by water, the ruby liquid would show darker or brighter with the varying relief, and when the cup was raised to the lips, the head of the goddess would lift itself in full light from the crimson flood, and reflections as of jewels play upon the silver and gold.

Soon after the discovery of the Hildesheim treasure, the pieces were copied in plaster. Christofle, in Paris, has improved these casts and made models in silvered copper.

According to information from Germany a selection of reproductions in embossed silver of these wonderful creations of a bygone age has been presented to the German Crown Prince on the occasion of his recent wedding.

THE EVOLUTION OF LEISURE FOR THE MANY: BY A. M. SIMON

IT is hard to realize how great a change, both in quantity and quality, has taken place in human evolution during the last century. This change has been in direction as well as in rapidity of movement. From the time when homogeneity first took on heterogeneity, through all those endless æons of years of world building and species creating when "selection" and "struggle for survival" were moulding organic matter into ever more complex and more perfectly adjusted forms, until at last the *genus homo* stood erect on this earth, and then on through those other almost countless centuries during which man was transforming the bough torn from the tree, or the stone dug from the earth into the first crude things that could be called tools, on through still other weary lines of centuries in which language and the beginnings of social relations were being painfully worked out, and chipped stone was being polished, to give way to bronze and iron—during all these stretches of time, beside which that related by the historian is as but a wink of the eye, the one great pressing problem, social and individual, for each and every organism, whether plant or animal, amœba, fungus, microbe, mammal, or man, was how to transform the material environment into forms that would satisfy needs.

At last it was given to man alone, of all animate creation, to create a trifle more of goods than would sustain life. This was a new epoch in cosmic evolution. It marked for the first time the possibility of regular, systematic, calculated leisure, rest, or to speak more accurately, of activity not conditioned upon the immediate furtherance of physical existence. Yet the amount of leisure which was possible to each individual, the margin of exertion left over after the satisfaction of physical necessities, was so slight that it was impossible for each one to utilize it individually. Had it been so utilized, or had its use been so attempted, it would simply have meant a relaxation of effort in the struggle, followed by decadence, and failure of the group in the struggle for survival. If this new element of leisure was to benefit the race it must be collected from the many and vested in the few, who by thus gathering a few moments from each could accumulate a lifetime free from the necessity of producing. This was done, and during the last few thousand years there have been a few persons in each social group who, by gathering to themselves, through force

or cunning, the leisure of all their fellows, were relieved from the necessity of struggling with their physical environment to procure food and shelter. Some few among these favored ones used their leisure to build up things on which the race could rise to higher planes. But always this advance was bought at the expense of those whose toil was never lessened by racial progress. If a Plato, a Phidias, or an Aristotle lived fuller, longer and better lives, and contributed mightily to racial advance, it was only because a multitude of slaves were condemned to shorter, more confined and limited existences. When Cicero and Virgil built for eternity they did it with hours and minutes clipped from the lives of the multitudes of their fellow beings who still lived on the old level of the beasts of the field.

THE Middle Ages saw a glimmer of what future generations may see the full radiance. Large masses of the people caught glimpses of the possibility of beauty and pleasure in their lives. But the margin of production over existence was still so narrow that this general diffusion of leisure and beauty was purchased only by sacrifice in other lines. What was gained extensively was lost intensively. If all shared, even so little, in pleasurable life, all shared also in a depth of ignorance and physical crudeness to which the ruling classes of Greece and Rome were strangers. Artisans, who wrought so beautifully as to challenge the admiration of the world to the end of time, lived in miserable huts, unfloored, windowless, and almost unwarmed against the fierce Baltic blasts. It was a time of the diffusion of the racial leisure already gained, not of the acquirement of new steps in the upward movement. Man was not yet sufficiently master of Nature to compel her at once to gratify the physical wants of all, give each one his portion of the margin of leisure, and still maintain the onward movement of the race. Production was still a painful process, slow in accomplishment and scanty in results.

But while racial progress was slow during the Middle Ages, it was only because the race was resting for the final effort that should give complete victory over nature. The next step was the longest and most momentous of all. It was to end the long march with the attainment of its goal. Long before the nineteenth century had

passed away a new race of slaves had been captured from nature herself, with sinews of steel, and breath of steam and nerves of electricity, that know neither hunger nor cold, nor weariness. The machine brought the possibility of leisure and freedom to all. Not to a few isolated individuals at the expense of the mass; not a portion of freedom to all at one point, in exchange for greater suffering at others, or at the expense of general retrogression, but the possibility of the full development of all the powers of all the race with the most rapid progress. The machine can now carry on the old struggle for existence while human beings may grow and develop into all that evolution has fitted them to become.

But the lesson that millions of years of struggle had taught the race, of the urgent vital necessity of producing great quantities of products for the satisfaction of the physical wants was not easily unlearned. The great primal race cry for more was not to be hushed in a moment, even though moments on the cosmic clock are as centuries in our reckoning. The impulse that had been drilled into the race in infancy, childhood and youth became a fixed habit in maturity. So it was, that the machine which should have been the willing slave of all, became the possession of the few and the task-master of the many. Profit became the dominating driving force and profit cares only for quantity. Profit and the wage-system once more collected the leisure of the many and gave it to the few. But in so doing it cut these few off from the great life processes of society, and thus deprived them of the capability of creating things, either good or bad, to gratify either their own physical or intellectual wants, or to contribute to further progress of society. At the same time the great mass of the people, who carried on these vital processes, were deprived of the leisure in which to learn the appreciation of beauty, and, more important still, they became simply cogs in the great machines, with no possibility of impressing their ideas upon their product.

SOCIETY is now about to take another long step onward and upward. We are just beginning to rise to a consciousness of the heritage we possess, and the possibilities of enjoyment before us. We are beginning to learn that so complete is the conquest of man over his environment that the problem of producing enough no longer exists. The question of quantity production having been solved there

remains only that of quality. Along with this, and closely related to it is the problem of the distribution and utilization of the energies set free by the machine.

During the ages of the past the few have owned the many, appropriated their leisure and used it for individual gratification or racial progress. When the many shall own the machine, when the mechanical slave shall furnish leisure to all, then all can share in perfecting the quality of production, in discovering new and higher wants and means to gratify them, in contributing thus to the progress of the mass.

This is the dream, made up, as are all dreams, of past experiences, that the race is dreaming to-day. It is more than a dream. It is a vision of the coming days when Labor shall rule and rest and find pleasure in his work, and when all shall labor and have leisure for fuller life and knowledge to secure and enjoy that life.

LE CRI DE LA TERRE

"THERE are some who tell me that I deny the charms of the country. I find in it something far higher than charms,—infinite glories. I can see in it, as well as they, the little flowers of which the Saviour said that Solomon in all his glory was not arrayed like one of them. I see very well the golden aureoles of the dandelions, and the sun also, which spreads abroad, down there far away beyond the fields, his glory in the clouds; but not the less for that, in the plains I see the smoke of the horses at the plough, or on stony-hearted spot of land a back-broken man (I have been listening to his 'haws' since morning) painfully trying to raise himself upright for a moment to breathe. The tragedy is surrounded by glories. That is no expression of mine; the expression *le cri de la terre* was invented long ago." *(Jean Francois Millet.)*

ABORIGINAL AMERICAN HOMES: PREHISTORIC AND PUEBLO COMMUNITY DWELLINGS: BY GEORGE WHARTON JAMES

THE American southwest contains large numbers of prehistoric ruins. This does not necessarily imply great antiquity, for history in the southwest did not begin until Coronado's expedition, three hundred and sixty years ago. The Indians had no written records, and though their traditions have a definite value, they can scarcely be classed as "historic records."

Coronado and all explorers since his time have found many ruins in the southwest. It is doubtful whether a full catalogue of these ever yet has been made. Pretty nearly every year finds note made of some new discovery of greater or lesser importance. In the year 1901, though thousands of ruins had been noted and partially explored up to that time, Dr. Frank Russell, of the Bureau of Ethnology, in a trip made in the southwest and central portions of Arizona, discovered various ruins hitherto unknown and some of them were of new types. And the region is yet far from being completely revealed.

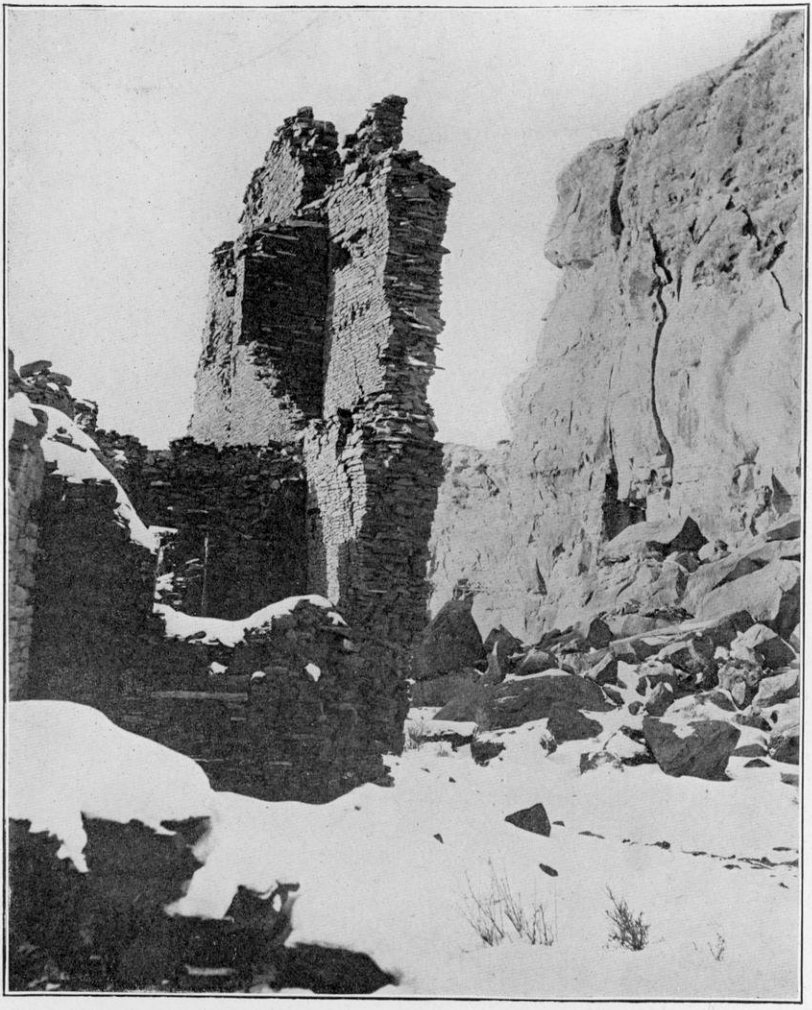
One of the most interesting of all the ruins is that of the so-called Casa Grande in Arizona. Various authors have written about this and have given widely variant figures in regard to its area. Imagine the surprise of early readers when they were told of a "temple" in Arizona that covered an area of nearly five acres (or about 200,000 square feet). The ruin itself, as shown in the photograph, is a standing portion of a building occupying the southwestern corner of a large area covered by mounds and other debris. It is the confusion that has arisen from a failure to distinguish between the ruin of this building and the area covered by the group of buildings as a whole that has led to so many apparently conflicting statements of its size. It can be reached by stage from the Casa Grande Station on the Sunset Line of the Southern Pacific Railway, and is about nine miles from Florence. It is generally accepted that this building "is the sole surviving remnant of an extensive and important class of remains in the southwest." It is one of the smallest of the house clusters, but even in its ruined condition has walls over twenty-five feet high. Careful investigation shows that it was built—not of adobe as most travelers say—but by a crude method, somewhat similar in principle

to that followed to-day in building concrete walls. A mould was made of a framework of canes or poles, woven with reeds or grass, some three or four feet wide and five feet long. This was put into place and the earth, mixed with water to form a thick paste, was thrown in and rammed down as tightly as possible, and then allowed to stand. As soon as the mass was sufficiently dry the frame was removed along the wall and the operation repeated. The courses and vertical joints, showing the size of the framework, are clearly revealed in the structure.

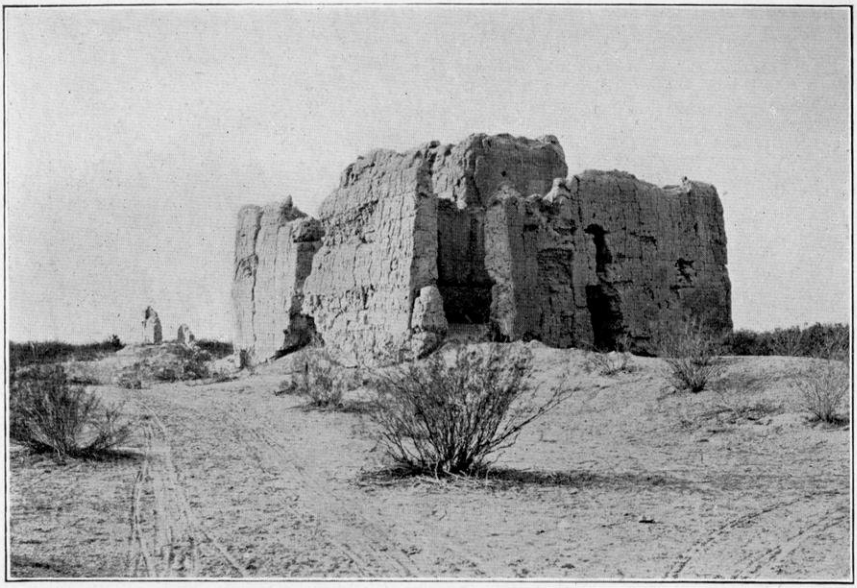
The eminent archaeologist, Bandelier, when with the Pimas of Southern Arizona, collected a number of their traditions which affirm that this great house was built by their ancestors, but further than this nothing is known of its origin.

In order to preserve it both from vandals and from the weather, Congress made an appropriation in 1889 of two thousand dollars. The money was carefully expended under an expert and the building is now partially protected and under the care of a guardian, though much more should be done if it is to be preserved for future generations.

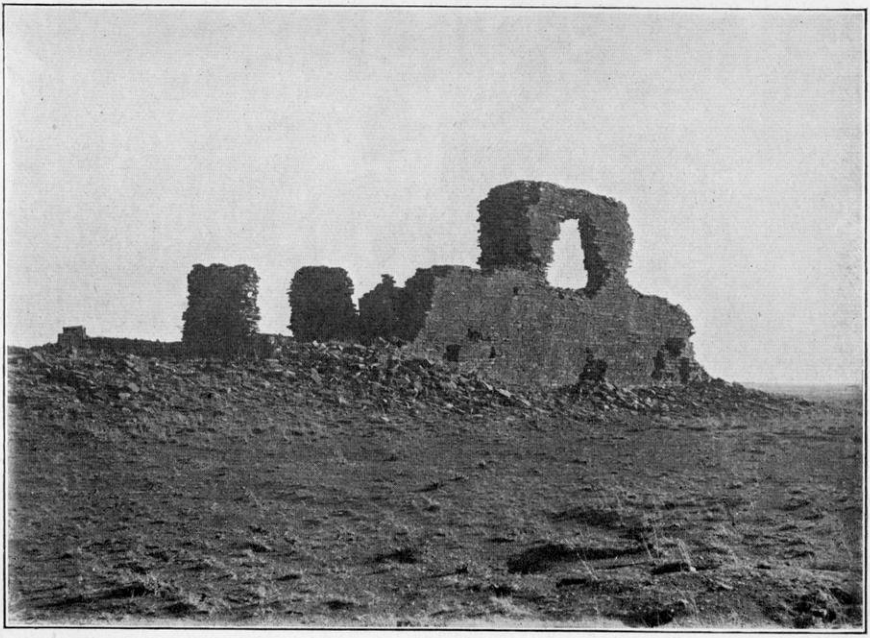
TWO other sets of Pueblo ruins that at different times have caused great excitement are those of Chaco Canyon and the Canyon de Chelly. The region where these occur is far from a railroad in northern New Mexico and even to this day is personally known to comparatively few. The ruins were first definitely described by Lieut. Simpson, who commanded a detachment of troops in a force under the control of General Washington, Governor of New Mexico, operating against the hostile Navahos. While there Lieut. Simpson made a brief examination of several of the principal ruins. This was in 1849. In 1878, having gained some ideas from the Pacific railway surveyors, Emma C. Hardacre published an account in Scribner's Magazine for December, with an illustration by Thomas Moran, of these ruins. It is an interesting article illustrating how the rumors of those days, referred to in the July CRAFTSMAN, have come to be accepted as facts in these times by thousands of generally well informed persons. When the accompanying illustrations are examined it will be seen how wild and exaggerated the writer's statements were. She said in an introductory passage:



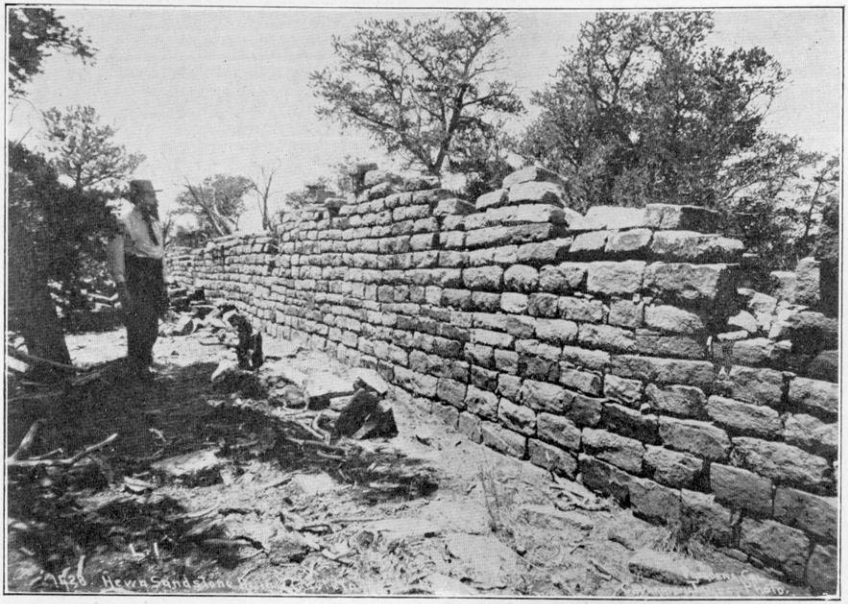
RUINS IN CHACO CANYON, NEW MEXICO



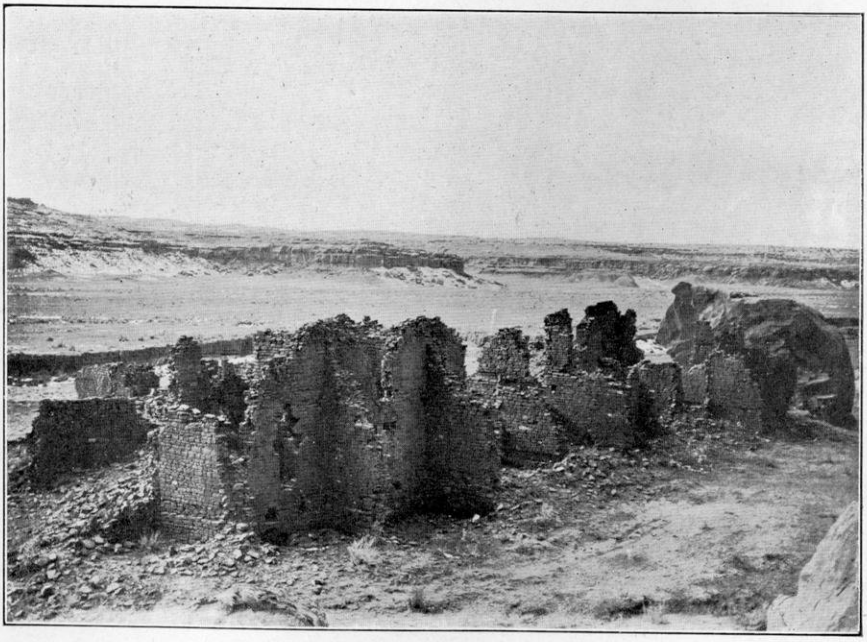
RUIN OF LA CASA GRANDE, NEAR FLORENCE, ARIZONA



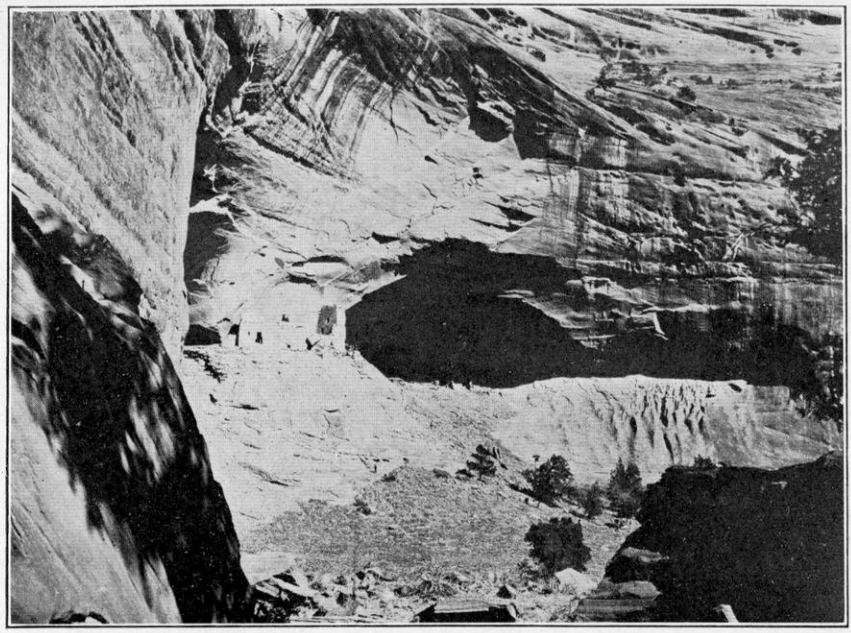
RUINS NEAR THE MOUTH OF CHACO CANYON



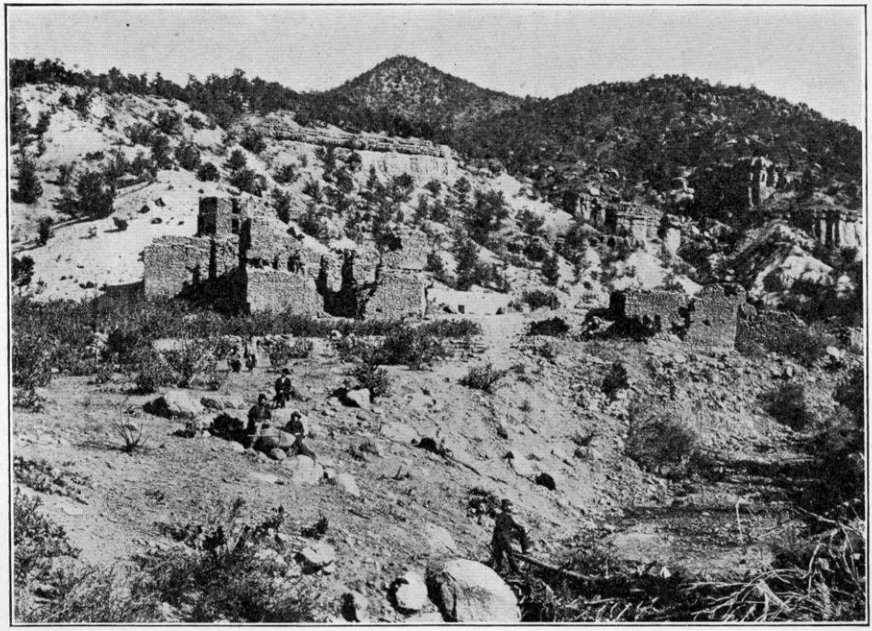
MAIN WALL OF THE CHOLETA RUINS, NEW MEXICO



