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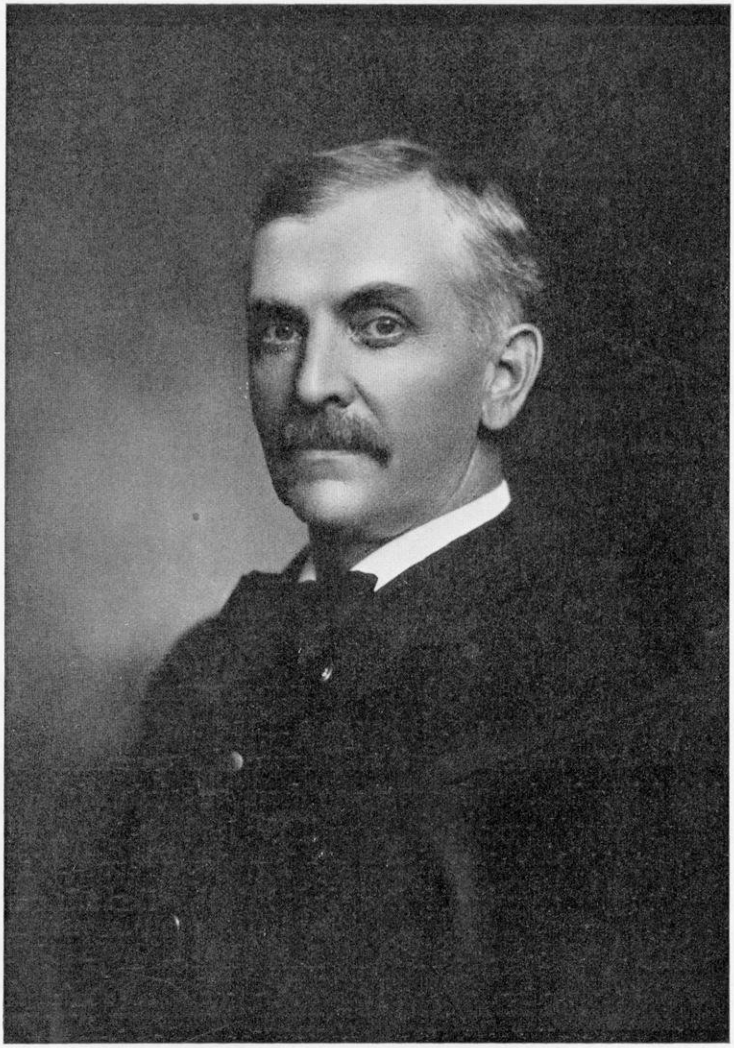

SAMUEL MILTON JONES
Late Mayor of Toledo, Ohio

See article page 530

THE CRAFTSMAN

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Contents

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FOREWORD

THE CRAFTSMAN for February offers an unusually varied table of contents; representing all the subjects which it will pursue serially during the year, beside adding many others complete in themselves.

The first article, "The Development of the Public Library," is regarded as timely, since it treats one of the two great interests about which center the present active movement toward municipal art and civic improvement; the other being the development of the park system.

Next following is the third paper of the series, entitled "Art in the Home and in the School." It contrasts with its immediate predecessor by presenting the graceful child-types of Kate Greenaway; indicating the ample material for study which there exists, as well as in the masterly drawings of Boutet de Monvel, which were treated in the last issue. It will be followed in the March number by a study of such early Italian types as are suitable for the mural decoration of the schoolroom and the nursery.

The biographical sketch (to be concluded in the March number) appearing third upon the list, is the story of a generous, heroic struggle made in the cause of political and social purity. And however individual judgment may differ as to the wisdom of the methods employed by the reformer, one can not do otherwise than pay homage to the principles which were the mainspring of his action.

Mr. Gustav Stickley's article upon "Ornament: Its Use and Its Abuse" is printed in answer to numerous requests seeking continued expression of his thoughts upon construction in wood, begun in his comments upon the German Exhibit in the Varied Industries Building at St. Louis, and followed by his "Plea for a Democratic Art."

Another article treating an interesting phase of industrial art will be found in "The Future of American Ceramics," from the pen of Professor Charles F. Binns, one of the highest authorities and best writers upon his special subject, existing in his adopted country.

The "Dominion of the Doll" opens a series of two papers descriptive of the most cherished plaything of the child, under whatever conditions he may be found. The accompanying illustrations will attract by their singularity, as those which are to follow them will excite interest by their picturesqueness and beauty.

Finally the Craftsman House Series for 1905 is represented by a modest suburban dwelling, studied with great care from the plan to the smallest detail.

Altogether, it is believed that the present issue fulfils the New Year's resolution of the Editorship to exert its best effort in behalf of the city, the home and the school, which constitute the most vital interests of every good citizen.

THE DEVELOPMENT OF THE PUBLIC LIBRARY

"All free governments . . . . . are in reality governments by public opinion . . . . . It is, therefore, their first duty to purify the element from which they draw the breath of life."—*James Russell Lowell, in "Democracy."*

REE TO ALL" is the inscription placed above the entrance of the typical library of the United States: the one which best represents the spirit and the working of a modern movement second to none in all that makes for the progress and pleasure of the people. For thousands of years the library idea has been in process of development, specializing the effort to make books accessible to the student. It has struggled for existence against the gravest difficulties, both material and immaterial, the last of which now appears to be well advanced toward solution.

Once an alphabet had superseded pictographs, the diffusion of accurate knowledge became practicable, although the medium of diffusion was wanting in pliability. Clay cylinders impressed with cuneiform characters were the first cumbersome repositories of formulated and transcribed learning. But the people in the modern sense were not yet born. Then there existed only tyrants and slaves. There could be no need for the public library. Fables served the masses for history, drama and fiction. In these traditional tales animals were made to talk and to express sentiments upon government, rulers and the conduct of life in general, which it would have been death for the crouching slave to utter.

Under such conditions, the library was a treasury of royal archives. The idea existed in its embryo stage, and against its development the strongest forces were active. On the one hand, the resistance of the material form of what later was to be the book. On the other, the mental and moral condition of the teeming masses of the populace.