RUINS IN CHACO CANYON, SHOWING USE OF PLASTER ON WALLS

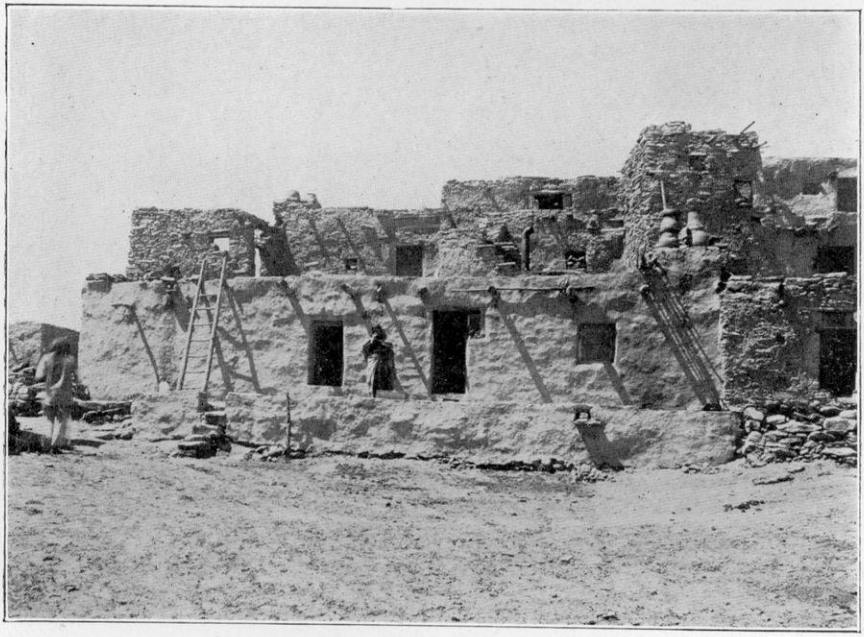


MUMMY CAVE, CANYON DEL MUERTE



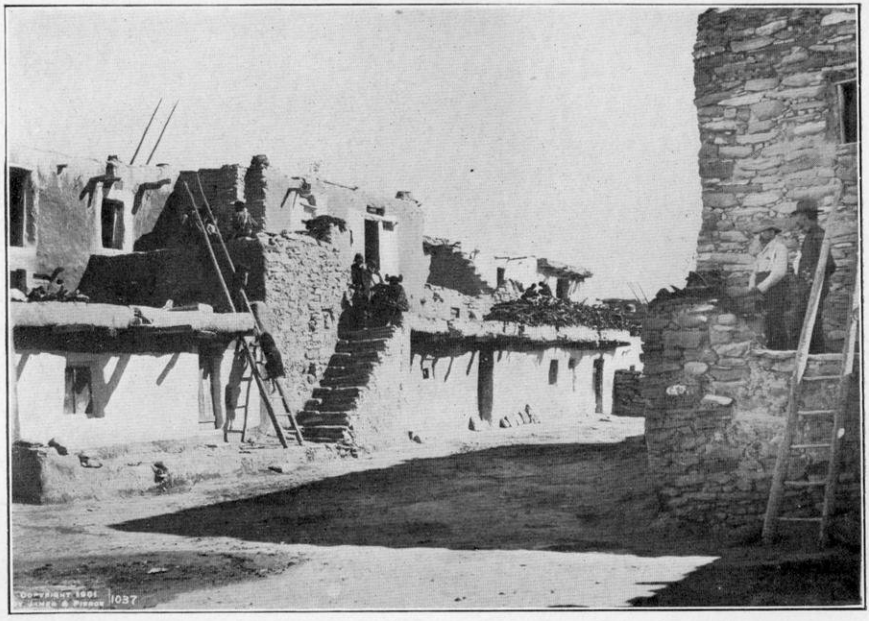
RUINS AT JEMEZ, NEW MEXICO

HOUSE, KIVA AND ALLEY-WAY AT ORAIBI



COMMUNITY HOUSE AT ORAIBI

LAGUNA, FROM THE SOUTH SIDE OF SAN JOSÉ CREEK



A STREET IN THE HOPI TOWN OF SHUNGOPAVI, ARIZ.

"Of late, blown over the plains, comes stories of strange newly discovered cities of the far southwest; picturesque piles of masonry, of an age unknown to tradition. These ruins mark an era among the antiquarians. The mysterious mound-builders fade into comparative insignificance before the grander and more ancient cliff-dwellers, whose castles lift their towers amid the sands of Arizona and crown the terraced slopes of the Rio Mancos and the Howenweap."

And of the Chaco Ruins she put it even stronger, as follows:

"In size and grandeur of conception, they equal any of the present buildings of the United States, if we except the Capitol at Washington, and may without discredit be compared to the Pantheon and the Colosseum of the Old World."

The accompanying photographs of the Chaco Ruins were made by Mr. Cosmos Mindeleff during a very exciting exploring trip he made in 1893. Up to that time, except for the visits of Indians and occasionally an adventurous white they had scarcely been seen since the time of the Simpson visit in 1849. While Mindeleff was traveling in the region a fierce snow-storm overtook his party; his Indian guides got lost, a wagon was overturned, dislocating Mr. Mindeleff's shoulder, and for some months he was disabled. Had not a rescue party voluntarily started out from Fort Defiance it is possible that loss of life would have occurred.

From the large number of ruins found it has been inferred that there must have been an exceedingly large population. Scientific investigation has destroyed this inference. It is now fairly well known that all these ruins were made by the ancestors of the present inhabitants of the Pueblos of Arizona and New Mexico. In the early days they were a constantly, though slowly, moving people. They settled easily wherever there were good indications of water, or fertile lands, and when anything unforeseen arose, as a scarcity of water or lack of crops, they moved on. Hence different groups may have been occupied by the same people. These ruins generally consist of square rooms, many or few as the size of the building denotes, with doorways and outlooks, and often attached granaries and kivas, the latter for religious purposes. Sometimes the houses are of two or three rooms, in other cases there are thirty, forty, and even eighty and ninety rooms. Yet even these large houses were so constructed that their population could not have been large.

THE masonry of these buildings, while of the same general type, is largely influenced by the character of the material nearest at hand. Being a child of nature the early aboriginal mason utilized the nearest suitable material. As will be seen from the illustrations of the five Chaco ruins they were built of small blocks of sandstone, picked up in the immediate neighborhood, laid without mortar, and without any attempt at the breaking of joints, and chinked with small pieces of chips. In some of the Chaco ruins the chinking is so artistically done as to lead to the thought that there was a conscious attempt at adornment. Where stones did not fit they were smoothed down *in situ*. There was very little preparation either of site or material. As a rule the site was taken just as it was and the buildings made to conform to any irregularities instead of the reverse. This is clearly evidenced in the building on the sloping rocks. Chinking was sometimes done with mud pressed in with the fingers. In many places this can still be seen with the marks of the fingers showing. It is supposed from this use of mud as chinking came the use of mud as plaster. And, strange to say, with plaster came deterioration. Being able to cover up faulty work did not aid the builder, and it is the general opinion of all careful observers that none of the more modern pueblos (nearly all of which are covered with mud) can be compared with the ancient ruins for solidity of masonic construction.

Storage cists are found all throughout these ruins, differing from the ordinary rooms only in that they have smaller entrances, and that provision was made for thoroughly sealing them. This latter precaution was necessary to prevent predatory animals gaining access to them in the absence of their owners.

The storage of water was seldom attempted, only one example of a reservoir having been found in the whole of Canyon de Chelly, though nearly a hundred house-ruins line its walls. This, in itself, is a strong argument against the popular notion (also accepted by many scientists), that the inaccessible portion of these ruins—the cliff dwellings—were constructed for defensive purposes, or chosen as refuges. With no provision for water-storage a week's siege would make the most otherwise impregnable situation untenable, hence Mindeleff argues that these locations were chosen mainly because of the advantages offered as natural lookouts over the cornfields of these

owners. The argument is too long to be presented here, but he enters into it with a good case behind him, and fortifies his statements with many interesting illustrations.

As a rule little timber is used in these dwellings, but here and there it may be found. Considering the fact that nearly all building timber had to be brought from the San Francisco mountains, a hundred miles away, its scarcity is not to be wondered at. Speaking of its use Mindeleff says:

"Instances occur where a cross wall has been tied into a front wall with timber, and so effective was the device that in one instance a considerable section of cross wall can be seen suspended in the air, being completely broken out below and now supported wholly by the ties. Instances can also be seen where partition walls are supported on crossbeams at some distance from the ground, forming large and convenient openings between rooms."

IN the Canyon del Muerto, the chief tributary of Canyon de Chelly, the most important of the ruins is that here pictured. It is known as the Mummy Cave, and is the largest in the whole region of the class commonly regarded as defensive structures. It has an extensive outlook, being situated upon an elevation about eighty feet above the slope of earth shown in the photograph, and about three hundred feet above the level of the stream bed. There are two caves in the rock, connected by a narrow bench about 110 feet long. It is certainly a most picturesque place for a home. The western cave is about one hundred feet across and its back is perhaps seventy-five feet from the front wall of the cliff. The eastern cave is over two hundred feet across and perhaps one hundred feet deep. Ruins occur on the central ledge and on similar ledges in the back parts of both caves. Careful study of the ruins show that there are about ninety rooms, but as many of these could be used only for storage purposes, it is assumed that even though they were all occupied at one time the population could not have been larger than sixty persons. In the photograph the shadows cast by the timbers used in the construction of the tower can plainly be seen. The doorway in this tower is the only entrance into the western cave. It is to the left, and is exceptionally large, being about six feet high. A little

below its top is a single stick upon which, doubtless, a blanket was hung to close the opening.

In this collection of ruins are the remains of three or four circular chambers known as kivas. These were the places where the governmental and religious affairs of the people were carried on. It is interesting to note why they are circular, when all the rest of the rooms are square. The aborigines were exceedingly conservative. They attributed a living power, not only to the animate, but also to the inanimate creation. They believed that even the forms of things had a definite purpose. From the earliest days of their traditions all meetings of the elders for governmental or religious purposes had taken place in circular lodges. This circular form was the prescribed one. It was the time honored one. In a round building, therefore, it would be easier to do the right thing and harder to do the wrong, because the building itself had a living influence upon those who came into it. Hence, even when their own rooms were made square, the greater importance of their religious rooms led to the retention of the circular form.

In a later photograph an entrance to a kiva will be seen which is square. To trace the mental changes that must have taken place in the minds of the aboriginal man before his conservatism allowed this change of form in the religious structure is most interesting. It grew out of his association with other peoples who used the square form. By association he learned that no harm came from the divergence and thus, little by little, he was led to the change.

OF a similar type are the ruins at Jemez, New Mexico. A careful look will reveal in about the center of the picture, a modern house of adobe. Jemez is one of the older pueblos that has a most interesting history. It was visited by the earliest Spanish explorers, was one of the first pueblos to have Christian instruction, rose in rebellion against the Spanish rule in 1680, and has altogether a most fascinating history. This is one of a class of many similar ruins found throughout the region. It has been said that there is no dressed stone in any of the ruins of the southwest. Mr. Mindeleff evidently does not agree with this statement, for he refers to walls in the Canyon de Chelly, the stones of which show surface peckings. The corners of the Chaco Canyon masonry are also clearly of dressed

stone as the photograph shows. In the next two photographs in this series are ruins which are of dressed stone, or so say some of the best known stone experts of the country. These are ruins on a mesa in New Mexico, known to the Mexicans as Ciboleta. They are about twenty miles south of Grant's Station on the main line of the Santa Fé. In some places the wall is more than ten feet high, and the stones were evidently chosen with great care. While occasionally the joints of two layers come together, as a rule they are broken. The chinking is done with spalls of the same material of which the wall is composed. At the right the main wall turns and forms a wing or arm, some thirty-five feet in length. It is in the corner stones of this part of the masonry that the clearest evidence of stone dressing exists. The rocks are hewn to the curve as distinctly as any similar rock placed in a modern building.

Beyond this wall the mesa top is covered with ruins of rooms, somewhat similar in size to those found elsewhere. These ruins extend almost to the edge of the cliff of the mesa, from which an outlook is had, the like of which is seldom to be seen in the world. It is over the vast lava field of the Zuni plateau, and except here and there, where the winds have blown sand into natural receptacles and a slow accretion has made it a resting place for some wind-carried seed which has grown into bush or tree, the whole area as far south as the eye can see, and up to the Zuni mountains in the west, is one scene of barren, black desolation that is as forbidding and awe-inspiring to the mind, as it is wearying to the foot. For, in attempting to travel over it, one's shoes are cut to pieces in an hour or two, and, in the case of horses, which adventurous cowboys have once or twice forced into the heart of it, their hoofs have been so soon cut to the quick that they have had to be abandoned or killed, as nothing could induce them to get up after they were so cruelly cut. A mile or so away is another large circular wall, of similar masonry, in which are a score or more of small ruins. The Zunis have many traditions about the coming of the "fire rock" that drove out the inhabitants of the Ciboleta ruins. They claim that some of their own ancestors lived in them, and that when the molten fire rock flooded the country the heat and gases drove them forth, never to return.

STUDENTS of pueblo architecture claim that the present pueblo community houses such as we see at Zuni, the Hopi towns, Laguna, Taos, etc., are the natural outgrowth of the coming together of different families for mutual protection. Certainly they have every indication of such an origin. As we have already seen, the ruins in the canyons and valleys were built with reference to the opportunity they afforded for overlooking the cornfields, and giving ready access to them. As nomad and hostile Indians increased in numbers their demands upon the fields and stored supplies of the settled people became greater. The latter, therefore, came together, first of all in the valleys, and later, on high and inaccessible "mesas," for the purpose of defense. Thus we find in the "province of Tusayan" (as it was called by the Spaniards), now known as the country of the Hopi, seven of these villages, perched high on cliff-protected sites, the only access to which is by means of perilous trails, in some places cut out of the solid rock.

As will be seen in the photograph many of the houses of these villages are terraced, and three stories high. In the early days, before the influence of the white man was felt, there was no doorway in the lower story. The only means of access was by a hole in the roof and down a ladder. Now doors and windows prevail in all except the most ancient houses. The masonry is clearly of a poorer quality than that of the ancient ruins pictured in this series. Though plaster is used and chinking also, there is less care shown in the selection of material, and it is laid with less skill. When the Spaniards came they found that the male members of the village generally slept in the kivas,—the ceremonial chambers before referred to,—and were only admitted to the houses of their wives at the will of the latter. A few were already fairly domiciled, but now practically all live "at home." But this is a comparatively modern innovation. The women were (and still are) the house owners, and though, in building them, the men generally help in moving and placing the heavy timbers and the larger stones, the women do all the mason work, hod-carrying and everything else connected with the building.

In the foreground of the Oraibi photograph is seen the covering of, and ladder-way into, one of the kivas of the village. This is underground, is a rude square in form, and hewn out of the more or less solid rock. The passage way between the houses is shown, also

the quaint and peculiar little flight of steps leading from the first to the second story, and the ladder from the second to the third. Space is so valuable that generally the firewood is placed upon stilts so that the room underneath can be utilized. Here also one may see the partial use of plaster. The second Oraibi illustration also reveals the same thing. In this second picture will be noticed the earthenware jars placed one above another. These are serving as chimneys. The bottoms are knocked out, and they are placed one above another, joined with mud, and thus form excellent smoke-passages.

The next photograph is at Shungopavi, until recently one of the least known of the Hopi villages. It is perched solitary and alone on an offshoot from the so-called "middle mesa." This village is the successor of the village seen by Coronado's lieutenant in 1542 or thereabouts, and where later, a church was built by the Spanish monks. In the present village some of the beams used in the old church are to be seen, in place in houses erected soon after 1700, for, the inhabitants of Shungopavi having risen, with all the pueblos of New Mexico, against the Spaniards, and having slain every member of the hated race, they fled to this new and more elevated and easily defended site in order to better protect themselves when the avengers came. And there they have remained ever since, though of late years the policy of the Indian department is to induce them once again to take up their abodes near their fields in the valleys. And as the government officials are using as a persuader the offer of the erection of a new house and certain other emoluments, now and again a Hopi is induced to return.

The last picture of the series is of Laguna, New Mexico, a pueblo on the main line of the Santa Fé. Indeed the track runs around the village so that travelers have a good view of it. It is built on the San José Creek, which, like most New Mexico creeks, is dry most of the months of the year. This is the parvenu of pueblos—the latest built —and was erected about the year 1700. It has a Spanish church in which services occasionally are held, while a stone's throw away heathen ceremonies are conducted by the Indians, that are the exact duplicate of those of their ancestors of centuries ago when they worshiped the sun, the moon, the stars, the lightning and all the powers of nature and addressed all their prayers and petitions to Those Above—the People of the Shadows, and Those Below,—the People who Dwell in the Underworld.

CIVIC ART IN PORTLAND, OREGON: BY FRANK IRA WHITE

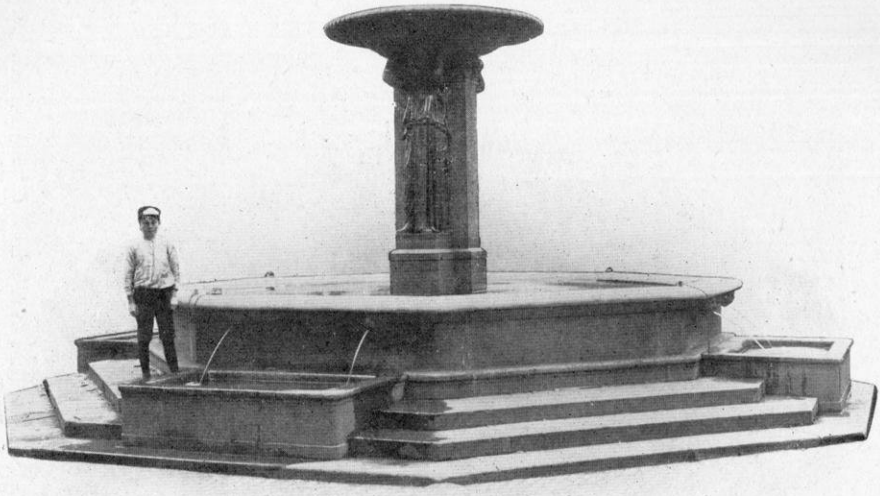
S is the case with residents of most Western towns the people of Portland, Oregon, have perhaps been too absorbed in commercial callings and business exactions to give a great deal of thought or attention to civic improvement or to bring out the best in latent wealth in semi-natural art possibilities. Bountiful in bestowal of rich vegetation through favorable climatic conditions, nature has but fulfilled the strange prodigality with which the region has been endowed in the development of countless centuries, during which deep canyons and defiles were cut through basaltic eminences rising from the valley. These canyons have been made highways for macadam roads to rural districts, but in them is presented opportunity for an elaborate system of circling boulevards with chains of lakes such as no American city possesses.

Lakes greater in extent than those included in the park system of the Twin Cities in Minnesota could easily be created in some of these gulches through which small streams flow. Ultimately there will certainly be steps taken to avail the public of advantages thus easily and economically attainable, in the general scheme for beautifying the environment of the city. It is entirely feasible to connect the canyon highways skirting these lakes by circling boulevards crossing the high divide not far from the outskirts of the city. Lines of electric railway already surmount these eminences.

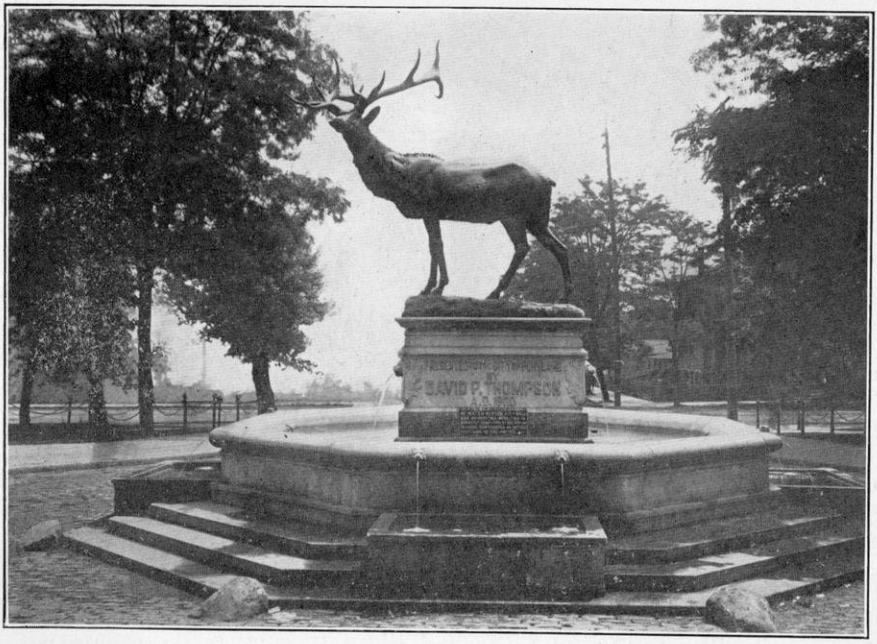
Architecture, by which a city is judged more generally than by any other single circumstance, is of a higher class in Portland than in many Western cities. City Hall is one of the most artistic municipal buildings of its kind in the country, and much taste is displayed in the Portland public library, built and maintained by the municipality; in the home of the Portland Art Association just completed; and in numerous churches, schools, hotels, blocks, and residences. Sentiment has been aroused along lines of municipal art by what has already been done. Additions will come to the sculptured groups and monuments placed about the city as a sequence of the Lewis and Clark Exposition, many of the designs now displayed on the grounds suggesting ideals that will be realized in more permanent form. There will remain as a heritage of the Exposition the Forestry

"COMING OF THE WHITE MAN." BRONZE GROUP IN CITY PARK, PORTLAND, OREGON

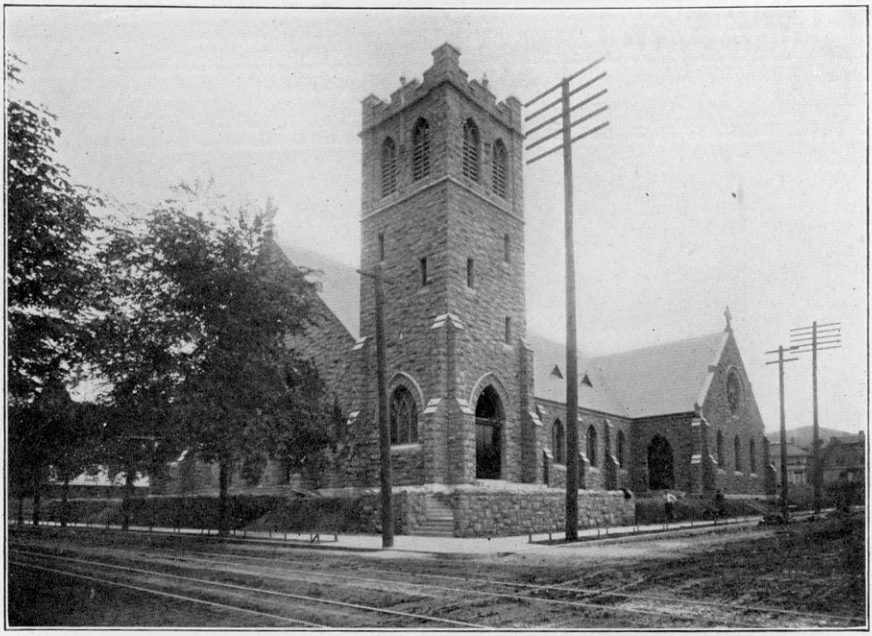
Photo by Kiser



SKIDMORE FOUNTAIN, PORTLAND

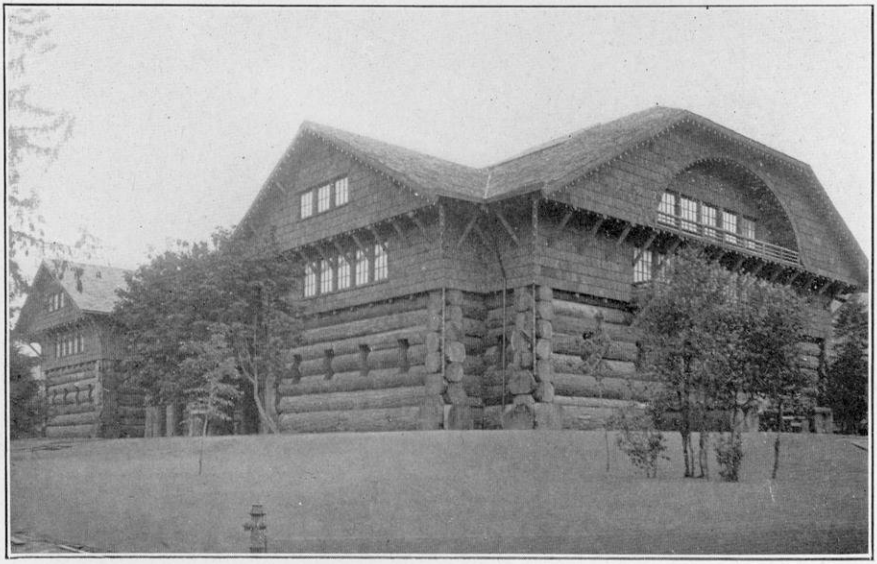


THOMPSON MEMORIAL FOUNTAIN, PORTLAND



TRINITY EPISCOPAL CHURCH, PORTLAND, OREGON

Photo by Kiser



FORESTRY BUILDING, LEWIS AND CLARK EXPOSITION

Photo by Kiser

"SACAJAWEA." LEWIS AND CLARK EXPOSITION

Photo by Kiser

building, built entirely of huge logs cut in the Oregon forests, the largest building ever constructed of logs.

Nothing in the art exhibits of the Lewis and Clark Fair attracts more critical inspection and consideration than the bronze statue of Sacajawea, the birdwoman, that is to become one of the permanent treasures of the city. When Captains Lewis and Clark had made their long journey overland to the headwaters of the Missouri, thence through the Rocky mountains to that moment of their eventful journey when the success of their transcontinental trip seemed in doubt because of lack of a guide, to their aid came a young squaw, whose moccasined feet had trod the trails along the Columbia with her father and his tribesmen. Despite pleadings of others of the tribe into which she had been accepted through marriage, to dissuade her from her purpose to lead the pale-face band, she resolutely determined they were in need of assistance that she could and should render. Much of romance has been woven about the story of this princess of the progress of western Indian life, and her memory is reverenced and honored with that of the two brilliant young American officers who bore responsibility of the hazardous exploration journey. Miss Cooper, a Western girl whose skill in sculpture has been recognized, executed a conception of the dark-skinned heroine that has met with warm commendation. It was cast by the Henry Bonnard Bronze Company of New York especially for the Exposition, and will remain among the art possessions of the municipality. This statue, a life-size figure, represents a young Indian woman in tribal garb, bearing a pappoose on her back, facing toward the West with right hand pointing the way.

CITY PARK, with natural forest growth where gardeners have sought only to enhance the charm of nature, in fragrance and perfection of flowers, in shrubbery, and in the driveways over rugged hillsides, compares favorably with any municipal park in the country. Two large elliptical reservoirs, constituting a part of the water system of the municipality—owned and operated by the city government—are built in the hillside at one end of the area. Their peculiar outline, surrounded by masonry walls surmounted with iron railings, give the effect of great mirrors as seen from the surrounding heights. Created as a means of storing water to be conveyed by

pumping station to higher portions of the city, these reservoirs are not utilized for pleasure purposes, their only value to the general park plan being in artistic merit of their situation and design.

"Coming of the White Man," is a strong group done in bronze, aptly describing the mingled expectancy and trepidation with which the Red man viewed the intrusion of civilization a century ago, now being commemorated by a great exposition of American civilization of which the explorers were forerunners, and of that continental expansion of which they were early advocates.

This bronze group was presented to the city of Portland by the family of David P. Thompson. The figures are those of an Indian chief with shield swung over bare shoulders, and arms folded across his breast, gazing with grim visage toward the gorge where the Columbia sweeps through the Cascades, and where the snow-clad peaks of Mount Hood, St. Helens and Adams stand sentinel. Another Indian of giant stature stands erect, with left hand resting upon the chieftain's shield. The right hand is extended toward the approaching emissaries of enlightenment, and holds a branch broken from the forest evergreen as a token of friendship and confidence. The bronze figures rest upon a base of unhewn basalt, the formation with which the entire region is crusted. The site of the group is the highest at the eastern front of the park, which overlooks the city, the Willamette flowing from the south, the broad stretch of peninsula to the north, and the mighty Columbia from the east.

Here also, in another commanding position, is to be erected a monument to patriotism of native sons of the commonwealth who responded to the call of their country in 1898. Upon a granite pedestal already completed will be erected a shaft of enduring stone that will bear the names of those who fell before the fire of foreign foe.

Among the first gifts intended for the furtherance of civic art in Portland was the Skidmore drinking fountain. Erected in a locality which was at that time in the heart of the business district, it is now seen by comparatively few visitors to the city, and there have been suggestions for its removal from the spot near the docks, where heavy trucks rumble over cobblestones, to a more favorable locality. "Stephen G. Skidmore, a citizen of Portland, who died January XVIII, A. D. MDCCCLXXXVIII, gave this fountain to beautify and bless his adopted home," is the inscription that tells posterity of

the affection of one born under other skies for his adopted city. Olin L. Warner executed the design, two bronze figures on either side of a granite shaft, supporting with their upheld hands a great basin over which pours sparkling waters. J. M. Wells was the architect and the fountain was erected under direction of the mayor and a committee of citizens during the same year in which its founder died.

In one of the smaller city parks, which are arranged after the Spanish idea in municipal playgrounds, and are known locally as the "plaza blocks," is set one of the most attractive drinking fountains of the municipality, characteristically Western in design. The site chosen is the center of a thoroughfare that divides the two blocks. The figure in bronze is that of a life size bull elk bearing seven-pronged antlers, standing upon a granite pedestal rising from the center of the octagonal basin. From carved lion-heads at either of the four sides of the oblong pedestal block gush streams of pure mountain water to quench thirst of man and beast.

Included in the park system is a line of blocks extending through almost the entire length of the business and residence section, in which nothing more elaborate has been done than to set them to shade trees of choicest varieties, sow to lawn grasses and subdivide by walks. In plans of the Park board these blocks are to be beautified by introduction of more extensive improvements, adding effects in flowers and foliage. Statuary, fountains, sculptured figures, and that which will add most to the aesthetic phase of municipal achievement, could wisely be included in future plans. With residences of the better class facing these blocks from either side, separated from the breathing squares by well kept streets, bordered by parked sidewalk areas, in a climate where roses blossom in the open air every month in the year, chances for greater elaboration are manifold and Park streets will probably become most popular thoroughfares in a great boulevard system linking city and country together.

THE ARCHITECTURAL DISCUSSION: REPLY BY FREDERICK STYMETZ LAMB

HAVE we not in the modern use of Gothic a suggestion of the lines upon which there may be developed in the future an architectural style? Has this question been answered or has it been most deftly avoided? Words evidently were created to conceal thought and in their varying definitionss we seek to cloud the issue. If style in architecture "means expression" and "an expressive building" is one that has character, which reveals purpose in its design or manifests distinct qualities, artistic or intellectual, in its composition, then is it not pertinent to ask, does not the modern revival in Gothic mean something more than is meant by the ordinary revival? For the last four hundred years we have been content with modifications more or less good of "historic styles," and with modifications of modifications until all freshness and inspiration has been lost.

It has been aptly said that there are but two ways of being original; one to express old ideas in new forms, the other to clothe new ideas in old, familiar attributes. But what is to be said of the modern expression so scholastic as to insist not only upon old forms, but old ideas as well! A building has but two main factors—the structural and the aesthetic, and much that has been constructed in the last hundred years is conventional and commonplace in both its method of construction and its aesthetic expression. Is it heresy to ask for something more? Is it heresy to suggest that more might be obtained with less effort and less expense? Is it so reprehensible to intimate that if old forms must be retained that the more virile ones of the Middle Ages are more in keeping with the thought of today?

It is true that there are three distinct principles of construction; that of the post and lintel; that of the arch and vault, and that of the truss. But why should it be true that we must limit ourselves to such results as can be obtained by the wall and the beam, simply because they were exclusively used by the Egyptians and Greeks. Why should we for hundreds of years be forced to endure buildings constructed on rudimentary lines simply because there is precedent for the same? Why should even aesthetic expression be forced to clothe itself in the language of the past? In the statement that in the recent use of Gothic, there might be a suggestion for the development of a future style, it was never intended to make a plea for "Gothic as Gothic."

But it was distinctly the intention to imply that in this return to the virile style of the Middle Ages, that but the first step had been taken towards emancipation; and that the future would show a breaking away from tradition.

Modern invention has placed in the hands of the architect methods of construction never before dreamed of. Modern ingenuity has made possible what before was impossible, and modern culture stands ready to appreciate the artistic solution of the present as yet unanswered problem. Why should iron construction be so carefully and so systematically concealed? Why is it necessary to simulate brick and stone when brick and stone are no longer constructive features? Why should our modern office building be a pretense of stone or marble when neither are essential? France has shown in many of her utilitarian buildings the possibilities of the frank use of iron and in such a building as the Horticultural Hall at her last Exposition, has demonstrated that this material in simple constructive line is not devoid of elegance. When will this insane desire for pretense pass away? Why should a public building make a pretense of marble when it is in reality stucco? Why should the commercial building deceive by pretending to be of stone when it is composed of but cast cement blocks? Why this craving to appear to be what we are not? The massiveness of lower New York has been praised a hundred times when viewed from a distance. Artists are enthusiastic—it has formed a theme for pen and pencil, and in the half light of the gloaming has been an inspiration to many approaching for the first time. But close inspection reveals these masses covered with a network of incongruous, discordant detail which instead of enhancing the beauty, destroys utterly the charm of the first impression. The truth is that the structural lines have been dictated by conditions over which the designer had no control; and the detail which was within his jurisdiction instead of aiding, but detracts from the success achieved.

It has been aptly said that "we are Conservative and Radical, the Satisfied and Unsatisfied" and that in the Gothic we have the best expression as yet granted us of a protest against convention. If someone could be found who would realize the possibilities of modern construction as the Goths did of the older forms, what might not be expected? It is only too true—too bitterly true—that "Originality

requires more courage and more effort than ever before." It is also true that the architect is more trammeled than the painter or sculptor. Convention plays a greater part; the client's word is law; the demands of modern utilitarian conditions are exacting. The painter and sculptor are fortunately able, at times, to defy the conditions which surround them, produce works which are as near as may be individual expression, and wait for time to justify them. Still in his desire to be "safe" does not the architect often follow the example of the modern press and strike even below the average of public appreciation? There is no quarrel on our part with the Classic or the Roman or the Renaissance, but what made them recognized as distinctive is the fact that they were an expression new and virile of the conditions which then existed, and that such precedent as may have been followed or adapted was so modified as to be more or less unrecognizable in its new role. This modification or departure from precedent if employed today, would be considered either reprehensible or illiterate.

MR. LOUIS H. SULLIVAN in his brilliant reply—and Mr. Sullivan is brilliant with pen as well as with brush—states: "All this talk about Classic, Gothic, Renaissance—merely indicates inverted thinking and has nothing to do with our case." How true this would be if we were content to face the problem of to-day, forgetting the "historic part." But travel and research have brought more closely than ever to our attention what has been done in days gone by. Scholars have studied and measured the monumental buildings and deduced therefrom formulas and regulations which are looked upon as necessary to modern practice. Poets and writers have thrown a glamor of imagination about these ancient buildings and bold indeed must be the man who dares defy their conclusions. And yet this is what Mr. Sullivan expects.

Again, Mr. Sullivan ridicules the suggestion "that mediæval thought is really more American than the thought of Greece or Rome," and yet this is the contention, and if it does not stand analysis, the whole argument falls. Nowhere in history can we find conditions which so closely resemble our own as those existing during the Middle Ages. The free cities of Italy wrote passages of the American Constitution six hundred years before the Declaration of Independ-

ence. The cities of Belgium and Holland faced the same labor problems which are so prominent to-day. The guilds of that time were but our organizations under a different name. Communal action was developed and republican forms of government assumed a prominence never before recorded. It would be absurd to claim that any one age duplicates another or that the conditions of one century are a direct repetition of those of any previous century. But it is true that there may be strong points of similarity and that the solution then obtained may be successfully studied as a guide to modern effort.

And again we return to our contention that in the architecture developed at that day under existing conditions much may be found that is helpful to the modern worker. The upward growth of Gothic is distinctly in line with the modern tall building. The placing of the weight upon isolated points or columns is a necessity in modern construction. The need of elaborate fenestration is a recognized requirement of modern times. All these and more are to be found in the finest examples of Gothic. Therefore why not use them? Are we to be content with the wall and beam, originated when man lived in a cave in the hillside and protected his domicile by a rock placed at the entrance? Is this rude and rudimentary form of construction sufficient for modern times? Does it express the energy and enterprise of the American people or any other people? Are we satisfied with this simply because it is "historically correct." The later and more ornate forms of development of this construction contained features which seem to be forgotten by the student. Color played no mean part in classic architecture and an intellectual expression was obtained by the added use of sculpture. Eliminate these, and you have the cold, unresponsive classic as it is perpetrated to-day.

No true American but would welcome with gladness an architecture that was truly American, but can anyone claim, in all seriousness, that the architecture of to-day "is what the American people think?" No, a thousand times no. Architecture, to-day, is more scholastic, more pedantic, more precedent ridden than at any time in the history of the world. We are good-natured, we accept it, not because we like it, but because we are told that it is the correct thing and Americans at least are very partial to the "correct thing."

The architect wants to be all things to all men. He prides himself upon being able to give you a Classic, Roman, Renaissance or Gothic structure with equal rapidity and equal ability; he declines to express a preference for any of the "historic styles" or a fondness for any modification due to modern tendencies. It is any style, any size, at any price, "while you wait." Imagine this in painting or sculpture! Imagine the painter who would dare to claim to be able to paint á la Rousseau, Millet, Puvis de Chavannes, Ribot, Manet and possibly Monet as well. Or the sculpture who would cheerfully offer to duplicate the work of Barye, Merciè, Barrias, Paul Dubois or Rodin. He would be considered demented, and yet this is the intellectual acrobatic feat which the architect sets for himself.

Is there no hope? Are we always to be bound to the wheel of precedent? Must we, to show knowledge, merely imitate? Is there never to be a time when work can be done in the same spirit which created and made valuable the "historic styles?" Much has been accomplished. To-day as never before in the history of the world, the architect has at his hand unequaled agencies for the execution of work, but the very perfection of the "system" has carried him away and as the general delights in the precision of military maneuvers, so does he take pleasure in the mechanical accuracy with which detail after detail is carried out.

Compare modern methods of construction with those of the Middle Ages and how they suffer by comparison. No one dares criticise the ability which projected those great public buildings upon lines which were followed year after year, century after century, without material modification. And yet in sculptured detail or painted ornament an individual latitude was allowed which has made these buildings the wonders of modern times.

And again we repeat, why is this not possible now? Why may we not be freed from our slavery, and why may not some of the methods followed in those days be applicable to our own? Is it then too much to claim in view of the work now being done, that in this modern use of Gothic we have a suggestion upon which in the future there may be developed a more virile, sympathetic and characteristic architectural style?

THE IMPROVEMENT OF TOWNS: BY RAYMOND UNWIN

RISTOTLE defined a city as "a place where men live a common life for a noble end." To study the life and growth of the great cities of the past, is to realize how much the æsthetic or architectural greatness of a city depends on the common life and the noble end; and how truly the city becomes an expression of these.

Fine city building is indeed an art; one of the greatest of the arts; for it is not the work of an individual, but an art practised by the citizens as a body. In the making of a fine poem there must be something fine to say, and it must be finely said; before the artist can produce a great picture he must have something great to reveal, and must have the skill to reveal it in a great manner. Equally is it true that for fine city building there must be something great in the ideals and aims to express, and a common life strong enough to give it a great expression. Individuals may provide the technical skill, but the citizens as a body must provide alike the inspiring ideal, and the enthusiasm and power of execution. In all consideration of the improvement and beautifying of towns this thought must be borne in mind. Unpractical as it may sound to some, it will be found to afford not only the truest safeguard against the extravagant schemes of individual fancy, or the aimless attempts to achieve grandeur which spring from false civic pride, but also the surest guide as to what we should do to beautify our towns.