In the following stage, we find the idea still struggling, but existing in an environment of order. Scrolls and later papyri, inscribed with highly developed letters, representing in visible form the thought of minds supreme in their own spheres, were guarded in presses and cases; security being thus afforded to the treasures of learning, and, at the same time, economy of space being assured. A type of library was now reached, an example of which has persisted to the present day, in the same city which fostered the development of this special

form: that is, the closed library, represented perfectly by that of the Vatican, which is a place for the preservation of books; no thought being taken to provide for their accessibility, and a palatial splendor being maintained in the formal decoration and appointments of the great hall, which architecturally conceals its purpose.

In these two primitive types, the library existed simply for the preservation of books, and as a means of displaying the wealth and pride of some succession of sovereigns, desirous to be known as patrons of learning, or as collectors of literary treasures. The people had as yet no part in that immaterial, but durable wealth of thought amassed, for the most part, in humble dwelling, or narrow cell. The use of books was an insignificant factor in this library system.

But the Middle Ages gave new development and growth to the library idea. The rise of a distinctly learned class, of the monastery and the college, extended the use of books. Side by side with the library of archives, there developed both the circulating and the reference library; the former of which, we may say, had its birth in the monk's carrel, and the latter in the college alcove. In these days of ephemeral literature, of hasty reading, of rapid printing and distribution, we can scarcely imagine the restrictions put upon the monk permitted to draw but a single book during a year, and expected, on the day of its return to the library, to give, in chapter, a summing up of its contents. But realizing this condition of things, we can readily believe Professor Lounsbury, who, in his Life of Chaucer, observes that even as late as the time of that poet, it required a century for a book to become known. In the carrels, or well-lighted squares, set along the cloisters, such as we see them in the old Abbey of St. Peter, now the Cathedral of Gloucester, the mediaeval monks sat long hours of the day, enjoying the sweet serenity of the books loaned to them from the collection of their religious house. In the reference library, the same abundance of light was secured by means of the alcove which, in reality, was but an extended carrel, along the sides of which shelving was fixed, in order to hold the books lying upon their back covers and at an inclination, or else standing upright, with their front edges out, as in the Library of the University of Leyden. In some instances, also, further comfort was assured to the readers by the introduction of seats, or lecterns. But the book which created a necessity for the repository, or library, was chained and stapled to its place.

Learning, restricted to a comparatively limited class of individuals, was made difficult and forbidding even to the few who were permitted to share in its benefits. In several instances, the old universities display upon their seals a closed volume, which, later, we find replaced by the open book, as in the case of our own Harvard, founded in the third decade of the seventeenth century.

In this, the third stage of its existence, the library acquired one feature of its modern character. It became a place of reference, of consultation, in addition to its original purpose as a place for the storage of archives. The difficulty of development was henceforth to be concentrated in the question of how to diffuse the knowledge contained in the storehouse, the dearth of which was felt only vaguely by those who suffered from it, because they had never known the joys of possession. At this stage, the development of the library idea was arrested for a long period. The Revival of Learning was a movement necessarily restricted to activity among scholars. Applied science and mechanical invention were needed to allow and to further the diffusion of knowledge, by multiplying means of communication and transit, by devising schemes for rendering great collections of books accessible. These were the material obstacles lying in the path of the library idea. But the immaterial obstacles were yet graver; for not until after the revolutions of the eighteenth century did the people exist as a corporate body.

What has been named, not inaptly, "the library sleep" fell upon the learned world. It lasted four hundred years, until, at the middle of the nineteenth century, its deadening power passed away, and the new movement for the diffusion of knowledge among the people arose simultaneously in England and in America. The proper functions of the institution were then, for the first time understood, and they have been expressed in strong, although homely, phrase by the one who said that the library should not henceforth be, as in its earlier stages, like the town pump, from which the townspeople come to draw water, but that, like municipal water-works, it should deliver a prime necessity upon the premises of the consumer.

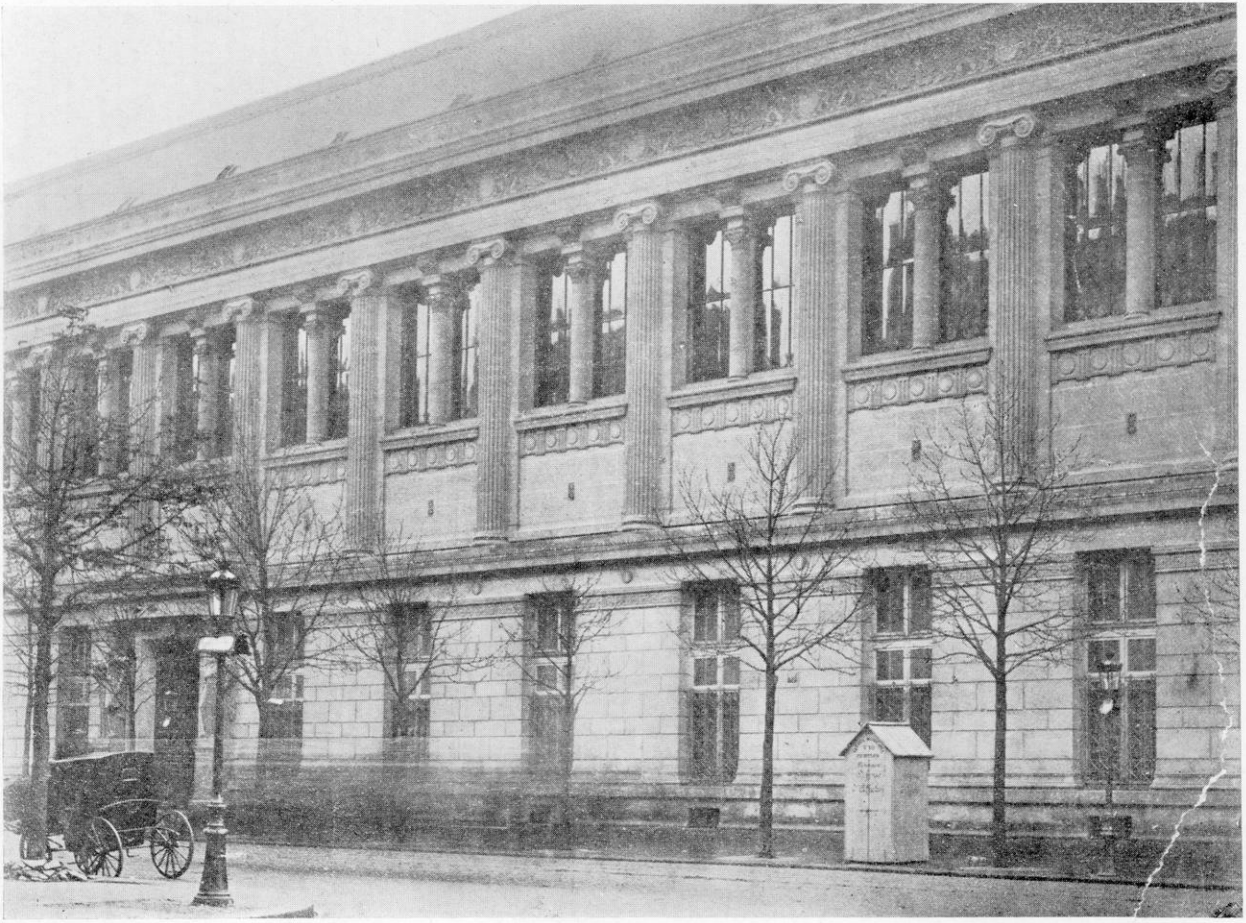
Through this enlarged and modernized conception, the library idea attained maturity and perfection. It yet remained to be realized, and, in this, as in all other cases, the condensation to reality has been slow, difficult, and at times, discouraging. In its workings it