If civic art is the expression of the life and ideals of the citizens, we may define the duty of the civic artist as "the well doing of what needs doing"—surely a very clear and practical guide. Does the town need a market? Build that market hall a fine commodious one, that the goods may be well seen and the marketing may be done with comfort and dignity; supply the actual need generously and well. So shall we add more beauty to our town than by erecting a cheap shed for the market, and adding a fountain to our square. By all means let us have the fountain and many another beautiful luxury in due time, but not while so many of our people lack homes, or, having homes, lack all decent surroundings to them. The muse of Civic Art does not to-day ask us to propound great schemes for making our towns grand and beautiful, and when any such schemes are sug-

gested she looks upon them with suspicion, and is apt to say to the ambitious Council: "Nay, offer me not this bauble; instead, go back, add twenty feet to yon mean street you are making, and plant it with trees!" Forgive me for emphasizing this point; for unless I can convince you of the thoroughly practical character of Civic Art, I shall have little chance of persuading you, as I hope to do, that the greatest and most urgent improvement required in our towns is the introduction of Civic Art; the introduction into all that we do of that small margin of generosity and imaginative treatment which constitutes it *well done*. It is useless to rely on mere bye-laws as to streets and buildings; there are in our great cities square miles laid out under stringent bye-laws—the most dreary, depressing, and hopelessly ugly areas upon the face of the earth. They have lacked one thing, the touch of Civic Art, that margin which would have constituted the well doing. With that margin how different they might have been! Finely has Professor Geddes said of this Art that "It is the noblest of luxuries and most enduring of economies." We spend our thousand pounds on some improvement, and for lack of that small margin which would have made it into guineas we lose at least half the value we might have had. Is there economy here? We lay out a new street, and for lack of thought and imagination enough to alter its direction a few degrees we shut out some view of Cathedral spire, of distant hill, of trees, water, or what not, which might have afforded an interesting vista, a daily and hourly pleasure for generation after generation of dwellers in the streets and passers to and fro. How readily we spend on some trivial bauble a sum which would have transformed our new street into an avenue, growing in beauty year by year. Our fathers planted a few such avenues, and we love to walk down them, but how little we dream that every town might have a dozen such. It would be easy to arrange that every new street should have some special character and charm of its own, and instead of the dreary daily walks to and from work which are the common lot now, to provide both interest and pleasure in the greatest variety. The Japanese have special holidays to celebrate the flowering time of certain trees; and even the English workman might be tempted to vary his route home, if in one street he could find the earliest blossoming trees, in another the first spring green, and in a third the last bright colour of autumn.

IT would be outside the scope of this paper to discuss the proposal made by Mr. Howard, that the pressure of population in our large towns should be relieved by the building of Garden Cities near to them, with a few miles of agricultural land intervening. But the splendid opportunity such a scheme affords for the orderly arrangement and beautiful development of a town, renders the experiment now being tried at Letchworth, near Hitchin, by the First Garden City Company, of special importance to all who are interested in town improvement. Many of us build castles in the air; some few see them take material form but to few does the opportunity occur, first to build a city in the air, and then see it take form upon the ground. It is difficult to say whether the experiment is more instructive because of the possibilities of improvement it suggests, or because of the limitations it reveals. Such an opportunity cannot fail to set one's mind dreaming of parks and palaces, fountains and avenues; but when one comes to the actual work, it is soon evident that the utmost one can do is to do well just what must be done. It seems a simple matter enough to arrange for houses to be set far back in their gardens, but it is wonderful how the extra cost of drains, and gas and water pipes, begins to mount up. Where land is inexpensive, one would not expect to find difficulty in arranging for wide grass margins and other such simple delights. But people are not accustomed to the common enjoyment of such margins: they look suspiciously on even the very small cost of them, and wish to enclose them in their own gardens.

In helping to give material form to the Garden City idea, I have realized how closely Civic Art must confine itself to the well doing of what needs doing. But once this limitation is accepted, the opportunity becomes indeed great. When we set aside our dreams of grandeur, and begin to make the best of the land at our disposal, we realize scope enough and to spare. First the main lines of traffic must be thought out, and direct routes laid down from point to point. The Railway Station has to be fixed: here is one of our most important traffic centres, it must be possible to reach this from every point by roads of easy gradients. The Municipal centre must be determined near to the station, but clear of its noise and bustle. An Educational centre, recreation grounds, processional ways, all must be thought of. In this land of prevailing west wind, naturally one tries

to arrange the factory area, to the east of the town, but it must be easily accessible alike from town and railway. The scheme grows as the various needs are considered and met, and all the while there are spots of natural beauty to be preserved, trees to be guarded from destruction, views of the country to be kept open from all parts of the town, and views of the fine buildings we hope some day to possess to be arranged from various parts, steep places to be avoided, points where the railway can easily be bridged to be seized upon, and main roads induced to cross there; and, moreover, the cost of roads to be carefully kept in mind, and a due relation maintained between this and the building areas opened up. But while the problem seems to become more and more hopelessly complicated, it is really solving itself, for every fresh need is a new formative agency, and the designer's chief business is to determine and keep clearly before him the right proportional importance of each need, and to give it due expression. In detail, very much may be done to express and encourage some of the newer aspirations that are spreading in our time, such, for example, as the desire for more open-air life, or the reviving sense of the importance of towns as centres of culture and schools of thought. Many of our large towns have already acquired considerable areas, and have laid them out as parks, but they are mostly destitute of the small green spots which should be provided in abundance. If one has half-an-hour to wait at a station, or wishes to have an interview with anyone while passing through some town, one can rarely find a quiet corner with a seat, but mostly has to tramp the busy streets, sit in the noisy station, or pay for a corner by taking a needless drink or meal. Unless a town is laid out strictly on the checkerboard system, small spaces not suitable for buildings are constantly provided at the junctions of streets, where small gardens, greens, or, at least, paved recesses for seats, could be contrived. In the treatment of the streets themselves, the diverse conditions suggest a variety which, if adopted, would add much to the charm of a town. Some streets should be kept free of trees to preserve an open view: these may be beautified by grass margins, shrubs, or forecourt gardens; in others, low trees will not injure the view; in others again, where there is no view, the avenue of street trees may be made the feature of chief interest. The small amount of land needed for such simple street decoration, will contribute vastly more to the

health and pleasure of life than the addition of the few yards it would represent if added to each back yard or garden could possibly do. It will be found generally the truest economy from the point of view of the effect produced, to unite open spaces instead of distributing them; the six to ten feet gaps so common between small villas are of little service, but if the villas were united into groups of four or six, and a gap of some thirty feet then left between the groups, this would be a pleasing break, and might afford a view of garden, country, or building beyond, that would add distinct interest to the street.

THE arrangement and placing of the houses and buildings must be affected by the growing importance attached to sunlight and pleasant surroundings, which are coming to be regarded as hardly less necessary than a sufficiency of air space if a healthy life is to be enjoyed. Monotonous rows of houses, or the hardly less monotonous pairs, with their little back yards, cannot any longer be considered as satisfactory. Instead, groups of houses should be planned, so arranged as to get sunny aspects, and to have something pleasant to look upon both front and back. Gaps between the groups should be arranged as far as possible where there is something pleasant to be seen through them, and houses placed opposite gaps to benefit by the view. Houses, too, may be arranged on two or three sides of small greens, or gardens, in quadrangles, or in various ways, to secure variety and interest in their surroundings. For many of these improvements nothing at all is needed but that someone should think of them and suggest them at the right time.

This brings me to the question of how far it is possible to do in existing towns what is being attempted in the Garden City. I think the first step should be to make it the duty of someone to consider and report upon all proposed town improvements, new streets, buildings, etc., from the point of view of Civic Art; and such reports should be made public. It is quite certain that at first, in many instances, the recommendations of such an one would be set aside in favour of engineering or economical considerations, but there would be many occasions when no reason could be found for disregarding the advice, and it would then be followed; and at the least it would be an immense gain to have secured that this point of view should be brought up for consideration in each case, and an opportunity pro-

vided for the formation of public opinion on this aspect of Civic work. A voluntary committee in the first instance could do much good by exercising the critical functions of such an official, and by bringing home to the public the importance of such an appointment. There is springing up a considerable literature on this subject in America and in Germany. In the latter country an admirable monthly periodical, *Der Städtebau,* wholly devoted to town improvement and beautifying, was started this year. Such a committee as I suggest, by keeping in touch with this literature, would become a most valuable centre of information and interest on the subject.

Many complaints have been made recently about the working of our building bye-laws in country districts, but in towns also these regulations are far from satisfactory, and an attempt should at once be made to secure greater elasticity in them. This may be done by having different sets of bye-laws for different parts of the town. It is obviously absurd, that in the suburban districts where land is only worth a few hundred pounds per acre, we should not be able to secure greater open space and more rural character of streets than in the busiest parts of the centre where land is sold by the yard; and it is equally absurd that we must prescribe the same regulations as to stability and security from fire in the gentleman's detached villa and the workman's cottage as in the crowded business premises of the main streets. In Germany, where the improvement of towns has been very scientifically taken in hand during the last ten years, the practice now is to divide the town into districts or zones, and to prescribe varying regulations in each zone. By this means not only are the regulations made more elastic, but they can be more complete: regulations for a business area not needing to be hampered by their applicability to a cottage or villa district, or *vice versa.* But in addition to this, the regulations may be made much more elastic by limiting their application, and expressly allowing exceptions. These exceptions may be so made as to encourage the features that one wishes to see. For example, in many towns the minimum width allowed for any street is 42 feet, which must all be macadamised and paved, and this regulation applies equally to all roads, whatever purpose they are likely to serve. I have seen such a road laid down to serve a dozen cottages in the centre of a country field, in a position where it would never by any possibility be used for any traffic except that of the milk

cart and coal wagon on their occasional rounds. Why should it not be allowed in such a case to reduce the actual roadway and footway to a width reasonably proportionate to the traffic, on condition that the remaining space should be planted with trees or shrubs, or laid down as grass margins in front of the houses?

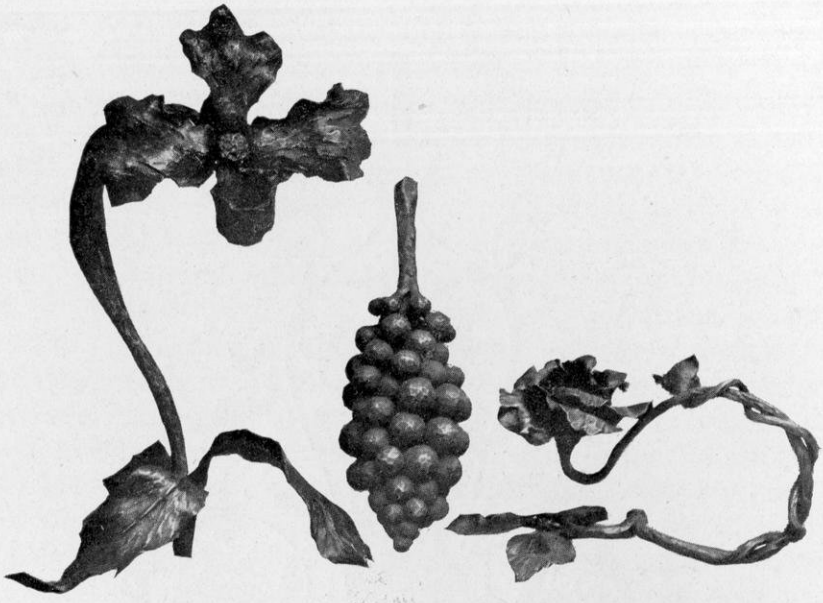
IT is also essential that our municipal authorities should have more power to control the development of their towns, to prescribe the arrangement of new streets, and in every way provide in advance for the needs of growing districts. This is a case in which we entirely ignore the predominance of the communal interest, and think exclusively of the interest of the individual landowner. Here, again, the German system is much better. The Municipal Authorities are not only empowered but are instructed to prepare building plans in advance for all growing districts, to arrange the streets in the most convenient, beautiful, and economical way, to define the height of buildings, fix the building lines and areas, and even to determine the class of building, forbidding, for example, blocks of dwellings except where large open spaces are adjacent, and excluding all offensive factories or trades from residential districts. Increased powers to purchase and hold land around the town should also be obtained for our municipalities, so that adequate open spaces may be secured at reasonable cost to the town, and more generous provision generally made for the public needs of growing districts.

So long as we leave individual landowners to develop their own plots of land in their own way, our towns must continue to grow in their present haphazard manner. But if their development is arranged and regulated by some central authority, it becomes at once easy to consider the possibilities of the site, to preserve features of beauty and interest, to keep open distant views, and to arrange the roads with proper regard for convenience and beauty.

With the additional powers suggested above, all towns could secure for their new suburbs many of the advantages of arrangement which the ownership of the whole of the land has made it possible for the Garden City Company to secure on their estate. The town would, in fact, have secured freedom to express its life adequately. It could provide for open-air life, by arranging plenty of small open spaces, recreation grounds and play places for children, with sand

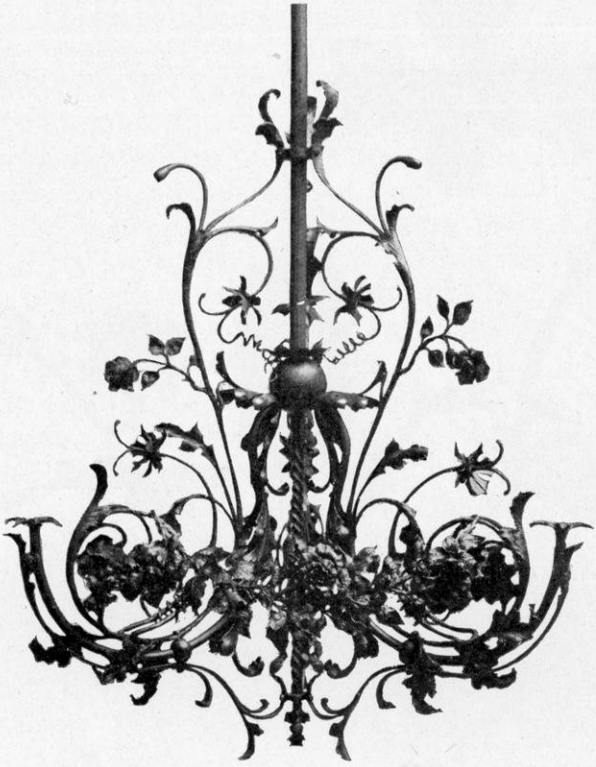
heaps, paddling ponds, and other simple delights, which would make the life of the town child a new thing.

We must realize that it is almost as important to make our new areas attractive as to make them healthy. It is the attractiveness alone that will tempt the slum dweller to move out of the town and benefit by the healthiness of the suburb. There is a certain picturesqueness and excitement about the slum life near the busy centre of the town, and it is essential to offer some more wholesome counter attraction if we are to draw the people into healthier districts. In nothing is it so true as in housing reform, that it is the well doing which matters. It is that which is provided over and above the bare house and street which really counts. It is just the little margin of imaginative treatment which transforms our work from the building of clean stables for animals into the building of homes for human beings, which is of value; for it is just this which appeals to and influences the inner heart of the man. This margin Civic Art can add to our town development, and hence I urge its importance.



ORCHID AND ROSE CANDLESTICKS, AND BUNCH OF GRAPES, WROUGHT BY M. ALEXANDRE

OWL ON BRANCH, AND MASK, WROUGHT BY M. ALEXANDRE



CHANDELIER AND DETAIL OF ROSE GARLAND ON CHANDELIER, BY M. ALEXANDRE

A BELGIAN SMITHY: BY ALBERT MICHELSON

ACCORDING to Baedeker, "The boundary between the Walloon and Flemish languages is a tolerably straight line drawn from Liége southwards past Brussels to Calais . . . ." The average tourist does not penetrate Wallonia, as the country to the south of Brussels is called. He touches the edge of it when he visits Waterloo. Yet if he be well advised he will visit the lovely valley of the Meuse and by the same token will avoid the Charleroi "basin," the Bornage, or Mons district, and the industrial desert between and around them. He must be a hardy traveler indeed; a tourist seeking after impressions in black and white and palpitating reds, who will board the trains, slow moving as caravans, which penetrate that desert. Yet the commercial traveler of Europe knows Wallonia as he knows the wall-paper opposite his bed. School children know it as one of the most densely populated districts of the world. Merchants in San Francisco, Riga, Singapore and Melbourne, know it for the glass, coal, cement and iron it sends them. Those who know it best, living in it, sometimes forget at night the grime and hardness surrounding them by day, as they watch the furnace-driven color leap in the sky.

Such kind of contact with coal, flame and iron as Walloons experience lends an understanding of these things and an appreciation of their possibilities. The Walloon knows to what tests the ore from Spain and the rods from Sweden may be put, and he is not sparing of applause when the test is severe and the result admirable. And what test of iron is greater than to make a rod of it blossom into a rose, or to work up a thin strip of it into the semblance of a feather? These are among the tests Monsieur François Alexandre of Marcinelle applies, and they prove, beside the iron, ingenuity, artistry and craftsmanship worthy of the applause these understanding Walloons were the first to give him. They no longer applaud alone. The Paris Exposition of 1900 sent out ripples to further shores and the present Exposition at Liége cannot but widen the circles.

Monsieur Alexandre is a young man: he is still under thirty. The reputation he has attained is remarkable for one made in a country where reputations grow so slowly. Yet the place he has won for himself has not been won through a few noteworthy efforts. The number of "pieces" he has himself turned out is truly astonishing and

if he now has in his employ some twenty workmen, he does not, on that account, spare himself. Indeed he cannot do so. Among his men he is still the master artisan. If some of his pupils are his equal at the anvil, in the more or less standardized elements of decorative detail, none of them has his draughtsmanship or his faculty for design. Yet Monsieur Alexandre is not an artist who has turned his hand to blacksmithing: he is a blacksmith who has studied drawing. In this he is an exception to the rule which so frequently reads that the interior decorator, the designer of book-covers, the skilled worker in decorative iron, and the painter of posters, attains success only after failure with crayon, water-colors or oils.

Monsieur Alexandre took his place at a forge in the Ecole des Arts et Métiers (School of Arts and Crafts) of Tournai with the intention of becoming a blacksmith. When he went to the Ecole St. Gilles in Brussels to study drawing his ambition had not changed but developed. His apprenticeship became complete at the Ecole du Syndicat des Fabricants de Bronze, or School of Bronze-workers, of Paris. In Paris craftsmen who work in iron generally work in cold metal. Although in the "atelier" in Marcinelle a number of men are employed at such work, a far larger number of them are found at the forges. Monsieur Alexandre probably feels that, after all, the true test of iron is to try it by fire. To prove this to you he will step to a forge and with two or three reheatings of a bar,—presto, the end of it becomes a leaf, fantastically limp to the eye, delicately veined, and upon a stem smooth as a stem of willow. And this he will do with a light hammer, an anvil and a block of wood. There are no refined contrivances for metal working in his shop. If you are not convinced he will show you workmen fastening unfading flowers to an ornamental gateway, fastening them as deftly as a Brussels seamstress fastens the little flowers or butterflies of lace upon a gown. Or, he will show you workmen spinning within the framework of a balcony the magnified counterpart of a spider's web, or training upward against a wall a bell-rope of ivy. Finally, if you are ready to put your hand in your pocket—and you will find you need not put it in very deeply—Monsieur Alexandre will produce a pencil and rapidly sketch for you any ornament or useful thing he can furnish. And when the sketch is finished and your little personal suggestions fulfilled, you will probably visit him again.

MISS MARIE TUTHILL'S ARTISTIC SCISSOR WORK

THE art of children is spontaneous and joyous. It may be crude; nearly always is in fact, yet it is interesting and of the highest value both to the child and its parents or teachers. It is valuable to the child as a natural expression of its own thought or feeling. The age of repression has largely passed and we now seek to bring out all that is in a child in natural expression. By watching a child's unconscious and spontaneous expression its parents or teachers, better than in any other way, may find out the child's natural bent. Every soul born into the world has its own peculiar work, but, alas, what a sad time some people have finding it. May it not be that the untrammelled expression of a child's inner nature will afford a better clue to its future life-work than can come from any outside suggestion? It is at least worth while giving it a trial.

One of the earliest expressions of childhood is the desire to represent, by cutting out with scissors from paper, the human and other forms. Who has not seen a group of children busily and happily engaged cutting out boys and girls, men and women, houses, dogs, cats, trees and the like? Here is the true creative artistic desire. Too often in the pressure of school life this natural artistic expression is dwarfed, crowded out or killed. Often it is turned into the channels of conventional art. Seldom is it retained and allowed to develop in its own way to the joy of its possessor and of all who see the work.

IN one case, however, this happy and natural development has been permitted. Miss Marie Tuthill, of Brooklyn, N. Y., has a passionate fondness for cut out dolls. She was a true disciple of Pauline King, whose "Paper Doll Poems" all of our father, mother, sister and big brother readers should purchase for the little ones. She knew all about the paper doll box, and the cats and dogs of paperland, as well as the "wogglety bird" and the horses that "gallop in a long straight line, and really do look very fine." And fortunately she had a mother who was not in the habit of saying "Don't!" and who cared more for the happiness of her child than for the slight discomfort that came from seeing the room occasionally or often littered up with children's clippings.

The result was that Marie never lost her fondness for her childish occupation. She kept it up when she went to school, and as a young girl gave great amusement and pleasure to her schoolmates at the High School as she cut out from paper with scissors or knife the fancies that flitted through her brain.

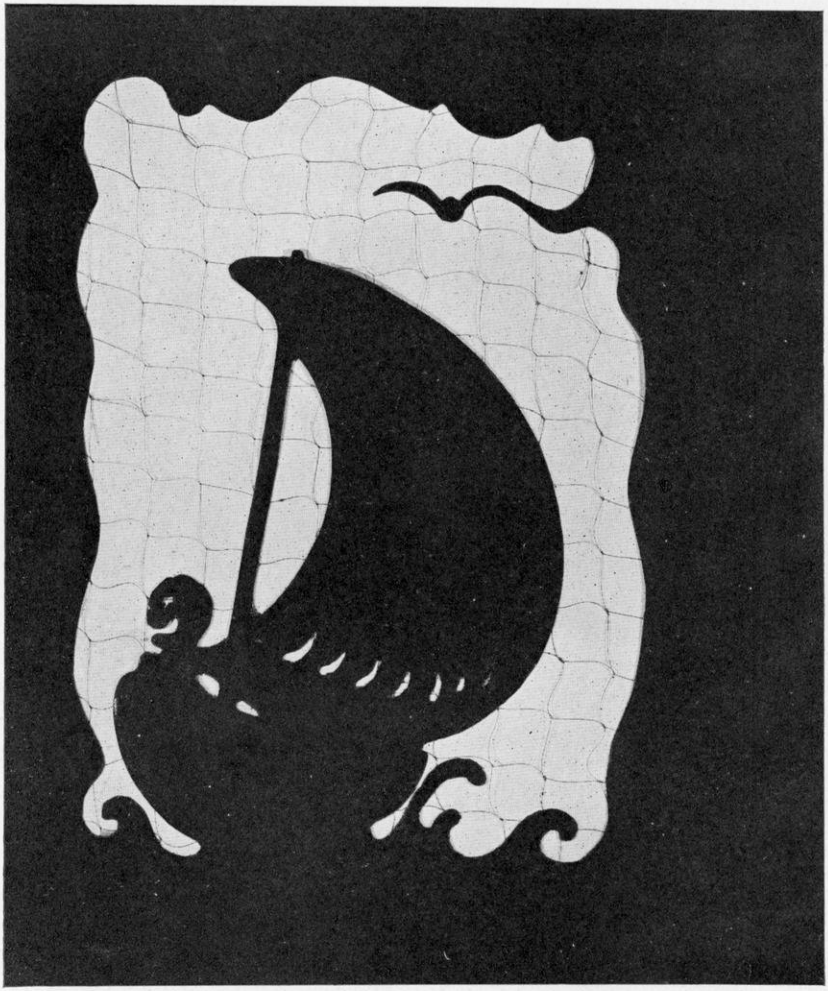
Shortly after this Miss Tuthill won a scholarship for college, but circumstances prevented her availing herself of its opportunities. Instead she entered the teacher's profession, accepting a position in her native city. Though her time is much occupied, she finds in her chosen "art" much delight. As her horizon has broadened and she has experimented in different textures than paper, and has tried the effects of one substance pasted upon another, many charming and novel effects are the result.

In one of the accompanying pictures is a representation of one of her friezes. It is cut out in browns and blacks on a tan paper. The *motif* is the pickerel weed. A window stencil, showing a boat with outspread sail, waves and a flying gull, as seen through a cave opening covered with a net is also effective and strong.

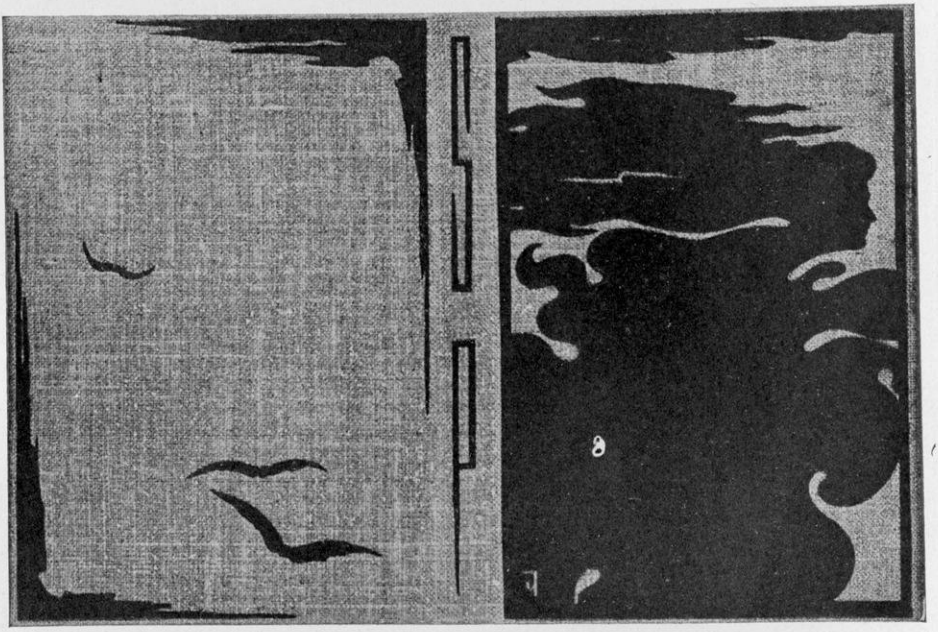
But by far her most ambitious attempt as far as we have seen, is a book cover. The boards are covered with rough canvas as a foundation. On this is laid a leaf of brown paper cut out for the design. The book is Stephen Phillips' "Ulysses." On the front side is the profile of a pure Grecian face with long, flowing hair. On the rear side are flying gulls, while on the back are the cut-out letters S and P. Altogether the effect is individualistic and imaginative, and well conveys the artist's idea of the words: "A wind swept land that stands far out to sea, gull haunted, and men call it Ithaca."

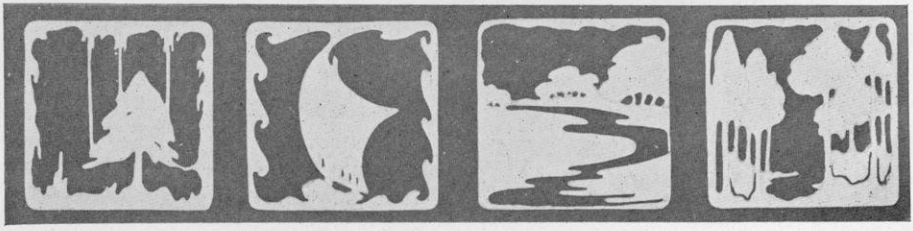
The work of Miss Tuthill is fertile in suggestion. It speaks forcefully of what might be done if we were not so hampered by conventionalism and formal training. Surely some of our instincts are better than other people's ideas for us. Would it not be well, once in a while, at least, to allow some of our primitive emotions, feelings and joys to have their own spontaneous expression? Then might we hope to find new lines of art, and better art in the lines that convention had fixed for us.

PORTRAIT OF MISS MARIE TUTHILL

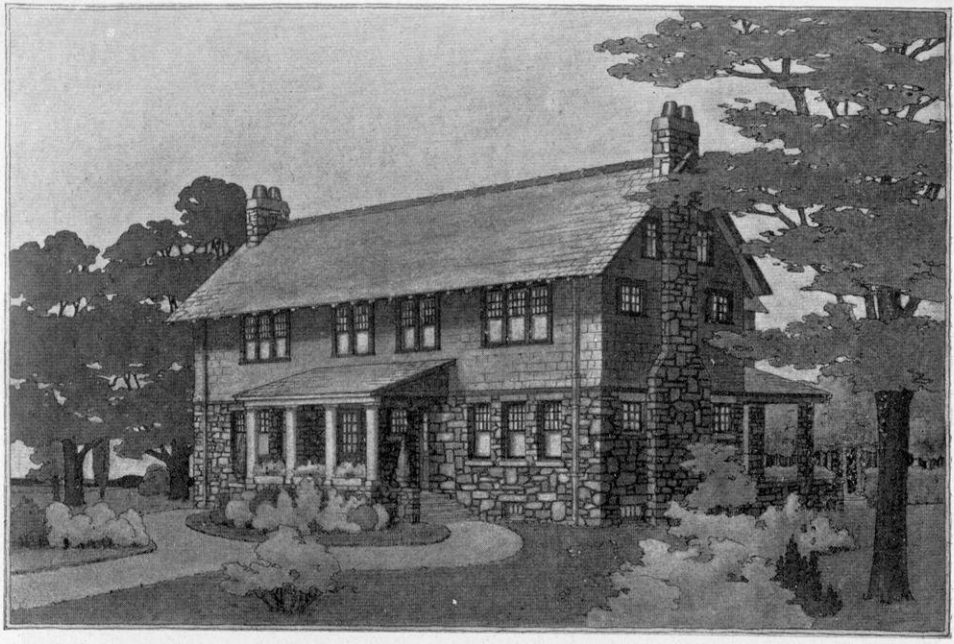


DESIGN FOR A WINDOW DECORATION. MISS MARIE TUTHILL

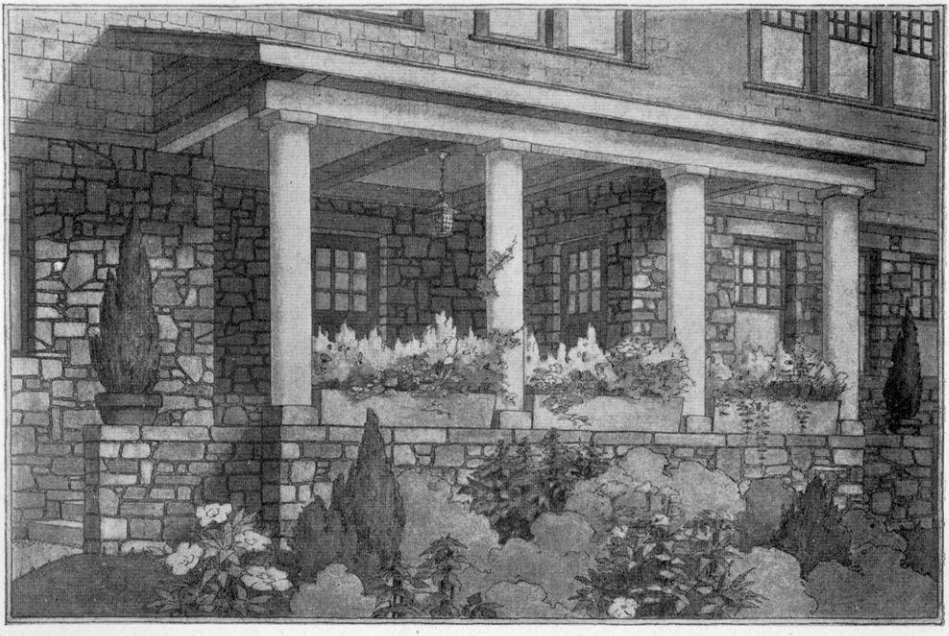




TWO OF MISS TUTHILL'S FRIEZES AND THE DESIGN FOR BOOK-COVER OF STEPHEN PHILLIPS' "ULYSSES"



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. EXTERIOR VIEW.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. THE VERANDA.

CRAFTSMAN HOUSE: SERIES OF 1905, NUMBER IX

OUR September house adapts itself very happily to a lot with wide frontage, yet of shallow depth, a contingency very often to be met with by the seeker after suburban location. As approached from the entrance way, the generous sweep of front effect is particularly gratifying, and one is at once struck by the interest lent to the house itself by the arrangement of the graveled pathway leading up on each side to the low broad steps of the veranda, forming thus a plot of green where a mass of foliage shrubs show off to excellent advantage against the gray stone work. The house itself, like most of its prede-

CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. FRONT ELEVATION.

cessors in THE CRAFTSMAN series, depends for its charm almost entirely upon the beauty of its structural features, and upon the wise selection of the colors employed. The lower story is of split rubble, and, if possible, the local field stone should be used for this purpose, and for the chimneys at each end of the house, insuring thus a certain bond between the house and its surroundings. The second story and the roof are both shingled, the former with shingles of white cedar, which may be given a weathered effect by a soft gray stain, which, as it fades, will become very rich in color value, taking on a tone of silvery gray which has a peculiar iridescence in the changing

lights. The roof, shingled in cypress wood, is stained a moss green, while the window frames and casings repeat this same color in a deeper shade. The window sash throughout the house is in white, and so also are the four great columns, that lend a very unusual dignity to the front veranda. Between these columns, flower boxes have been placed, resting on the lower stone wall. These, painted a red suggested by the terra cotta of the chimney pots, and well filled with a succession of flowering plants, will add a touch of brightness and a certain "homeliness" to the whole exterior.

Such a house, with a frontage of sixty-five feet and a depth of three hundred eighty-one feet may be built at an estimated cost approximating $6,500.

CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. SIDE ELEVATION.

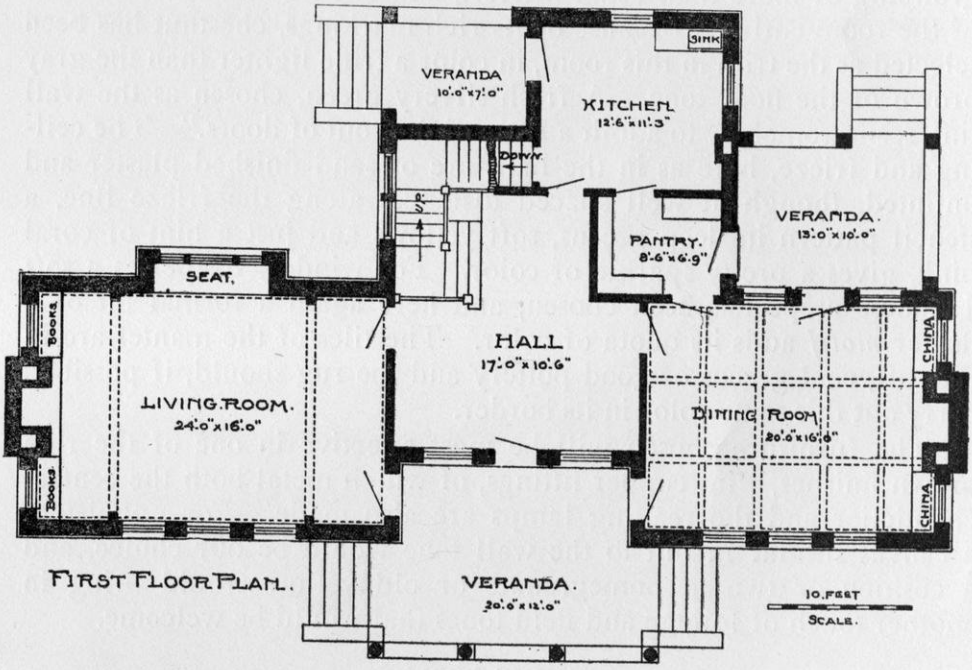
THE FIRST FLOOR

One feature of the first floor arrangement is the fact that not only the entrance hall but the living room and dining room open directly upon the piazza, giving an air of informality that is delightful. The arrangement of the rooms, as indicated on the floor plan, is exceptionally good, promising not only roominess but an easy access from part to part.

Entering the hall, we find it well-lighted, and more than usually attractive by reason of its quaint stairway arrangement and the details

of its furnishing. Oak, fumed to a gray brown, forms the trim throughout the first floor, with the exception of the kitchen, where pine has been substituted. The floor is of the same wood but somewhat darker in tone.

For the wall tint a dull yellow has been used, but the frieze space and the ceiling are both in the gray plaster, sand finished and untinted. For the floor covering a rug in russets, greens and soft yellows will lend a needed contrast, the same touches of color appearing in the casement draperies of soft challis.



LIVING ROOM

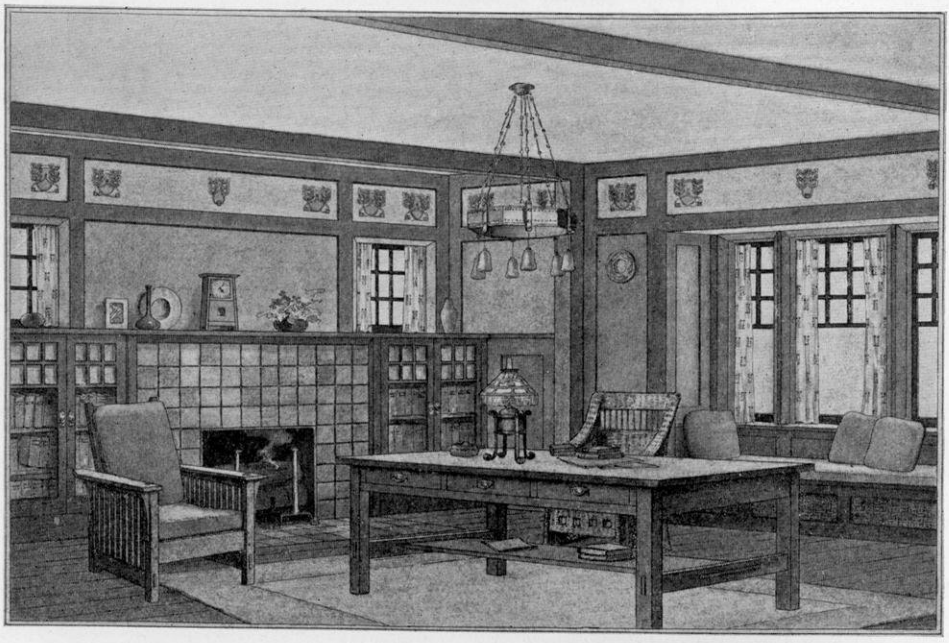
Intended, as its name implies, for the actual "living room" of the household, this room has an individuality and interest that is most attractive. Dividing the ceiling space into three parts are two transverse beams, and between these beams at the front are three triple windows, balanced on the opposite side of the room by a bay window with three casement windows and a seat, the latter offering an ideal spot for an hour's quiet reading. The walls around the room are

divided into narrow panels reaching from the baseboard to the window tops, except in the end of the room directly opposite the entrance. Here a feature is made of the grouping of fireplace and bookcases, the latter fairly tempting one to enjoy their store by reason of the ease with which they may be got at. It is a distinct satisfaction to find a book at one's very elbow and not on a shelf too high, or a shelf too low, at some remote corner of the room. These bookcases run flush with the face of the tiling of the fireplace and on a line uniform with the mantel, thus, together with the two Dutch windows, forming a grouping of more than usual interest, and one that includes the end of the room entire. Because of its rich markings, chestnut has been selected as the trim in this room, in color a trifle lighter than the gray brown of the floor tone. A fresh silvery green, chosen as the wall tint, seems somehow to admit a little of the "out of doors." The ceiling and frieze, here as in the hall, are of sand finished plaster and untinted, though at well spaced distances along the frieze line, a stencil pattern in deep greens, soft yellows and just a hint of coral pink, gives a pretty sparkle of color. For window draperies a soft Japanese crêpe has been chosen, and here again a formal bit of a flower *motif* adds its quota of color. The tiles of the mantel are in the soft, cool greens of good pottery and the rug should, if possible, carry out this same color in its border.

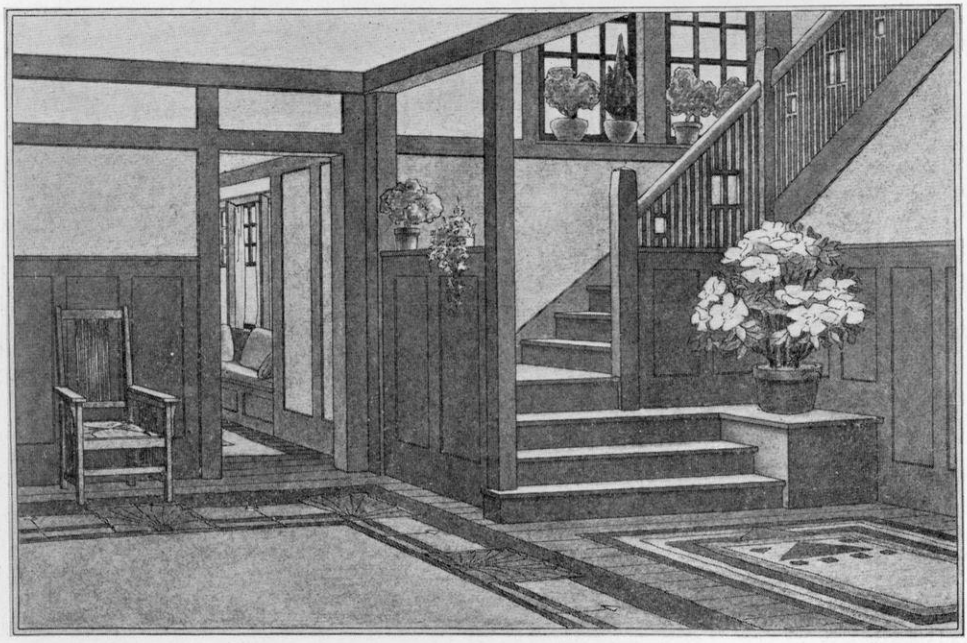
The furniture chosen will be most effective in one of the rich brown finishes, with copper fittings, of which metal both the central chandelier and the reading lamps are also made. For upholstery a canvas similar in tint to the wall tone would be our choice, and a cushion or two in pomegranate or old yellow would bring in another touch of foliage and field tones that would be welcome.