still presents faults which the united efforts of the architect and the librarian can alone eliminate. The arrangement of the library building is a many-sided question in which partial answers must be accepted, until, process after process having been worked out, the solution of the whole problem shall be accomplished.

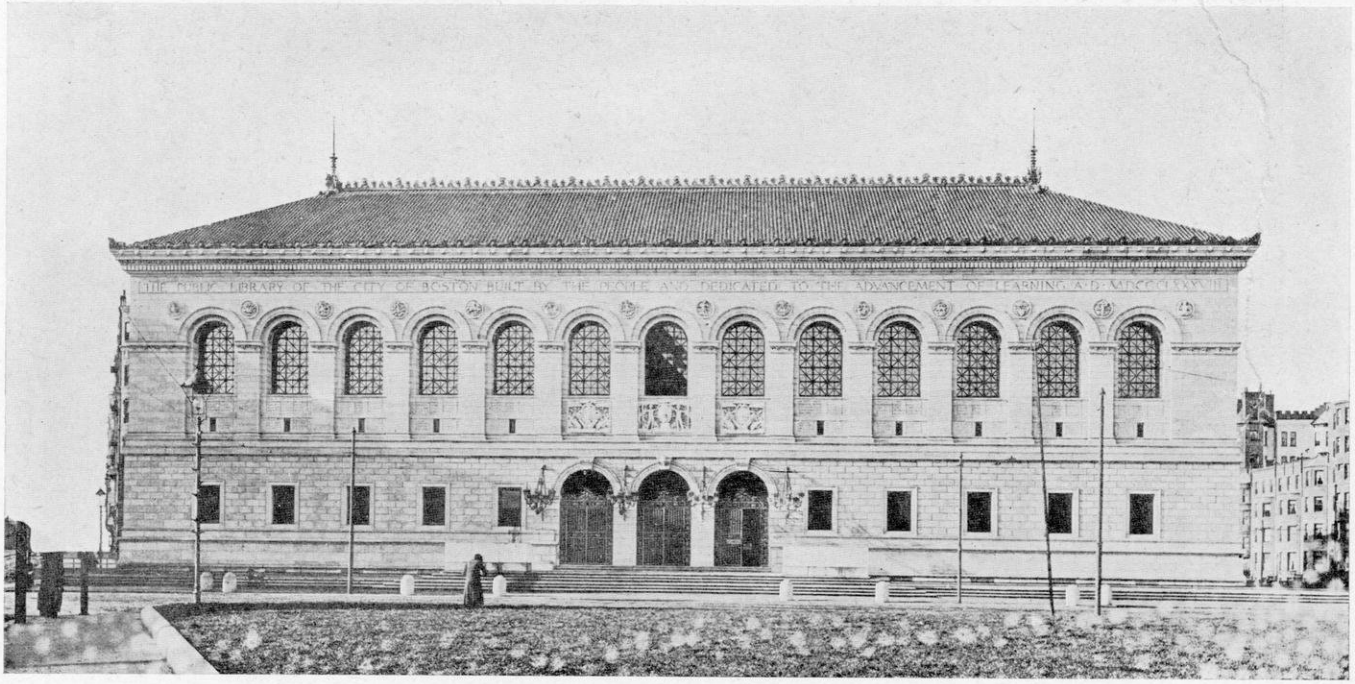
The correct model of a building having become the *desideratum* of all those interested in the development of the library, various theories of construction were naturally put to the test. Experiments in this branch of architecture multiplied during the third quarter of the nineteenth century, the greater part of which have already proven their insufficiency to serve the needs of the public. At the same time, these partial successes were made failures only by the great increase in the book collections and the number of readers, and by the consequently necessitated increase in the size of the buildings themselves. They therefore deserve to be studied as stages in the evolution of the library building: certain of them having developed, for the first time, features which are to-day in use under highly specialized forms.

Early in the period mentioned, two very important libraries were erected in Massachusetts: the one in Boston, created with limitations which, within thirty years, destroyed its usefulness; the other in Cambridge, being the library of Harvard University, and proving its value, not as a temporary expedient, but as a scheme of permanent character capable of yet greater development. The Boston structure, since characterized as of "the conventional type," consisted of a main room (Bates Hall), high, wide and long, lined from floor to ceiling with tier upon tier of alcoves and galleries. It was designed with the view of closely concentrating the books, in order to minimize both space in storage and time in service. This scheme proved inadequate to the needs of a great, developing community, as well as insufficient in its facilities for lighting, aeration, accessibility to the collections, quiet and retirement. It was incapable of expansion, and the arrangement of books around a large hall is now considered obsolete.