DINING ROOM

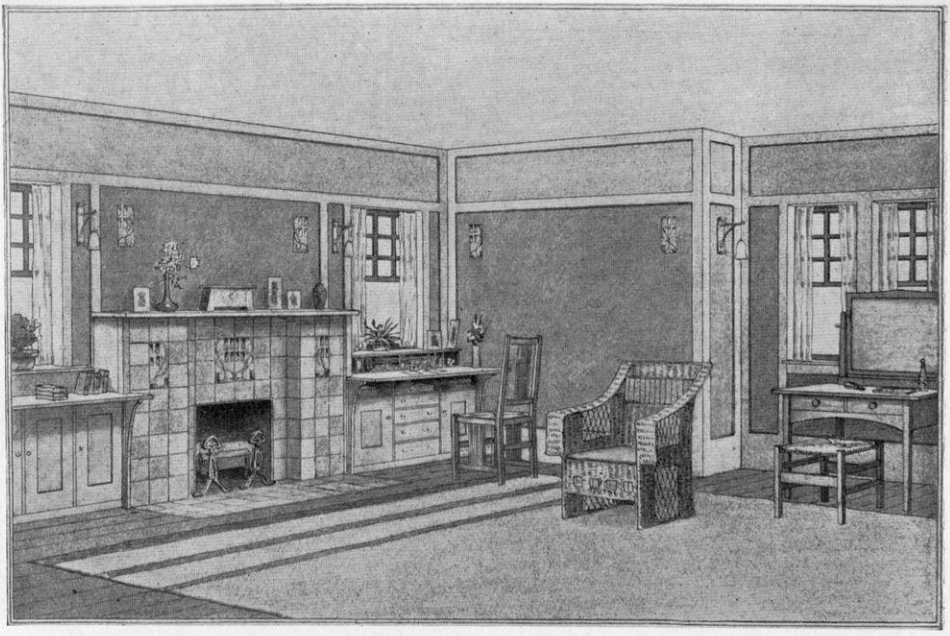
The woodwork of the dining room is in oak, and of a rich, warm gray in color. Paneled to the depth of the window sills, an unusually rich color effect has been gained by using in these panels,—allowing the woodwork to act as the frame,—an imported wall canvas in the deep French blue of the corn flower. The wall space above the wainscot is in rough cast plaster, tinted a warm ivory to bring out all the richest tones of the wood markings. The ceiling, as throughout the first floor, is left untinted. At one end of the dining room is a



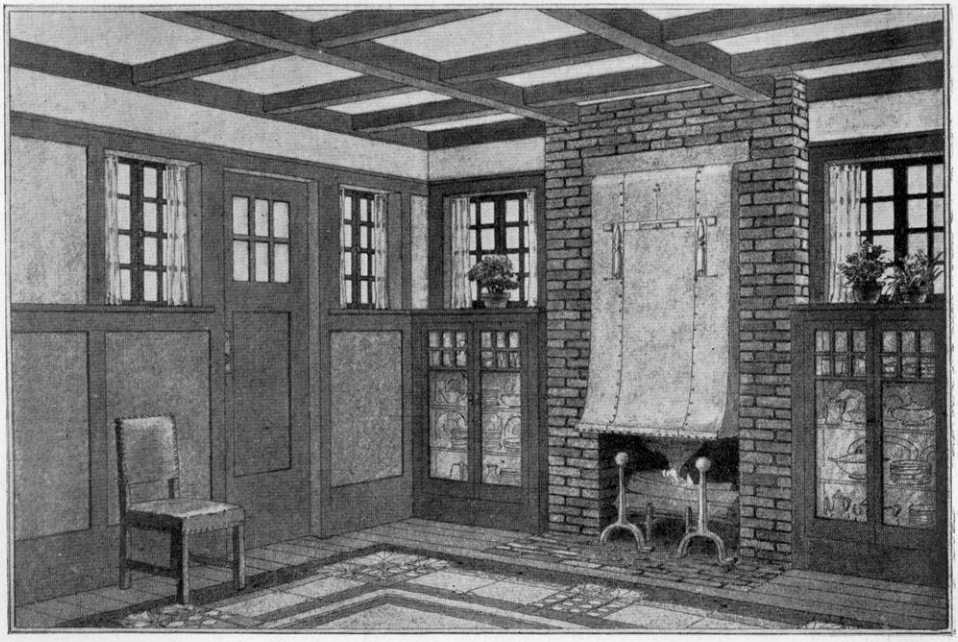
CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. THE LIVING ROOM.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. THE HALL.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. A BEDROOM.



CRAFTSMAN HOUSE. SERIES OF 1905. NUMBER IX. THE DINING ROOM.

fireplace of Pompeiian brick, and here, as in the living room, there is a very decided structural interest in the grouping of the fireplace and the two china closets that flank it on either side, the latter rising to the level with the sill of the recessed casements and thus continuing the line of the wainscot around the room entire. A dining room suite in brown fumed oak, and very rich in color value, would show to excellent advantage in such a setting. For window draperies, sill curtains in an ivory "willow weave" would be particularly good, more especially so if a little *motif* were "threaded" in, in a blue to match that of the canvas in the panels. Electric fixtures, like the mantel hood, should be of hand wrought copper, though for the fireplace fittings iron would be the richer because of its peculiar "blue" blackness, which would give a sort of accent to the scheme. The rug should repeat in deeper tones the color of the wall and wainscot panels, with just enough warm green in addition to do away with any possible monotony.

DINING ROOM VERANDA

Adjoining the dining room and connecting with it, and with the pantry, is a veranda, thirteen feet by ten feet. This may be enclosed in the winter if desired and used as a conservatory for potted plants, always a pretty adjunct to a dining room, or if fitted up with a rug or two, some comfortable wicker chairs and a table, it would make an unusually attractive little coffee room or a cosy spot for a cup of tea in the late afternoon.

THE KITCHEN VERANDA

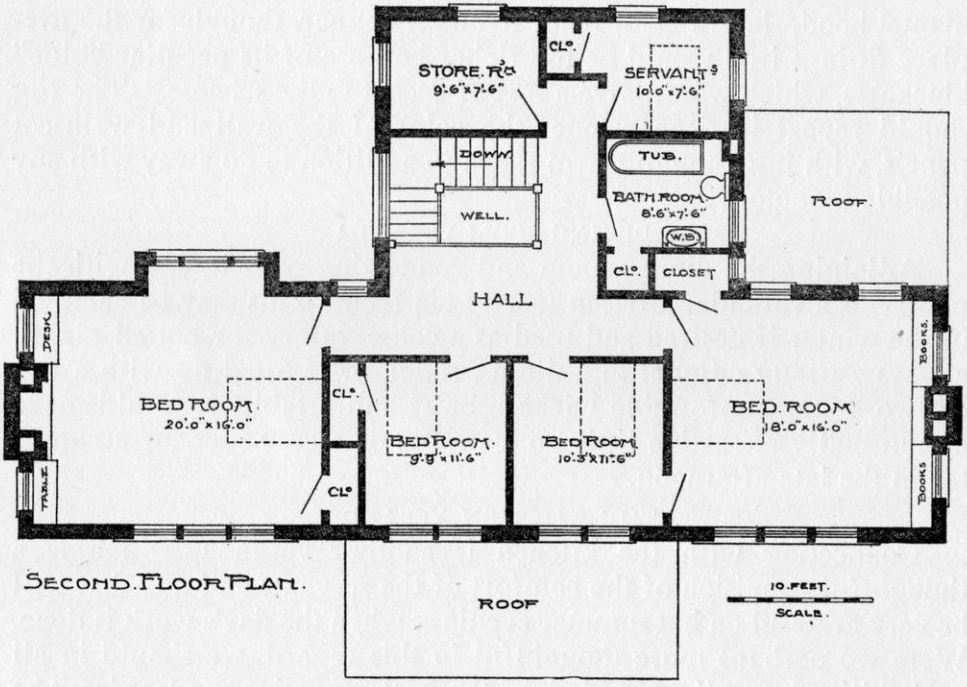
Connecting with the kitchen is another veranda, which is a thoughtful provision of the comfort of the servants and one that will be very grateful on hot summer evenings when the day's work is done. Were we perhaps more thoughtful in this regard, we should in all probability be well rewarded in the better service rendered. The whole arrangement of the house makes for comfort and convenience. Especially is this so in the placing of kitchen, pantry and dining room and their relation one to the other.

THE UPPER FLOOR

On the stairway a window at the landing is made interesting by being set in a deep recess. Here then is a broad sill for potted plants or some basins of Chinese lily bulbs, which should flourish royally in the sunlight and be a constant source of delight to one in passing.

THE BEDROOMS

The largest bedroom, twenty feet by six feet, has its walls covered in Japanese grass cloth in a cool pale tint of sage green, prettily finished with a dainty stenciled *motif* in palest ivory yellows, seal brown and a touch of orange. The ceiling tone should be the palest possible cream color, all the woodwork ivory white, and the maple floor stained to a soft golden brown. One very attractive feature of this room is the arrangement of the low built-in table and writing desk, one at each side of the fireplace and mantel. A few woven rugs



in fresh greens and dull yellows, to dress the floor a bit, and simple draperies of bobbinet complete a scheme that is daintiness itself.

The corresponding room on the opposite side of the house might be used, if so desired, as a sewing room. For it we would select a paper with a flower pattern in old blue and green on a linen colored background, the ceiling to be in white. Here, as in all the bedrooms, the woodwork may be white, with the exception of the pine floor, which would be most effective if stained a soft, rich green.

ALS IK KAN

IN our last talk we considered the difference which lies between true art, the expression of man's joy in his work, and that product of ingenuity or technical skill which often passes for art, but which lacks the essential elements of sincerity and the delight that comes only from the exercise of the inborn creative power. Art, therefore, is not so much the product of man's work as the spontaneous expression of his attitude toward that work.

Labor is the employment of man's powers to accomplish a certain task; art is the joy man feels in the exercise of those powers. All art means labor, but all labor is not art. Without labor life would not be possible; without art, labor is mere drudgery, undertaken only under the lash of necessity, something from which greater prosperity means an ardently desired escape. In earlier and simpler days, when art and labor went hand in hand, when the delight of the artisan was to put his utmost powers into the work which formed a part of his very existence, whether it stood alone or was a part of some great scheme of beauty worked out by hundreds of hands and brains under the leadership of some master-mind, the true relationship was maintained, with the result that men look reverently back upon that period as the Golden Age of art.

With the introduction of machinery came the reign of commercialism. Division and countless subdivision of labor wiped out all individual interest of the worker in the thing made. Art and labor parted company when quantity and cheapness of production became the sole aim of the manufacturer, for gradually all personal interest and sympathy between the maker and the user, which was so large a factor in the making of those beautiful articles that now bear silent witness to the richer and more vital art of other days, was replaced by the question of mere valuation in dollars and cents. The art value of a thing depends far more upon the human interest taken in the making of it, than upon its perfection as a piece of work. Machinery in itself is not directly responsible for this lack of art. All other things being equal, a piece of furniture, for instance, that is entirely hand-made would be apt to have more individuality, and therefore more artistic value, than one entirely machine-made, for the reason that the artisan would naturally put more of his personality into the making of it, but, given the same personal interest of the worker in the completed article, nearly every part of it, except such as are added expressly for ornament, might be made by machine without destroying its interest and value as a work of art. For example, in the making of a chair there is no particular field for artistic expression in the boring of a round hole, or in the shaping of a mortise, that such details must necessarily be done by hand when they may be done so much more swiftly by machinery. But if the chair is to be valued as an individual piece of work, the man who makes it must have known the joy and enthusiasm of carrying out an idea that is his own, or with which he is in such perfect sympathy that the work becomes a delight.

And if the maker is to feel the inspiration and the joy in his work that will make it a work of art, he must have the sympathy and appreciation of the man

who will own and use it. The artistic work that has come down to us from former generations is the outcome of just such coöperation. Painters, sculptors, architects, goldsmiths, cabinet-makers, potters, tapestry-weavers, all worked under the eye of and in direct accord with their patrons and employers. Popes and emperors thought it not beneath their dignity to give much time and attention to the progress of works of all sorts done at their order; queens worked with their maidens at spinning-wheel and embroidery frame, and the same gracious custom prevailed throughout all ranks of life, leaving its record in marvelous works of art which modern commercialism strives in vain to imitate. We speak confidently of "art" furniture, "art" rugs and carpets, "art" wall-papers, "art" fabrics. What is it that makes them artistic as compared with other furnishings used for similar purposes? The fact that they may be faithful reproductions of things that, on account of the conditions surrounding their creation, have an unquestioned art value, is not enough. This art value, while always present in the original, cannot be transmitted to the copy, so that, no matter how beautiful, costly or luxurious they may be, they are simply clever mechanical reproductions of things that were artistic because they expressed the spirit of their own times and the individuality of their makers as well as the ideas of the patrons for whose use they were made. A good instance of this is the Empire furniture, replicas of which are so much in vogue to-day. The original designs expressed nothing less than the ideas and characteristics of Napoleon himself. Desirous of impressing his subjects with his material pomp and grandeur, he succeeded, with the aid of his architects, Percier and Fontaine, in creating for himself an environment splendid in its refined dignity and artistic merit. He personally directed the work or his artists and artisans, and every detail was carried out according to his own ideas. In all decorations appeared the eagle, the lion, the laurel-wreath, emblems from time immemorial of greatness and of ambition, and adapted by Napoleon to the adornment of his surroundings as being most expressive of his own dominant individuality. Yet these same furnishings and decorations, magnificent as they were in their natural environment, have merely a commercial value when reproduced for use in our American homes. Their significance is gone. They have become mere imitations. Art, above all things, should express an idea. The rich stores of the past may be borrowed from to almost any extent, but their value lies in the material found there for adaptation, not imitation or reproduction. Napoleon borrowed his emblems of triumph and power from the symbols of ancient civilizations, but he so used them that he made them his own. They furnished the basis only of the original scheme of decoration that bore the impress of the mind of Napoleon, and so came to be typical of his times. In this way alone is modern art justified in borrowing from the past. It may inspire to any extent, as association with great minds or acquaintance with great books furnish a stimulus to intellectual development, but it should inspire original ideas. To furnish our houses in imitation of past style and grandeur is to put ourselves on a mental level with those who imitate the customs and mannerisms of another nation.

NOTES

WE are indebted to the *Dental Cosmos* for the following reprint of a paper by Dr. E. C. Kirk of Philadelphia, Pa., read before the First District Dental Society, of the State of New York. Dealing with the subject of manual training, not only as a factor in professional training but also in its larger relation to the greater educational problems, this paper will be found of more than passing interest and we gladly commend it to our readers as throwing a new light on a question of undoubted significance with which already, through our own efforts, they are not wholly unfamiliar.

TO speak of the necessity for improvement in any department of life is simply to admit that we progress; that our social evolution from a comparatively simple condition to one more complex, implies and carries with it demands for greater energy in that eternal struggle for the harmonious adaptation of means to ends.

The increasing activity manifested in the tendency toward improvement of all our vital relations has become a characteristic of the age; one by one our beliefs, institutions, and methods run the gauntlet of criticism, and are compelled to answer, in one way or another, the questions of their truthfulness, value or utility.

In general educational matters, reform is actively at work. Methods whose antiquity had caused them to be regarded as almost sacred have, in many cases, been supplanted by those which the demands of the present have found to be better adapted to its needs..... As a means for the acquisition of knowledge, the manual-training method is as old as man himself—probably older. The formulation of the idea, and its development into what its more enthusiastic champions believe it to be—viz.: a complete system for educational development—is of very recent occurrence. The idea has been used in more or less fragmentary form ever since institutions of learning have existed, but its development into a method based upon a complete understanding of its physiological and psychological relations was only arrived at within quite recent years..... The manual-training idea, according to Professor Henderson, may be viewed from two standpoints, based upon the nature of its application as an educational method:

First, that in which the object or thing created by the hand is the end sought, in which event manipulative skill alone would be the highest educational result obtained; or

Second, where the method is directed toward the cultivation of the brain and development of the intellect, in which case the psychological or ethical result is the primary consideration.

It has been shown that the brain may be cultivated and the mental faculties developed by manual training alone in individuals whose intellect is practically a zero quantity. The investigations of Dr. Edward Seguin, of New York, to whose labors for the training and education of idiots, and to whose discoveries in that field, the manual-training system of to-day probably owes the discovery of its physiological foundation, proved to the point of demonstration that the intelligent education of the hand was productive of results equal in importance and value to those obtained through any of the perceptive

faculties, and, in the case of idiots, it afforded the only practicable channel for developing intelligence. The results which he obtained by the manual-training school method, in the case of idiots, were, at that time, little short of miraculous. The plan which he pursued may be briefly stated as follows: The child, who in many of the cases was absolutely devoid of intelligence, or whose intelligence was of such a low order that it could not be appealed to by any psychical process, was made to perform some simple act with the hand, such, for example, as to pick up a peg from the table and place it in a hole made in a block of wood. Notwithstanding the simplicity of the procedure it was frequently beyond the mental capacity of the subject to understand what was required of him, even when repeatedly shown how to do it. It then became necessary for the teacher to place the peg in the child's hand, close his fingers upon it and carry the peg to place. Frequent repetitions of the act at last resulted in causing the child upon command, and by his own volition, to perform the act without aid, or, in other words, the incessant bombarding of the brain by impulses originated at the periphery had resulted in a gleam of intelligence in the brain, which, for the first time, asserted its newly-awakened function in a command sent out to the periphery to perform a definite volitional act.

This much accomplished the future educational training of the child consisted in a continual application of the same principle, with suitable variations in method, proceeding from simple to more complex acts, with the result in many cases in developing a high grade of intelligence and mental responsiveness where absolutely none had previously existed.

The investigations of Dr. Seguin led him to the generalizations of the mutual dependence of the great nervous centers and the periphery, with the greater possibility of acting on the centers at least during the period of growth, and that the initiative of a certain order of capacities resides in the periphery and sensibility, and he says: "Therefore, instead of referring all initiums to the brain, or brain, spinal cord, and sympathetic, we must recognize the power of the millions of peripheric brains to give impulse as well as to receive it." In summing up, he makes this significant statement: "If the good results shown in the case of idiots subjected to manual-training have been obtained by this method alone, then the sovereignty of the brain is at an end, and the new physiological doctrine of decentralization contains in germ a new doctrine and new methods of education."

When such astonishing results in mental development are possible by manual-training alone, where a normal intelligence is wanting, what may not be expected when this principle is applied where its effect is aided by the reasoning faculty? It was the recognition of its value by Froebel which suggested to his mind the kindergarten system for the education of children, a system in which the deficiencies are in the method, or of its application, rather than in the principle upon which it depends.

In the mind of the idiot educated by manual-training, the sum total of his knowledge is represented by a multitude of impressions developed through the perceptive faculties; his power to reason

about these may or may not become highly developed, depending upon his curability.

In the case of the normal infant, however, his reasoning faculty develops, *pari passu,* with his acquisition of facts. As his store of mental photographic impressions increases, his generalization becomes broader, his knowledge of the various bearings or phases of a given fact or event becomes, in time, so varied that it may be likened to a composite photograph in which the lines of coincidence only are preserved, while the points of difference are lost. In the comparison of these mental composites he has advanced the next higher step in reasoning power, has given up the arithmetic of knowledge for the algebra of reason, thrown aside the concrete for the abstract, advancing in this way to the last abstraction of all."

Dr. Kirk closed with a quotation from Dr. Felix Adler (*Century Magazine,* 1888): "The physiological education of the senses is the royal road to the education of the intellect; experience, not memory, the mother of ideas."

Discussion is always interesting, so we publish further short selections from each of the three addresses following the reading of the paper outlined above.

Professor J. Liberty Tadd of Philadelphia, whose work along the lines of manual-training is already too well known to need further comment, after briefly touching upon the various methods pursued by pupils in his own classes, summed up his thought as follows: "Life is too short for a man to go through a course of carpentering or plumbing, mechanical drafting, and map- and plan-making to train the hand, which is the usual so-called method of manual-training. After eleven years' experience, we have settled down at the Industrial Art School upon these four fundamentals that I have pointed out to you. If a person is able only to draw, it is of very little use. It is very little use to model only or to carve only. But if the individual does these four things in rotation, he becomes more nearly complete.

The idea of manual-training, from my point of view, is to train the hand by the working of materials of different kinds that they can minister to the individual and make him a more nearly complete and perfect man intellectually, physically, morally and spiritually. No one can receive a good intellectual training alone without obtaining a complete mastery over some of his physical powers by skill in handicraft. By making things that minister to his wants, both useful and beautiful, he is compelled to work physically and intellectually, and this necessitates harmony in both bodily and mental powers.

To conceive and create forms of material, of course, compels thought and the use of the brain. The organs of muscular sense—sight, taste, touch—cannot be brought into play without bringing into use the completest tool of all, the brain. Must it not in all its fibres be exercised and developed through the outer branches of the nerves extending to the very fingertips, a ready instrument, instant and able to do the bidding of a skilled manipulator?

Nothing gives greater dignity to man than a complete realization of the power of being able to do. No joy is greater or more lasting than that received by doing well with the complete being—brain, hands, judgment—all tools; God-given tools to be trained and used."

Professor Francis N. Sharpe of Philadel-

phia, then took up the discussion: An industrial age has transformed men into the makers of things, into an employed humanity seeking to satisfy the wants of society. If a thing is wanted, somebody will make it; if not wanted, it is not manufactured for long. A system of education that is not founded upon the idea of equipping boys and girls so that when they arrive at mature age they can supply their various wants with relative perfection is a fraudulent education, I care not whether it is in the university or in the high school. We are now chiefly concerned in improving the present system of public education, and improvement must come by a wiser administration of the educational factors already engaged. A new and better adjustment of the present educational forces will tend to a satisfactory solution of the problem. In the process of civilization the ornamental precedes the useful, and systems of education, like stages of civilization, must pass through savagery. Savagery hangs about us all in childhood and, if left to ourselves, and with a long period of time for individual growth, we might pass through this stage and reach the age of manhood civilization. It is by an artificial, although more truly speaking, by a natural method of training that we try to shorten the period of preparation for real living. The problem may be stated as follows: "Does manual-training offer the shortest, that is, the best way?" We believe that it does offer such a way, not wholly as Professor Tadd has explained manual-training, but allowing a wide place for the training which he advocates in the lower school, by the addition of a training in the use of tools, together with the most perfect training in the humanities—history, language, science and economy. To say that in manual-training tools are of no account is to turn back toward the bushman who chews the tree off instead of cutting it down with a knife. I say that the tool-using and tool-making man is the civilization-making man. If it is not so, let us throw away our mechanical tools, the pulley, the wedge, the hammer, and go back to our thumbs and fingers. It is as a public-school question that manual-training possesses its intrinsic interest. Out of the public schools must come the recruits for all the social service. All professions must be primarily trained in these schools. A manual-training school has various departments: literary, for the study of languages, literature, history, economy; science, for the laboratory, study of chemistry, physics, botany, electricity; drawing—machine, free-hand, architectural; woodworking, carpentry, joinery, carving, turning; metal working—chipping, filing, brazing, smithing; designing —pattern-making, constructions; engineering, specially electrical engineering. Each man at the head of these several departments must be a specialist, skilled in teaching. The training and education afforded by such a school is an education and a training in the meaning and the use of principles. It is not to make artists, carpenters, historians or architects; it is to teach the relations of society, the character of the individual, and his relations to his fellows, and to aid in equipping him to live a whole life. A school is much like a farm; there is as much in it as you put into it, and no more. The tool is a specialized hand, a refined adaptation of promiscuous muscularity, a trained muscular power. But manual-training does

not stop with merely a trained muscular power. In the process of that training, what changes are making in the boy himself? I must urge you to examine for yourselves what those changes are. There is not a branch of study usually pursued in schools which is not made of more direct use and to serve a clearer ethical purpose because of manual-training. Manual-training is only "mind-training." Its detractors mistake the means as the end; they see only the application of the principle in the laboratory as they see the more elaborate application in the wareroom or the store. That manual-training is a training of craftsmen and apprentices would be true were it to cease with the mere manufacture of articles of commerce. When such training becomes a process in manufacturing, then the school ceases to be a school for the study of principles, but becomes a shop or a factory."

In closing, the following paragraph from Dr. A. J. Reckoff, of New York, contains a thought that challenges attention:

"It must have been observed that the hands of some men respond more readily to the dictates of the will than do the hands of others. It would almost seem as if the hands of some men did not wait for impulse from the council-chamber of the brain through motor nerves, but that they are self-active and self-determining. It is this almost immediate communication between the brain and the hand that we would cultivate by manual-training, not for the sake of manual skill alone, but more that the mind, through the exercise exacted thereby, may be trained in readiness and precision of thought. This, I say, because it seems necessary to denounce the idea that the advocates of manual-training aim to supersede or in anywise to belittle the study of language, science or art. As an aid to all these it has its chief value. This exercise of the brain in expression of material forms through the agency of the eye and hand in and of itself exercises and trains the mind. It ought to be said that it is not safe to defer this training till special pursuits or professions require the exercise of manual skill, for experience in every department of education goes to prove that any faculty neglected in early life is apt to be lost."

AMONG the new exhibits in the museum of the Brooklyn Institute is a collection of water colors by American painters which is interesting in several ways. It has been loaned by Mr. G. H. Bueck, Vice-president of the American Lithograph Company. To each picture is appended a photograph and autograph letter of the artist. The aquarelles are often important, and always of interest and show discriminating judgment of selection. Homer Martin's "Normandy Brook," Blakelock's "Ghost Dance," Winslow Homer's "After the Hunt" and Whistler's "Girl in a Hammock" are most notable. Excellent aquarelles are from Granville Smith, George McCord, G. H. Boughton, Wm. M. Chase, D. W. Tryon, W. Keith and many others.

THE American Academy in Rome, originally started by the American Institute of Architects, is now conducted on a broader basis as a school which also includes the study of sculpture and painting. This enterprise, which for many years had languished, is now firmly estab-

lished by the success of raising a million dollar endowment fund. One hundred thousand dollars were subscribed by each of the following gentlemen: J. Pierpont Morgan, Henry Walters, William K. Vanderbilt, James Stillman and Henry C. Frick, and a like sum by each of the following institutions: Harvard, Columbia, Yale, the University of Chicago and the University of California. Mr. Henry Walters, of Baltimore, Md., also purchased for $125,000 the Villa Mirafiore as a permanent home for the Academy. The bill incorporating the Academy declares the establishment of "an institution to promote the study and practise of the fine arts and to aid and stimulate the education and training of architects, painters, sculptors and other artists, by enabling such citizens of the United States as shall be selected by competition from among those who have passed with honor through leading technical schools or have been equally well qualified by private instruction or study to develop their powers and complete their training under the most favorable conditions of direction and surroundings." It is obvious that no better place could be selected for such an institution. "All roads lead to Rome." The late Thomas Hovenden, one of the most illustrious American artists of the nineteenth century, was educated in France, but, after sojourning in Italy, he gave his testimony that to learn what art really is, one must go to Rome. Even France recognized this long ago, as the oldest and most important school in the Eternal City is the National school of France, of which Carolus Duran was recently made president. Paris is much overrated as a place for the study of art. The technique of the profession may often be as effectively, and even more so, studied at our schools in New York, Boston or Philadelphia. But for intellectual and spiritual stimulus, advancing beyond rudimentary attainments, the banks of the Tiber furnish the artist with those treasures, which in their austerity, grandeur and strangely impersonal beauty can alone be the inspiration for the advanced student.

THE "Biondi" decision seems to have aroused the artists in Italy to reprisals in the form of a boycott of American artists, and these will hereafter meet with serious difficulties when they intend to exhibit their pictures or compete for prizes at Italian exhibitions. This is a foolish move. Judge Leventritt merely decided that no contract had existed between Biondi and the museum for the exhibition of the "Saturnalia," while he was extremely careful to pass by any testimony raising the question as to the artistic merits or demerits of this well-advertised piece of sculpture.

THE American Colortype Company, of New York, has held its third annual exhibition of paintings by American artists, suitable for reproduction as designs for calendars. The circular which was sent out stated that these designs "cannot fail to materially affect the popular appreciation of good art and increase the demand for good pictures. There are to-day thousands of calendar buyers who insist that the picture of their calendars shall be a real work of art, where five or ten years ago the same buyers were looking for something merely pretty, regardless of artistic merit." The line of calendars

turned out by this company places it in the front rank of those who are educating the masses to an appreciation of good art.

THROUGH the courtesy of Professor George F. Comfort, Director of the Syracuse Museum of Fine Arts, an exhibition of paintings by artists residing within the somewhat indeterminate region called Central New York will be held in the gallery of the Syracuse Museum of Fine Arts during the month of December, 1905. This exhibition will be held under the auspices and control of the *Central New York Society of Artists.* While the exhibition will be devoted chiefly to oil paintings, a limited number of pictures in water colors, pastel and black and white can be exhibited.

BEGINNING with the October number, a series of colored plates of the CRAFTSMAN House designs will be given each month, showing color schemes for interiors, and the effect of fabrics, metals and tinted plaster combined with the varying tones given the wood trim by the CRAFTSMAN finishes. These plates will be accompanied by special articles giving suggestions as to the most effective methods of treatment. Each article and group of plates in the series will treat of one room, of which a number of examples will be given. The subject chosen for October is the Living Room. Following will come Halls, Dining Rooms, Libraries, Bedrooms, Verandas and Sun-Parlors, and so on until each room in the house has been taken in its turn, and its possibilities in plan, structural features and color effects given as suggestively as lies in our power. This series is added to, and will be run in conjunction with, the regular CRAFTSMAN House Series.

FOR the current issue the article of the series on Home Training in Cabinet work has been omittted. The series will be resumed in the October number, and models will be given in response to requests and suggestions that have been sent in to THE CRAFTSMAN by a number of workers who have been turning our instructions to admirably practical use. The subject of the best method of finishing woods will also receive special attention.

REVIEWS

MORE attention than is usually given even to a successful novel has fallen to the lot of Edward Uffington Valentine's "Hecla Sandwith." No less an authority than James Lane Allen has said of it: "It is an American story of the first magnitude. Thomas Hardy, had he been an American, might have been glad to come upon it. George Eliot, had she been an American, could have built upon it one of her masterpieces." This is high praise, yet to one caught under the spell of the story, it does not seem overdrawn. "Hecla Sandwith" is a book to which it seems safe to prophesy, not feverish and ephemeral popularity, but the long life that comes to few books in a generation. It has the qualities that endure. The story, cast in the grim surroundings of a lonely, mountainous region in Central Pennsylvania, and dealing with the pioneers of more than half a century ago, is

strong and dignified. It so abounds with the passion and the change of human life, with the prejudices of religion and iron-bound convention, with the clash of strong character against strong character, that its ruggedness seems at times almost angular. The story is so full of "meat," and is told with such fine restraint, that it requires to be read almost as great poets and essayists are read. Certainly it cannot be skimmed through in a hammock on a summer's afternoon, unless by the class of reader who is content to thrust aside the delight in the subtle play of motives, the strong modeling of character and the sense of inevitableness that attends the unfolding of the plot, in the search for superficial emotionality and dramatic incident. Such a reader would find little amusement in "Hecla Sandwith," for, while there is abundant emotionality, it is not of the superficial order, and the writer has been most careful to avoid the crowding of incident. Most of the characters are Quakers of the old school, but a strong leaven of the worldly side of life takes away any sense of the pleasant pastures and still waters of existence, which the word Quaker always suggests. It is a book more than well worth reading, it is a book to own and re-read, and then put away on the library shelves for others to enjoy.

("Hecla Sandwith," by Edward Uffington Valentine. 433 pages. Bobbs-Merrill Company, Chicago).

THE Langham Series of Art Monographs has just been enriched by the addition of Volume V. It is entitled "Venice as an Art City" and is by Albert Zacher, author of "Rome as an Art City," and other books on kindred subjects. The present book is a dainty little volume, bound in limp Russia leather, illustrated with delicate photogravures of a number of the most beautiful works of art in Venice. It contains much information about the artistic treasures of Venice, but the reader forgets that it is valuable and accurate information about something worth knowing, in the charm of the style in which it is told. The whole book glows with color and is vivid with interest. To read it is like sauntering through the churches and palaces of Venice, and floating down its lagoons, with a friend who is an artist, a most discriminating critic as well as an enthusiast, and a poet. It leaves one with an odd after-glow of personal delight.

("Venice as an Art City," by Albert Zacher. The Langham Series of Art Monographs. Imported by Charles Scribner's Sons. 86 pages. Price, $1.00).

LILIAN WHITING is an interesting woman, who sees clearly and has the power of stating what she sees in an interesting way. She is a woman of spiritual perception, and more, she attracts to herself things spiritual, absorbs them, makes them a part of herself, and then radiates them to others. Hence it is appropriate that she should write "The Life Radiant," a series of impressions as to what a radiant life may be, rather than a perfect picture. It is a helpful and stimulating book, one that lifts up the soul to a higher plane than most of us live on. Here are two or three of her thoughts selected at random: "The human will merged in the divine will is invincible." "Not infrequently a great deal of time and energy are totally

wasted in endeavoring to combat or to conquer the annoyances and troubles that beset one; that weigh his wings and blind his eyes and render him impervious and unresponsive to the beauty and joy of life. Nine times out of ten it is far better to ignore these, to put them out of sight and out of mind, and press on to gain the clearer atmosphere, to create the new world." "After a certain limit of ordinary comfort, great possessions seem to enslave rather than to liberate. If the price of costly jewels is peace of mind, as well as a cheque of imposing figures, then, indeed, let one keep his peace of mind, and go without the necklace."

Her chapter on "The Exalted Moment" is well worth several perusals, as is also "The Nectar of the Hour." With one more quotation we must close this brief review. "To live the higher life, the life of the spirit, is not to seek cloistered seclusion, but to enter into all the great opportunities, the difficulties, the privileges, or the penalties, that attend every real endeavor. In this, alone, lies the secret of making noble the life that now is and glorifying that which is to come." ["The Life Radiant," by Lilian Whiting, decorated cloth, $1.25; 375 pages. Little, Brown & Co., Boston, Mass.]

IT is well, now and again in the shower of new books coming from the press, that someone remind us of our old friends, or of books that came out many years ago and made a great impression at the time. Such is the character of "The Unit Books," issued by Howard Wieford Bell, of New York. They are called unit books because on the unit of twenty-five pages the price is based, which is two cents. Thus a book of 200 pages costs sixteen cents, with binding extra. The list already issued includes a number of the classics of American literature and the suggestive list gives books that all thoughtful people will be glad to have. The paper is good, the type is clear, and the effort of Mr. Bell is worthy of success.

A TEXT book on plain sewing that is good enough to be made the basis of every girl's education in needlework, is Scientific Sewing and Garment Cutting," by Antoinette V. H. Wakeman and Louise M. Heller, of Chicago. Not only is the art of delicate stitchery and the beauty of the "plain seam" set forth with as much emphasis as in the days of our grandmothers, but the system of instruction advocated in the book makes sewing and garment cutting an educational factor identical with manual training.

The book is formed on the system of division into grades that is necessary for school work, but, instead of lessening its value for home use, the regular steps in the advance from the simplest stitches to fairly difficult models in completed garments give a clearness and simplicity to the instructions that would make it possible for any young girl of average intelligence and deftness of fingers to learn to shape garments accurately and to sew them exquisitely, without any other instruction. ["Scientific Sewing and Garment Cutting," by Antoinette V. H. Wakeman and Louise M. Heller; Silver, Burdette & Company, Chicago; pages, 155.]

THE OPEN DOOR

THE current issue of THE CRAFTSMAN for September antedates by a few days the opening of the fall trade season, and the timely announcements in our business pages will therefore get a more leisurely reading by all interested in the new plans and attractions presented by the enterprising manufacturer or dealer.

It will do no harm to remind our readers and patrons that the purpose of The Open Door is to bring the producer and the consumer into closer relations by freely extending the use of these pages to THE CRAFTSMAN'S patrons, both as a business courtesy to the advertiser and as a guide to the reader who wishes to learn more particularly of the merits and uses of the article announced. The particulars can rarely be given fully and explicitly in the formal advertisement, and the educational value of these descriptive articles has been voluntarily and cordially endorsed by all who have availed themselves of the privilege. As the season advances we hope to increase the extent and value of The Open Door by presenting many new and timely subjects from month to month.

LUXEMOOR DECORATIVE LEATHERS

To the lovers of fine leather work "Luxemoor" is a revelation as an entirely new decorated leather combining exclusive artistic effects with almost unlimited possibilities for practical application. The best leather which can be bought, tanned by the most approved scientific processes, is the basis of "Luxemoor" decorations. In general, "Luxemoor" effects may be divided in two classses, embossed and carved. The embossed effects are obtained by cutting the surface of the leather on the reverse side, leaving the design in relief. The embossing is thereby made permanent and the figures are more sharply defined by the use of the glazing machine. At all points on the pattern there is a greater thickness of leather than at any point on the background; the glazing will therefore bear more forcibly on the raised portions which take a high polish, resulting in a handsome two color effect. This method of embossing is wear-proof, in fact the effects are only emphasized by wear. In the carved work a two color shaded effect is produced by cutting the pattern in intaglio on the leather. The brilliant greens, reds, blues, etc., of modern tannage lend themselves admirably to this class of work, the shaded effects being a result of the different depths to which the dyes penetrate the leather during the tannage process. Upholstery, draperies, travelling bags, table covers, screens, pillow covers, book and magazine covers, ladies' slippers and belts, are among the practical applications of "Luxemoor" already marketed with unqualified success.

The many and beautiful designs are prepared by their own artists. Customers may, however, submit their own special designs and will be protected in the exclusive use of the same for their own line of goods. "Luxemoor" leather is a genuine article of unquestioned artistic merit combined with exclusive decorative effects which cannot be obtained elsewhere.

COLONIAL FURNITURE IN MAHOGANY

The widely known Boston firm of Cobb, Eastman & Co. announce in connection with their general lines of furniture and home furnishings,—which include the products of The Craftsman Workshops,—their leading specialty of high-grade Colonial funiture in mahogany, of their own designs and manufacture. While the "Colonial" is a distinctive style, it has many variations in detail and workmanship. The original designs produced by this firm are both artistic and "correct" in every particular, and especially excel in fine workmanship. Many of the pieces really outrank in merit the so-called antique specimens which have survived the family history of their original owners, and in all that makes for enduring quality these modern specimens of skill and art will in the natural course of events become heir-looms. A special catalogue will be sent upon application to the firm's Boston address.

THE NEW YORK BODLEY HEAD

John Lane Company, The Bodley Head, is the full name of the incorporated publishing house in New York, formerly the American branch of the English house. Mr. Rutger Bleecker Jewett, the vice-president of the new Company, is the Managing Director. Associated with him on the Board of Directors are : Mr. Spencer Trask, Mr. Robert W. DeForest, and Mr. Acosta Nichols. The new Company will follow the general style of publications already associated with the name of Bodley Head, and plan to extend and broaden the scope of the *International Studio*.

A KITCHEN IN SANITAS

In no other room of a modern house are sanitary precautions so obvious a necessity as in the kitchen. In former times, the conscientious homemaker used kalsomine on the kitchen walls, renewing the coatings, if necessary, every spring and fall. This homely proceeding was only a foreshadowing of the kitchen arrangements of to-day. Now the kitchen which has not washable walls is a rarity. Even paint, which will streak and crack, is obsolete; and Sanitas supersedes, as it surpasses all the previously known wall treatments.

THE CRAFTSMAN prints this month a sketch of a kitchen done in the newest and most cleanly of the modern wall coverings. A neat little tile design in blue and white covers the lower walls. The upper walls and ceiling are of plain white glaze, separated from the pattern below by a small white molding—all of it capable of cleansing with soap and water.

Such a kitchen, having all its appointments selected with the same consideration for cleanliness and comfort, lightens the cares of housekeeping, and reflects the atmosphere of the home. The Standard Table Oil Cloth Company, New York, will cheerfully supply further particulars, and suggestions for color schemes adapted to every room in the house.

ANAGLYPTA DECORATION IN RELIEF

The W. H. S. Lloyd Company, of New York, the sole importers of "Anaglypta," report a steadily increasing demand among architects and decorators for this new and effective Decoration in Relief. Many artistic combinations are shown for filling, friezes and ceilings in Anaglypta, which can be adapted to almost any color scheme and treated in both oil and water colors. In addition to the fact that it is the most inexpensive, substantial decoration in relief, it has the advantage of retaining the relief far better than many embossed decorations. The contractions and expansions of the fabric on the wall, due to variation in atmospheric conditions, do not impair the relief effect. Every pattern is the work of a first-class designer and being manufactured from plastic pulp there is not the strain on the fibres as in the case of decorations which are embossed after the paper is made. Inquiries should be addressed to the W. H. S. Lloyd Company, 26 East 22nd Street, New York.

PRESERVE YOUR COPIES OF THE CRAFTSMAN

THE CRAFTSMAN is already recognized by many of the leading libraries in the country as a valuable reference work on the handicraft movement and the new art. For the private library it is also equally valuable, and subscribers who have not complete files may have them filled out and put into CRAFTSMAN binding.

If you will send us the loose numbers of THE CRAFTSMAN, Volumes I, II, III, IV, V, VI, VII, we will put them into an attractive binding for you during the summer.

If you will return your magazines to us, we will make them up in binding of CRAFTSMAN leather and canvas for $2.00 a volume; or, in CRAFTSMAN full limp leather for $2.50 a volume. Each book will bear THE CRAFTSMAN device, our guarantee of good workmanship, which is stamped upon all products of our workshops.

Requests for binding will be taken up in the order in which they are received. If you wish a handsome book, or series of books, and at the same time to preserve your files of THE CRAFTSMAN, which are daily increasing in value as works of reference, send us your back numbers with instructions as to binding. Mark plainly the sender's address for identification and send to THE CRAFTSMAN, Craftsman Building, Syracuse, N. Y.

CRAFTSMAN WORKSHOP LITERATURE

The three new catalogues recently issued by The Craftsman Workshops make an interesting library series, illustrating and defining the various activities devoted to home-furnishing, and are very complete in their several departments. Either of these useful publications illustrating Craftsman Furniture, Hand Wrought Metal Work or the Needlework Department, will be sent to any address upon receipt of ten cents in stamps. "The Craftsman's Story," a free illustrated booklet, tells in a simple, straightforward way what The Craftsman movement means in all its relations to home-building and home-furnishing. This booklet of forty pages and thirty or more handsome illustrations will be sent free upon request.

OUR HOME DEPARTMENT

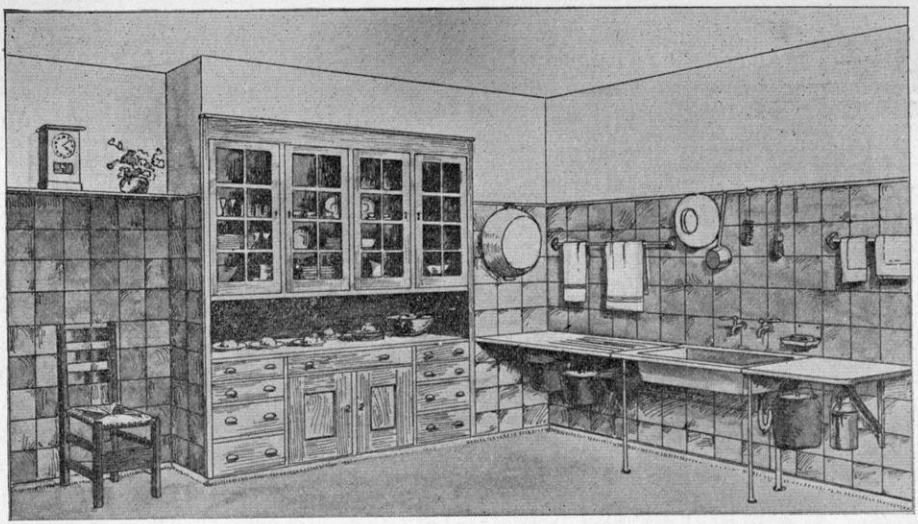
ART, as applied to household decoration, means more than merely the arrangement and ornamentation of the house so that it shall be pleasing to the eye: primarily it means, or should mean, the providing for the needs of a given household in such a manner as shall first of all answer the requirements of physical comfort, and shall at one and the same time so meet them that the æsthetic side of our make-up shall also be satisfied.