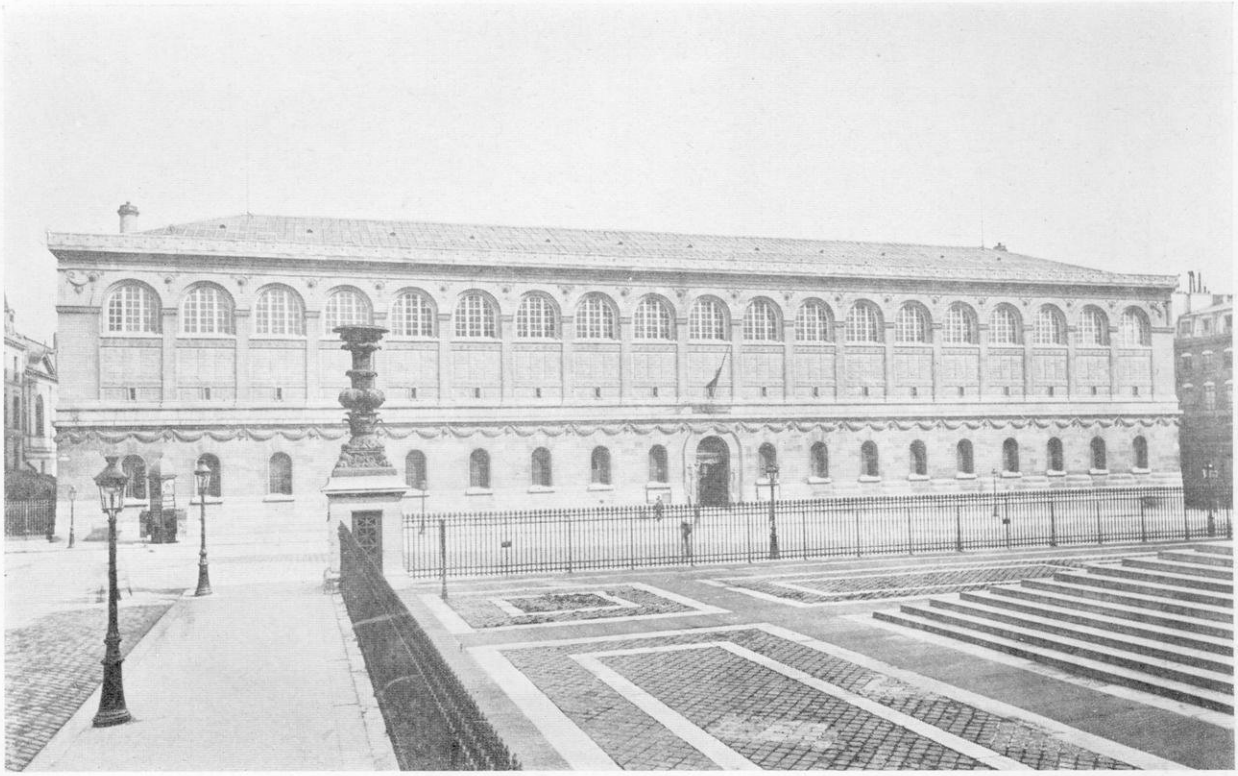
The other structure, destined, for reasons to be explained, to become notable in the history of library edifices, took the exterior form of a late Gothic building, recalling the Chapel of King's College, Cambridge, England; while the interior developed the inherited university library type. A few years later, the so-called "stack system" was first put to use in this building, by the architects, Messrs. Ware



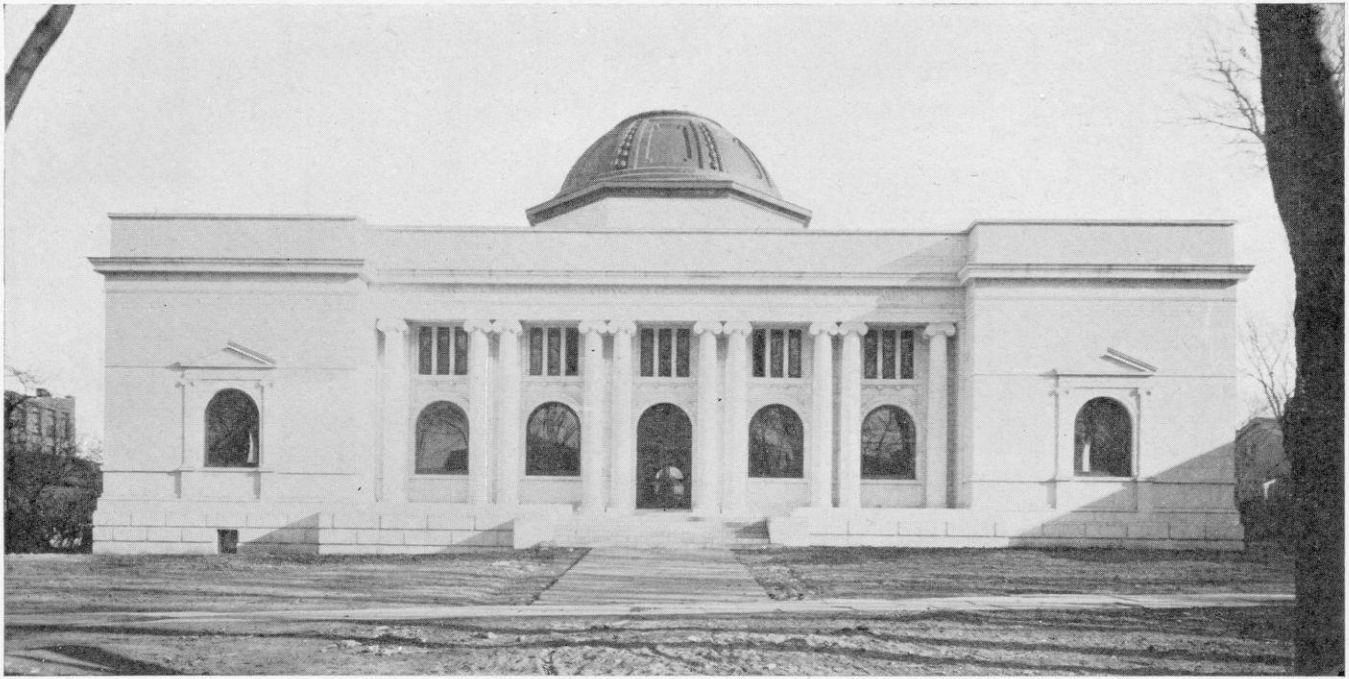
FAÇADE OF THE MEDICAL SCHOOL, PARIS



FAÇADE OF THE BOSTON PUBLIC LIBRARY



FAÇADE OF THE LIBRARY OF SAINTE GENEVIÈVE, PARIS



FAÇADE OF THE PUBLIC LIBRARY, WATERTOWN, NEW YORK

and Van Brunt, who invented it and reduced it to practical form, under the careful supervision of the library authorities of the time and of the widely cultured and thoroughly practical President of the University.