This was the idea of the Greek workman, and we find among the relics of ancient Greece utensils of common household service that are marvels of grace and beauty. Developed to the highest point by the Greeks, this spirit is to some degree characteristic of all primitive peoples—for example, see the water-jugs of the ancient Egyptians, the baskets of the North American Indians, and the copper jugs and basins of the Russian peasants. It is only when life and living become complex that we are content to accept the products of inferior workmanship, and to put less and less of intelligent thought into the work we do ourselves. A sort of mental sluggishness, largely arising from pre-occupation with many affairs, is mainly responsible for the lack of beauty in our homes. We are not direct enough in meeting our needs, often because we do not stop to think it out and so arrive at an appreciation of just what those needs are. We do not know what to do with certain rooms, because we do not clearly realize what those rooms should do for us.

Each room in a house has its distinct function in the domestic economy. The chief difficulty most people find in building a house and in the minor details of furnishing is, that they have no clear idea of what the house is to do for them—no definite plan of the home as a place in which to spend a lifetime. The homes that satisfy, and that mellow with age into the perfect environment of the people who live in them, are the result of careful thought of the house as a whole, and of the realization that some surroundings tend to elevate and some to demoralize, just as some colors tend to elevate and some to depress.

Before a room can attain its own distinctive individuality, it should be remembered that everything put into it must be there for some reason, and must serve a definite purpose in the life that is to be lived and the work that is to be done in that room. Take, for example, the kitchen; here is the room where the food for the household must be prepared, and where a large part of the work of the house must be done. It is the room where the housewife, or the servant-maid, must be for the greater part of her time day after day, and the very first requisites are that it should be large enough for comfort, well ventilated and full of sunshine, and that the equipment for the work that is to be done should be ample and of good quality, and, above all, intelligently selected. We all know the pleasure of working with good tools and in congenial surroundings; no more things than are necessary should be tolerated in the kitchen, and no less.

No more home-like room can be imagined than the old New England kitchen, the special realm of the housewife and the living room of the whole family. Its spotless cleanliness and homely cheer are remembered as long as life lasts by those men and women who had the good fortune to associate such a room with their earliest recollections of home, and even a crude wood-cut in some old book, or a cursory description from memory, carries its irresistible appeal. No child ever lived that could resist the attraction of such a room, and a child has in all its purity the primitive instinct for living that ruled the simpler and more wholesome customs of

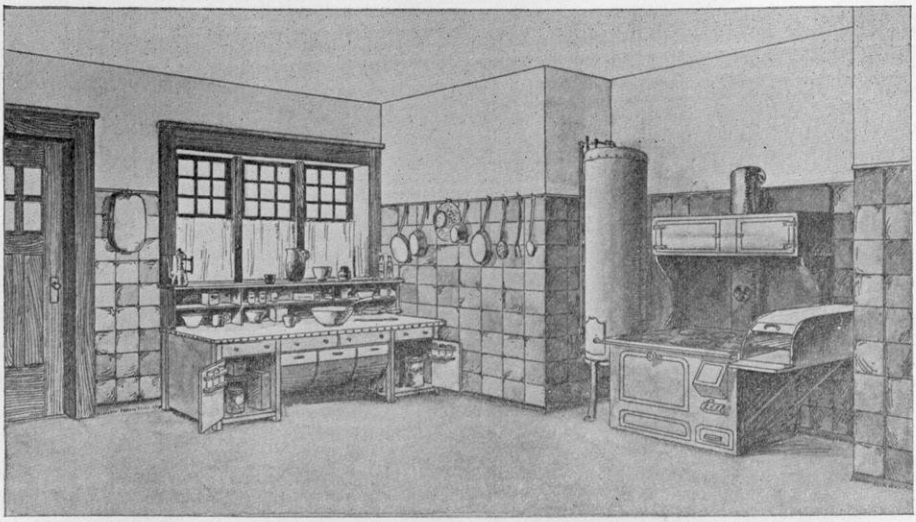


KITCHEN, SHOWING SINK AND CUPBOARD.

other days. In these times of more elaborate surroundings, the home life of the family is hidden behind a screen, and the tendency is to belittle that part of the household work by regarding it as a necessary evil. Even in the small house lived in by the family of very limited means, the tendency too often is to make the kitchen the dump heap of the whole household, a place in which to do what cooking and dish-washing must be done, and to get out of as soon as possible. In such a house there is invariably a small, cheap and often stuffy dining-room, as cramped and comfortless as the kitchen, and yet regarded as an absolute necessity in the household economy. Such an arrangement is the result of the sacrifice of the old-time comfort for a false idea of elegance, and its natural consequence is the loss of both.

In the farm-house and the cottage of the working-man, where the domestic machinery is comparatively simple, the cheerful, home-like kitchen—which is also the dining-room of the family and one of its pleasantest gathering-places—should be restored in all its old-time comfort and convenience. In planning the house, it should come in for the first thought instead of the last, and its use as a dining-room as well as a kitchen should be carefully considered. In all the Craftsman Cottages for which we have published plans, this feature has received our most thoughtful attention, and in the kitchen of the country house, published in the May number, is shown the plan for a combined kitchen and dining-room on a larger scale. The hooded range is so devised that all odors of cooking are carried off, and the arrangement and ventilation are such that this is one of the best-aired and sunniest rooms imaginable, as well as the most convenient. One device that gives a charmingly cozy and hospitable effect to such a room is a low partition that divides the room in half without shutting off either side from the other, thus giving the effect of structural quaintness without sacrificing that of roominess.

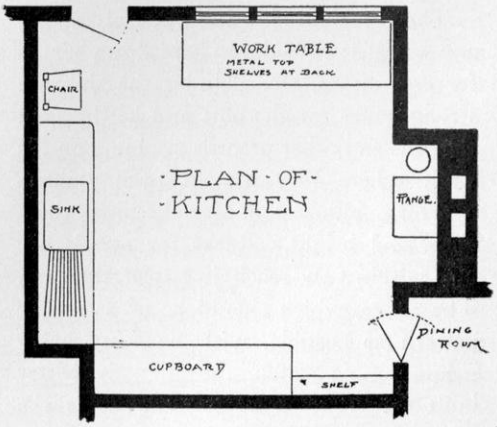
Where social relations and the demands of a more complex life make it impossible for the house-mistress to do her own work, and the kitchen is necessarily more separated from the rest of the household, it may easily be planned to meet the requirements of the case without losing any of its comfort, convenience, or suitability for the



KITCHEN, SHOWING RANGE AND WORK TABLE.

work that is to be done in it. Modern science has made the task very easy by the provision of electric lights, open plumbing, laundry conveniences, hot and cold running water, and the luxuries of the properly-arranged modern kitchen would have been almost unbelievable a generation ago. Even if the kitchen is for the servant only, it should be a place in which she may take some personal pride. It is hardly going too far to say that the solution of the problem of a properly arranged kitchen would come near to being the solution also of the domestic problem. In spite of the boasted "modern conveniences," the average kitchen is too often but a depressing place, not too pleasant to work in, and certainly not a very elevating scene for the social life that is the right of the girl as well as of her mistress. A pleasant room, which she could take pride in keeping neat, and in which she could entertain her friends with no sense of discomfort or mortification, would remove much of the distressing difference that is maintained between the front and back of the house, and tend to promote a much more harmonious understanding and greater content on both sides. A "kitchen porch," such as is shown in the Craftsman house in this issue, would be a most valuable addition to such a kitchen.

The properly arranged kitchen should be as "open" as possible, to prevent the accumulation of dirt. Without the customary "glory holes" that sink and other closets often become, genuine cleanliness is much easier to preserve and the appearance of outside order is not at all lessened. There should be no place where soap and water may not be freely applied, and the arrangements may easily be made so that the work will be greatly facilitated. In no part of the house does the good old say-



ing: "a place for everything and everything in its place" apply with more force than in the kitchen. Ample cupboard space for all china should be provided near the sink, to do away with unnecessary handling, and the same cupboard should contain drawers for table linen, cutlery and smaller utensils. Such a cupboard should be an actual structural feature of the kitchen. This arrangement would be found much more convenient than a pantry, which is nearly always cramped and dark, where things accumulate in spite of the efforts of even a careful housekeeper, and which is in most cases a catch-all rather than a service. The cupboard as shown in the illustration has a broad shelf, which provides a convenient place for serving.

For the floor of a kitchen nothing has yet been found so satisfactory as a prepared cement, now obtainable for just this purpose. It comes in a number of color effects and may be put on plain or with an attractive border effect. The same material may be used in tiled pattern for a high wainscot. Its merits are at once apparent, as it is cleanly, sanitary and very easily cared for. In laying the cement for the floor there should be a rounded curve where floor and wall meet instead of the customary rectangular join, so that no lodgment may be found for dust or water.

The porcelain sink has open plumbing, and wings at the sides to hold drain boards for wet dishes, etc. Under the sink are strong hooks for the pots and kettles, and the pans and other utensils are hung on the wall, where they are in open sight—a strong inducement for keeping them clean and bright. Racks for towels are also within easy reach just over the sink. The range, which should be of as simple pattern as possible, with no fussy ornamentation to catch the dirt, is better built in. One great convenience is the boiler, of which a feature should be the automatic water heater. By this device, the boiler not only furnishes the supply of hot water for the household, when connected with the range, but has also a separate gas attachment so that hot water may be obtained within a few minutes at any time, without starting the range fire—a great convenience in summer.

Most convenient of all is the work table, within easy reach of the range. The illustration shows the manifold advantages of closets, drawers and bins, where everything may be stored that ordinarily has to be brought from the pantry. A shelf above the table, and the window-sill above that, afford additional room. The surface of this table is covered with zinc, which may be wiped off and scoured until spotless and shining. Above the table is the broad window, which may be made attractive with fresh muslin curtains, inexpensive and easily laundered. The wall treatment above the wainscot is simply rough cast plaster, which will be found much more satisfactory than any paint or paper.

REPLIES AND DISCUSSION

THE CRAFTSMAN has a growing company of good friends in the far West, and the following letter, coming from Portland, Oregon, will show a few of the household problems, upon which we have been able to throw some light:

"Letters in THE CRAFTSMAN Home Department, which magazine we look forward to each month, have encouraged me to write asking your advice about our new and first home.

"The elevation was suggested by one of your houses in the May number, and our idea now is to have the lower floor clapboarded and painted cream color, the upper story and attic shingled and stained

a soft brown, to be trimmed with cream. How do you think the effect would be? We had thought some of shingling it all, but feared it would be too much monotony, and have heard that the stained shingles in time grow darker with age until they too have to be painted. Can you inform us as to this?

"The large living room across the front of the house, facing south, with French windows (swinging) on east, west and south, and a large fireplace, we had thought to have finished in rich golden brown woodwork, dull finish, with paneling on the walls from floors to frieze, which we want to be low and wide. What would you suggest for a frieze design and where could we obtain something that would harmonize well with the woodwork, and also with the tint of the rough plaster, which I will leave to you.

"The dining room will have woodwork to match your furniture, which we have decided on. The walls of this room, which is 15 x 16, has swinging French windows on the west, and a French door leading to a veranda on the north, we had planned to be solid panels a few feet from the floor, say to the sills of the windows. These walls will also have a deep space for a frieze. What is your suggestion for the walls and frieze that will harmonize with our golden-brown living room, looking through a wide doorway?

"Is Sanitas, that you advertise, satisfactory for the kitchen?

"Now as to curtains. I should like a washable material which can be bought by the yard, which has a border design at the bottom (say in a conventional flower) the body of the curtain to be cream color or ecru. Have you any such material and how much is it? What we wish is to have a simple, artistic and cheery home, at the smallest expense, for at the present time this is necessary; so when you advise me on materials and any suggestions you will bear this in mind.

Our lower floors are to be finished in hardwood, but we had thought some of waxing the soft Oregon fir in the bedrooms, using rag rugs. Do you know with what success the soft-wood floors are filled in and waxed?

"Thank you so much for your needlework book. It gives many suggestions as well as information as to where one can buy just such things that cannot be found in the shops and are also exclusive in design.

"Your own ideas concerning the exterior color arrangement are excellent. With the cream colored base, the shingles above a soft brown with cream trim, we believe that a very soft moss green would be very rich and effective for the roof color. Any wood that is exposed to the weather grows darker with time, so in selecting your tint it is well to take this into consideration. We most decidedly recommend stain in preference to paint; especially in the case of shingles, which should never be painted under any consideration.

"The arrangement of your living room is particularly pleasing to us, and if properly handled will be a very delightful feature of your house. It would be our choice, as well as yours, to have the woodwork a rich brown; rather gray than gold; and you could then have the wainscot either solid wood or in a paneled effect, using the woodwork as a sort of frame, and in the panels a soft shade of brown canvas.

"We published in the July issue of THE CRAFTSMAN, 1905, a treatment of a living room which would seem to us an ideal one for the room you describe. We should tint the broad frieze line just above the wainscot in a very soft old gold, almost an ivory, and instead of using a regular frieze pattern, we would suggest that at

intervals some little flower *motif* stenciled in; rich browns and greens would form an interesting feature. The ceiling tone then should be left of the gray plaster, rough cast and untinted.

"The dining room will be most effective if carried out in a soft tone of green, verging towards the brown woody tones.

"In both the living room and dining room it will be well to bring the ceiling down to form a narrow frieze line, the depth of which should be uniform in the two rooms. A cream tone for the ceiling in the dining room will be more satisfactory than the gray.

"For the kitchen we can recommend Sanitas most highly. This comes in a great variety of colors and is particularly attractive in the delft blues and white.

"Regarding curtains we are sorry to say that we have nothing that quite corresponds to your suggestion, but are sending you under separate cover a number of patterns which we have selected as having especial reference to your color scheme.

"In the living room soft challis with the rose pattern in old yellow would be particularly pleasing, and in the dining room the figured linen with the ivory background and pattern in coral pink, green and a touch of old blue, will give just the touch of brightness that is needed.

"For portieres between these rooms, simple hangings of Craftsman canvas in one of the wood browns or greens would be excellent, and it would be a pretty idea to have the design on these repeat the little stenciled *motif* on your living room wall.

"Noting your question concerning the finish of Oregon fir, we might advise you that this will be very satisfactory if stained and waxed as you suggest. We shall be glad to send you in the course of a few days some samples of our Craftsman finishes on Oregon fir, which will most certainly be of interest to you in this connection.

FROM another subscriber comes the following:

"We want the walls of the living room, den and dining room covered with Craftsman canvas. The dining room will be furnished in mahogany, with built-in sideboard after a Craftsman design and furnished with Craftsman mahogany furniture. The fireplace will be set up in Grueby tiles of deep blue. Canton china in cabinets, and for wall decoration—what color of canvas would you advise for the walls?

"The den and living room will be furnished with Craftsman furniture in oak and leather. The den has couch and chairs in dark English oak, with red leather cushions. What should be the color of walls and color and finish of woodwork? Living room furniture is of light fumed oak, and cushions in a neutral green leather, or a tone between green and tan. Fireplace done in nine-inch square yellow English tile, unglazed. What shall I use for the walls, and should I try to match the furniture finish in the woodwork or have something darker for contrast?

"Our specifications call for sheathed walls, onto which we propose tacking the canvas. Is this a good way to apply it to the walls, or is it better to have plaster walls and glue the canvas to it? Does it come sized for plaster walls? I have adopted the sideboard as illustrated in the August, 1904, number of THE CRAFTSMAN and now I am beginning to have misgivings about it being suitable for mahogany. I am afraid it is too late now to change anything but the arrangement of drawers and cupboards and the trimmings. Do you thing it will be suitable as it stands? Will you kindly suggest color and material for sill-length curtains for these three rooms (all of them face the south), the windows of which have the upper third of leaded, and the lower two-

thirds of plate glass? What would be most effective portieres for the door between the hall and living room?"

Answer:

"For the dining room we think you would find the treatment suggested in the living room of the July number of THE CRAFTSMAN a very pretty solution of your problem. Instead of the solid wood panels or wainscot, we should use the Canton blue wall canvas in the panels, having the portion between the wainscot and the frieze line tinted an old gold in rough coated plaster, and the ceiling and frieze in untinted gray rough coated plaster. This scheme will be beautiful with your mahogany furniture, your blue tiles and Canton china. The little stenciled *motif* at intervals, as suggested in the illustration referred to, would be an attractive feature, introducing deep greens and a deep old pink, this being repeated again in the window draperies for which we suggest our figured linen with the ivory background.

"For the wall covering in the den, a snuff-brown canvas would be our choice and at the window soft draperies of challis with the conventional pattern, perhaps a rose *motif* in deep red, repeating the color of the upholstery. We think the finish of the woodwork should be a deeper, richer and redder brown than the upholstery.

"For your light fumed oak furniture in the living room, an olive-green would be our choice in the wall tone, as we have suggested in the sample, having just enough yellow to bring it in relation with the tiles. In this room we would have the interior trim somewhat darker than the furniture.

"Noting your question concerning the walls, you will understand, of course, that unless the house is for summer residence only, the walls should in any case be plastered. The canvas should not be glued to it, but should be tacked to narrow strips of wood and tacked close to the baseboard. The breadths of canvas should first be joined by a machine-stitched seam, pressed nicely so that the join, from the right side, is hardly visible. The line of tacks may be covered with a tiny strip of the same canvas glued in place or any little inconspicuous furniture braid.

"The only sideboard shown in the August, 1904, CRAFTSMAN is the buffet illustrated on page 500, and we presume this is the one referred to. This should make a very handsome piece in mahogany with trimmings of old brass.

"For portieres between hall and living room we should use the same green canvas as that used on the walls of the living room. These could be made very effective by the addition of an appliqued *motif*, introducing the colors as used in the stencil on the walls.

SOME suggestions from the following letter and our reply may be of general interest:

"Thank you for the courteous response to my request for samples. As we are just breaking ground for our new home, I may have been a trifle premature, yet the future color scheme has to be taken into account.

"I have decided upon a covering for the walls which would seem to me a delight to the eye. It is one of the rich browns. The samples appeal to me on account of their rich coloring and strength. They may be beyond my reach, as university people are obliged to deal with an artistic sense quite out of proportion to their incomes. But such materials will last for years and the wall places are not large. I like one of the brownish green canvases for portieres and I shall desire to have one of these beautiful designs which I find in your book, embroidered in your shops. I have no skill whatever with embroidery. I am going away for the summer and will delay ordering anything until the first of September. Later I will send you a blue

print of our ground plan. Would you kindly put it away with the samples enclosed so that in writing for anything in future it will not be necessary to go over this ground again? You will know the colors to be dealt with. I should like your advice as to the coloring of plaster between the beams. Dr. Bonbright does not like plaster left under the trowel. So the plan speaks for smooth finish, though it could be altered if you think it much better. What color should it be? I should be grateful for any advice.

"The fireplace is also disturbing. I do not quite like pressed brick. It has 'too fine' a look and lacks vigor. I also do not like a combination of brick and tiles. Would pavement brick be too rough? Still another thing; I have two large thick Scotch rugs of most impossible colors, but excellent material. Would it be wise to have these dyed green? I could then order a few rugs from your shops which would be made to harmonize. The ordinary Eastern rug does not appeal to me. Those represented in your book do.

"I realize that a small house can easily be spoiled by imprudence. Surrounded as I am by people of wealth I desire that my own things shall stand for thought and intelligence.

"The electric lights I have had all placed low—side-lights—except over dining table. I shall desire to take up the question of very simple fixtures and shades with you later on."

Replying we wrote as follows:

"We think with you that the rich golden russet will make a beautiful and satisfactory wall covering. In connection with this, russet and green portieres will be charming, and when it comes time for you to order these, we will be glad to make you a special color scheme introducing some of these russet tones in the embroidery and applique.

"Following out your suggestion we shall be glad to put your blue print carefully away with the samples, so that when occasion requires we may refer to it at any time.

"Concerning the coloring of the plaster, we should very much prefer it left untinted between the beams, but if you do not find this acceptable, the gray cast may be entirely removed by mixing a little yellow with the plaster when applied, so that the offset will be a cream color instead of a gray. We prefer the rough finish to the smooth, but this, of course, is merely a matter of preference.

"Instead of pressed brick for your fireplace, we would suggest a pavement brick and that the main fireplace be arch brick, which are those somewhat uneven in shape and very rich in color effects as a result of too strong heat in firing. These may be purchased for a song in any brickyard, as they are usually discarded for the usual building purposes. As their name implies they are those baked nearest the arch of the kiln.

"The problem of Scotch rugs is not so easily solved, but there is no reason why they should not be successfully dyed. It would, however, not be safe to entrust them to the ordinary dyer without carefully instructing them that the dye used must have no depth of color whatever, but should be the faintest tint imaginable, of a soft green or yellow or whatever the color selected. If you used too intense a color the pattern of the rugs would be entirely obliterated and the effect very dull and unsightly, while the other method will simply give a uniform hue to the rug as a whole and bring the colors more into harmony with each other, with the predominating color of your room. It is these little points after all that make or mar the finished effect, and too careful attention cannot be paid them at the outset."