The aim of this system is to afford the most compact storage of books, together with great ease of access to every portion of the building; the stack consisting of a cage of metallic shelving, divided at intervals of seven feet, by open-work, or glass floors; every shelf being within reach from some one of the floors, and the stories being superimposed to the height of from forty to forty-five feet.

This method certainly attains the chief end for which it was devised, beside assuring the rapid conveyance of the books from the shelves to the reading room. At the same time, it contains faults which, while they do not invalidate it, are yet sufficiently serious to warrant consideration. The objections brought against the stack-system have been excellently formulated by an expert librarian exercising his functions in a building of the type which he criticises. He is, therefore, entitled to respectful hearing when he says that "no mode of heating and ventilation will prevent the air from being overheated, especially as it is generally judged necessary to have the building open up to the roof, in order to secure sky light. Further, the stack does not admit of the proper lighting of the books on the shelves, except by artificial means; the window light coming into the passages as into tunnels, and being of little service to show the titles of the books. Again, in the effort to admit as much light as possible into the stack, the windows are made so large that only by the greatest care in the use of shutters or curtains, can the books near these large exposed areas be protected against injury from the direct rays of the sun. Finally, little or no provision can be made for the access of readers to the shelves; the idea of the stack being that of a place to keep the books when they are not in use."

The same authority further shows that his last statement involves one of the most serious objections to the stack system; that seats can not be conveniently placed near the shelves, especially when the floors are perforated; that the stack, generally constructed upon a small area, is carried to such a height as to involve high staircases; and that to enlarge the area of the stack is to prevent lighting the interior from the sides: the only means remaining available, since the inter-

vening floors intercept the greater portion of the light which enters from above. It may be said in conclusion that the points made by the expert, each of which is of considerable weight, are re-inforced by the fact of the danger of great loss in case of fire: the danger arising from the compact massing of the books, and the latter inviting the flames along their backs and edges; although, on the other hand, it must be admitted that the occurrence of fire is a remote contingency, since the metallic cage of the stack is practically a fire-proof structure.

Of the system just reviewed the Boston Public Library is the most conspicuous example. Its merits in the service of the people have been already tested by a term of years, and they have been found to be many and great. Therefore, the stack system can not be condemned in the face of its proven value; while additional confidence in its worth arises from its adoption in this instance; the scheme of the actually existing Boston Library having been promoted by a highly enlightened public, fostered by wise legislation, largely aided by private munificence, and developed by the most competent specialists: a combination rarely paralleled in our country, and presumably sufficiently strong to prevent lapse into grave error. As a work of architecture, this great organism can not be dismissed without comment, which must be reserved until later, in order to gain a basis of comparison with another type of library, differing from it in methods of service and consequently also in structural features.

This opposing type, shown in the Newberry Library, in Chicago, represents what may be termed a decentralized system of arrangement, which is sometimes also named from the noted librarian, Poole, who developed it into practical usefulness. It is of too recent origin and employment to warrant valid criticism of its excellences or its defects, which, like those of the stack system, must be subjected to the judgment of time and service, the only authoritative tribunals. It is possible, therefore, but to describe what advantages it aims to afford and what errors to avoid, as well as to hazard an opinion as to its effect upon the external appearance of the building in which it prevails. To the centralized, compact masses of books characteristic of the stack system it opposes a series of department libraries; placing each of these collections on a separate floor, or in a separate room, in a building with fire-proof floors and partitions, by which fire can be limited, and the loss occasioned through it confined to a single sec-

tion of the building. In this system, the bookcases occupy only one-half the height of each room, which is usually fifteen feet; the upper part of the walls being pierced with a series of wide windows which diffuse light throughout the interior. Further, each department is provided with ample space for the convenient pursuit of study; while the staircase and the elevator, to the advantage of the student, are deprived of the importance which they occupy in libraries arranged according to the stack system.

But to repeat for emphasis a statement already made: the Poole method of arrangement, while it avoids the principal defects of the opposing stack system—which yet are by no means capital ones—has not yet demonstrated that the greater space demanded for its workings, together with certain other requisites, are disadvantages which are absorbed and inappreciable in the general excellence of the plan.

It is thus evident that the question of stack or department is of intense interest to architects, to librarians, and to the public, and one which can be argued from both sides with an ardor approaching bitterness. From either point of view, it is useless to urge a war upon paper, since the issue will be decided upon the battlefield of actual experiment. Following then the principle that "when doctors disagree, desciples are free," it is well to leave the discussion to those whose personal or professional interests are there involved; passing on to gain further knowledge from the testimony of experts in library construction. One such authority directly counsels that this type of building be planned from within outward; all considerations remaining subservient to those of storage, service, and accommodation of readers, and no exterior feature to receive attention from the architect, until ample provision shall have been made by him for the administration and growth of the collections.

This counsel would seem to receive the approval of the majority of competent judges, including that of the best American critic of architecture, Mr. Russell Sturgis, who presumably following the same line of thought, says that "as yet no special characteristic of a library exterior can be said to exist." In support of his statement, Mr. Sturgis compares the façade of the Library of Sainte Geneviève, Paris, with that of the Boston Public Library; emphasizing the fact that the similarity of exterior treatment does not imply a correspondence of internal arrangement in the two buildings, and drawing

thence the conclusion that there is no typical and expressive library façade.

To another authority the positiveness of the first critic appears scarcely justified. He would wish to modify it, and, in so doing, he would recognize certain interior library features as reflected in the façade, and the latter consequently as characteristic of a sole type of building. Among other valuable comments and explanations, he notes that "there may be important differences in the arrangement of the large reading-rooms referred to by Mr. Sturgis, but in all these cases there is a general resemblance in the fact that the second floor (or certainly the portion lighted by the windows in the façade) is given almost exclusively to a large reading-room. The arcaded treatment of the façade seems to express this very clearly, and the lower story, with its stronger walls and smaller window openings, is an equally logical expression of the purpose of the interior, given up to working rooms which naturally require less light, and are of less importance in the general scheme of the building."

By means of this luminous comment we are made to understand the meaning of many façades long familiar to us, but whose meaning we have, until now, misapprehended. An upper series of high, wide windows in a long, low façade invariably announces a place of study, whether it be a museum of art, or a spacious hall devoted to literary or scientific research; as we may find by simply consulting our own memories; beginning with buildings like the Uffizi Palace, at Florence, and ending with certain Parisian designs, like the façade of the Sainte Geneviève Library, that of the *Ecole des Beaux Arts,* and that of the *Ecole de Médecine,* the latter being one of the finest examples of recent French art.

Then, fortified by these proofs in stone, can we not believe that the library, strictly speaking, has a pronounced architectural physiognomy? Not, of course, when it assumes something of the palatial type, as in the case of the Library of Congress at Washington, or when it becomes composite and departmental, like the Newberry Library, at Chicago. But if it enter the class typified in the great institution of Boston, can we not instantly recognize its purpose in its façade, and assert that a distinctive library exterior has already been created, necessitated by internal requisites, and announcing that these have been successfully fulfilled?

FRIEZE FOR A SCHOOL: SUBJECT, "JUNE ROSES"

ART IN THE HOME AND IN THE SCHOOL: A SELECTION FROM THE CHILD-TYPES OF KATE GREENAWAY. BY IRENE SARGENT

CONCERNING taste an endless argument may be established, and art is infinite in its manifestations. There is a diversity among the gifts of perception, and not all persons who are equally endowed and subjected to the same training, are sensitive to the same combinations of line and color. Judgment is always, as it were, refracted by temperament. The image of the thing presented to the eye acquires along its passage to the brain the individuality of the observer. These differences in taste, certainly accentuated by methods of education and surroundings, have undiscoverable sources, and are as strong in childhood as in mature life, although in the first of these periods they are less logical. So it becomes necessary to those who would brighten the lives and develop the imagination of children by furthering art in the home and in the school, to respect these differences of taste, or rather of temperament; offering to their charges a wide diversity of subject and treatment, under the sole restrictions that the theme presented be simple, and the treatment technically good. Age, racial instincts, sectional influences and hereditary culture must be recognized as factors in the problem of presentation. The sharp outlines, the distinction, the rhythmic composition, the humor at times verging upon grimness of Boutet de Monvel—all these qualities which form a whole of great simplicity in the work of that artist, make instantaneous appeal to such children only as possess a developed art-sense; while the younger, the slower in perception, the less subtile in intellect, must be offered a more detailed rendering: as it were, less of a reduced art-formula from which everything super-

fluous has been eliminated, and nothing but the principle remains to attract, as a foundation upon which to build with suggestion and fancy.

But the more detailed rendering has an educative function which is not to be despised. It plays the part of a preparatory study, just as, according to the testimony of librarians, the lighter and lower forms of fiction prepare the mind of the average reader for the enjoyment of the "problem play" and the psychological novel, which, in turn, generate interest in history, sociology and philosophy.

Among the best examples of this preparatory type of art fitted to the mural decoration of the nursery and the school-room, the work of Kate Greenaway, better known to the young men and women, than to the children of to-day, takes first rank. During the eighties and nineties of the nineteenth century, the name of this Englishwoman was a word to conjure with in the households of her own country, as well as in those of France, Germany and America. Devoting herself solely to the production of child-types, she acquired in early youth a reputation which, although based upon somewhat limited knowledge and accomplishments, yet placed her, in a restricted sense, beside Walter Crane, Caldecott, and Boutet de Monvel, with whom —the same reservations being preserved—she does not cease to be classed. Technically she was not strong, but yet she influenced deeply the decorative art of her time, owing to her fresh, individual treatment of old themes, her color qualities, and certain felicities of line recalling the fifteenth century Italians. She thus became, in a limited sense, the founder of a school, drawing its adherents from all the principal artistic countries of the world, and recognized in France under the name of *Greenavisme*. Her work so distinguished her among the English artists of her period that she was made the subject of an extended eulogy from Ruskin in one of his Oxford lectures; receiving from the gifted but erratic critic a more tempered, consistent and valuable judgment than was wont to be formulated by him in his almost frenzied enthusiasms. Foreign authorities also recognized her genius, which, although stamped with national character, had no insular narrowness. From opposite sources she won equal praise: Ernest Chesneau devoting a considerable space and much discriminating sympathy to a review of her work in his treatise, "La peinture anglaise contemporaine," while the same is true of Richard Müther

in his exhaustive review of modern painting. Her friendly critics, headed by the three distinguished men just mentioned, all acknowledge her originality; some of the less judicious of them asserting that "she borrowed nothing of other nations," and attributing her individual style to the fact that she was never out of England. But the latter statements would best be modified by saying that the originality of the artist resided in a point of view; that it was an attainment reached by careful, tasteful selection and combination from the legacies of a past not too remote to be popularly appreciated and enjoyed. Miss Greenaway was a devoted student of Sir Joshua, and, like that famous artist, she was enamored of the lighter, more graceful phases of classic Italian art. In showing this tendency she proved her personal preferences, while she preserved the traditions of her people; since English poets from the time of Chaucer, and

FRIEZE FOR A SCHOOL: SUBJECT, "AUTUMN FRUITS"

English painters from Reynolds onward, with never failing recurrence, have sought their inspiration in Italy, to the neglect of the nearer, Latin country, France.

Beside this feeling so marked in the dancing figures, the processions, and the groups drawn by Miss Greenaway, the artist's selective ability displayed itself in her costuming, which constitutes her chief claim to lasting distinction. This feature of her work was based upon the late Georgian and *Directoire* styles of dress, which she adapted with exquisite sense to the proportions of her small models; not only designing, but making the costumes with her own hands, and so thoroughly acquainting herself with outline, color and texture, that her picture-folk seem to be really clothed, instead of presenting mere conventions of face, flowers and feathers.

This thorough method pursued with persistence, was, no doubt, a large factor in her ultimate success, which was brilliant, whether

considered in its direct, or its indirect results. The small characteristic figures with which she peopled four of her most popular children's books, brought her the means with which to build an artistic home and an ample studio; while her costumes, passing from the printed page to the realities of the shop and the street, grew to be one of the few delights of the too colorless, monotonous London landscape. The quaint little gowns, coats, hats and muffs, investing their wearers with an old-time portrait air, became as familiar in the Bois de Boulogne and in Central Park, as in the West End, until a single gentle hand was said to dress the children of two continents.

Beside her fresh, original treatment of figure and of costume, Miss Greenaway, to a lesser degree, distinguished herself in the use of special flowers as accessories. Certain of her contemporaries in art chose to represent the sunflower with its "sad-colored center," and the white day-lily, which in their hands never bloomed in its open-air radiance. These flowers, thus elevated as objects of the "aesthetic cult," became also the subjects of ridicule and caricature, as we find them to be in the opera of Patience, that masterpiece of delicate satire. But the flower selected for treatment by Miss Greenaway escaped the witticisms of the critics, while it grew in the favor of the public, as was easily inferred from the window-gardens and the florists' displays of the period. The woman artist's choice fell upon the daffodil, whose conformation, translucent petals, and softly graded color-scale offered a combination making strong appeal to her feminine sense of beauty. This blossom she repeated throughout her books, with infinite variety; posing it with a grace all her own, and spreading its ruffled frock, so that it seemed to acquire a personality as distinct as that of her child-figures. Other minor flowers bloomed profusely in her landscapes, starring the greensward after the manner of the Italian Pre-Raphaelites, at other times woven into garlands suggestive of Botticelli, or, again, combined into bouquets elaborately built up from harmonies and contrasts like those of the patient Dutch painters. Therefore, to say that Miss Greenaway drew nothing from foreign sources is to misjudge her intelligence, her selective powers, and the peculiar quality of her genius, which was compounded of sympathy and of "infinite pains." Nor did the lack of the artistic experience which comes from travel, greatly hinder her development, since the National Gallery offered a suffi-

cient number of originals by which to form her judgment, and the same institution, during her study-period, owing to a rational arrangement not then generally prevailing in European museums, afforded one of the very few advantageous places in the world in which to examine the pictures of the old masters.

The work of Miss Greenaway, already seen through the perspective of the past, appears to the newest generation much diminished in importance, but in order that justice be done, she must be regarded as an epoch-maker. It is ungrateful to forget her artistic services to the English people. Contemporary with the so-called aesthetes, she attracted no share of the ridicule so lavishly expended upon the leaders of that body; but having thus escaped censure during her life, she does not deserve to be forgotten after her death. Her memory should be preserved together with that of Rossetti, Burne-

MURAL PICTURE FOR A GIRL'S NURSERY: SUBJECT, "THE WOODS IN WINTER"

Jones and Morris; for she labored quite as effectively as they to remove ugliness from the dwelling and the street: the two principal material factors in the pleasure or the discomfort of every-day life. Alone she produced the revolution which permanently, it would seem, substituted beauty and grace for ugliness and stiffness in the costumes of children; since, from her time onward, in this branch of art, there has been development, but no reaction. Together with William Morris she accomplished immeasurably good results in the furtherance of household art; for if the great craftsman "changed the look of half the houses in London," the woman artist is said, with equal truth, to have "refurnished England." Together with Walter Crane she wrought miracles in the picture-books of English-speaking children: eliminating the coarse outline and the still cruder color for a system of illustration which is both satisfying to the artist and educative for the child. In this field of work she was a pioneer, and al-

though other decorators have advanced beyond her results, she should still to-day be honored for her accomplishments which were solid, as well as for her initiative, since, as the French have happily expressed it, it is the first step that counts. It should also be remembered that in the days of Miss Greenaway's activity, the processes of mechanical reproduction were far less perfect than at present, and that much of the beauty and artistic value of her work was lost in transference to the printed page. Furthermore, book illustration, in this sense, was yet a new art, and ideas regarding it were undeveloped; so that much which then was artistic innovation, has now lapsed into the expected and familiar, or even into the obsolete.

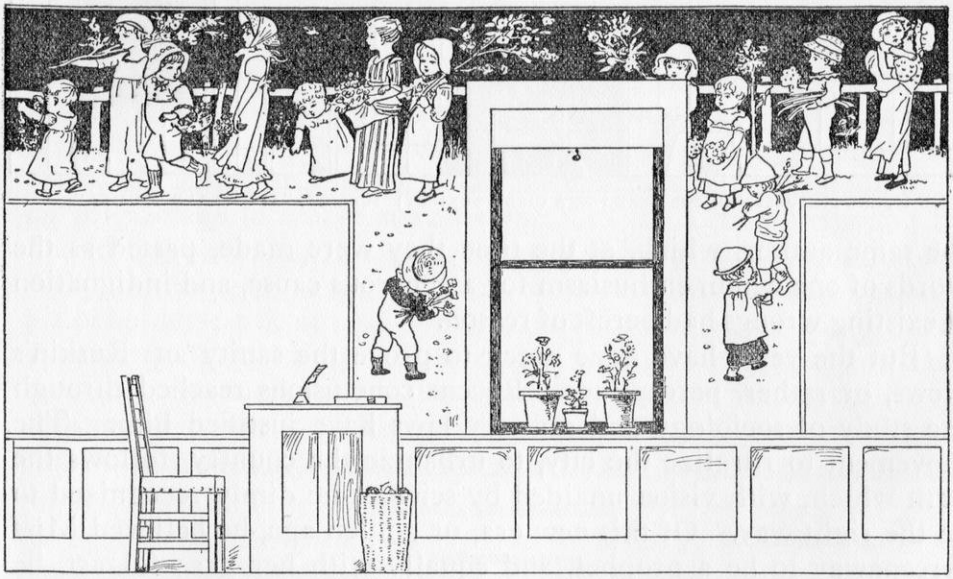
In this connection it is interesting to recall a passage from Ruskin's extended criticism of the artist, which occurs in the Slade lecture to which allusion has been already made. The words written so many years ago, still retain their force, and if we examine the earlier work of Miss Greenaway, we shall feel the same regrets which the contemporary of the artist so tersely expressed when he said:

"Her design has been greatly restricted by being too ornamental, or in modern phrase, decorative, contracted into the corner of a Christmas card, or stretched like an elastic band round the edges of an almanac. . . . No end of mischief has been done to modern art by the habit of running semi-pictorial illustration round the margins of ornamental volumes, and Miss Greenaway has been wasting her strength too sorrowfully in making the edges of her little birthday books and the like glitter with unregarded gold; whereas her power should be concentrated in the direct illustration of connected story, and her pictures should be made complete on the page, and far more realistic than decorative. There is no charm so enduring as that of the real representation of any given scene. But her present designs are like living flowers flattened to go into an herbarium, and sometimes too pretty to be believed. We must ask her for more descriptive reality and more convincing simplicity."

This criticism, the general tenor of which is so reasonable and just, reflects a confidence in Miss Greenaway's power as an illustrator, which was not subsequently justified by fact. She failed to realize adequately in visible form the conceptions of a writer, as may be seen from her work upon Browning's "Pied Piper of Hamelin" and other children's classics. Her ability lay in creating a small world of her

own, whose landscape was not to be located, and whose child-population, always in holiday attire, appeared to be celebrating an endless festival in No Man's Land.

As might have been expected, this idealism found perfect appreciation from Ruskin, as from the avowed enemy of such mechanical inventions and industrial enterprises as tend to defile with railways and chimneys the tranquil beauty of Nature. The Oxford lecturer, having judged the decorator of little annuals and almanacs to be a subject worthy of his best thought and his extended consideration,

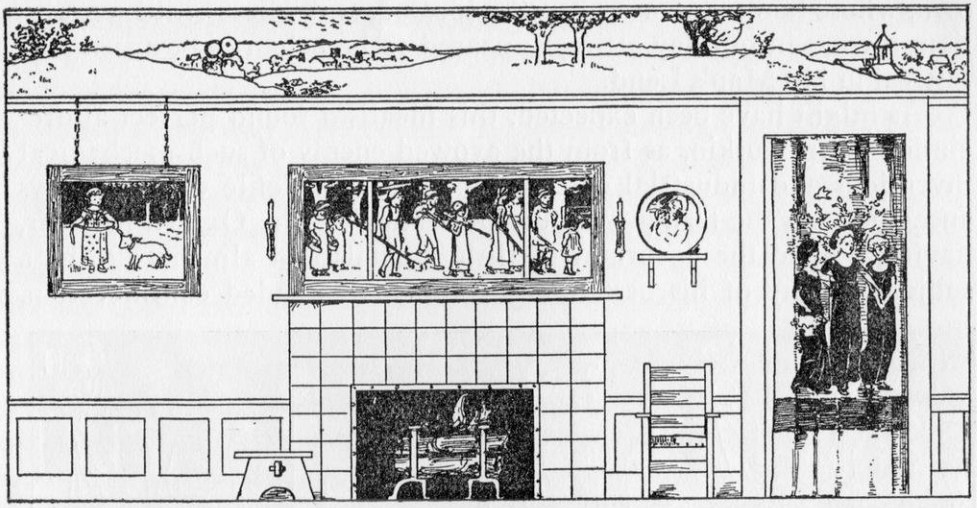


MURAL DECORATION FOR A SCHOOL: SUBJECT, "SPRING"

associated her spirit and work with all that is highest in human impulse and aspiration, when, in closing his address, he declared:

"Neither sound art, policy, nor religion can exist in England, until neglecting, if it must be, your own pleasure gardens and pleasure chambers, you resolve that the streets which are the habitations of the poor, and the fields which are the playgrounds of their children, shall be again restored to the rule of the spirits, whosoever they are on earth and in heaven, that ordain and reward, with constant and conscious felicity, all that is decent and orderly, beautiful and pure."

Poetic as this rhapsody superficially appears, it contains a strong element of practical sense, in common with many other utterances of



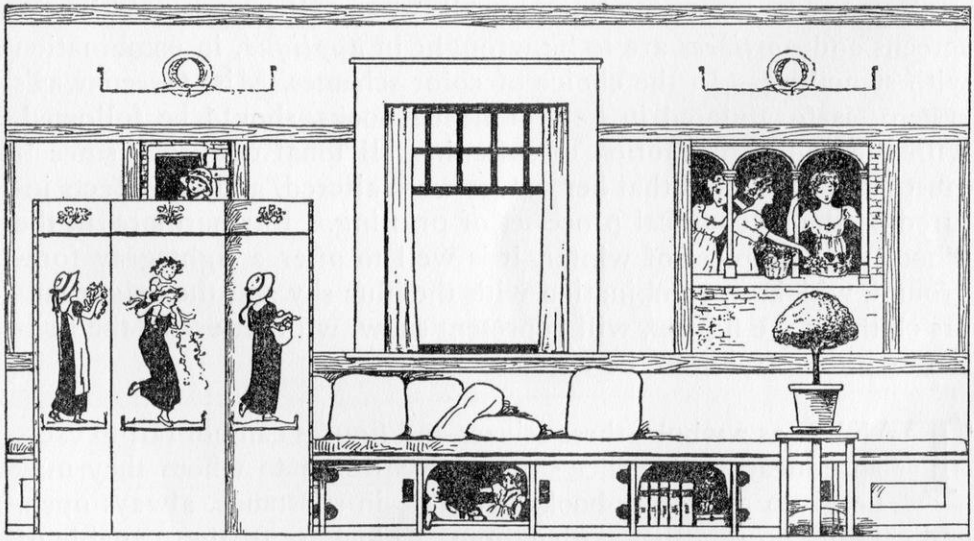
MURAL PICTURES AND PORTIÈRE FOR A GIRL'S NURSERY: SUBJECT, "SPRING AND SUMMER"

the same author, which, at the time they were made, passed as the words of one whom enthusiasm for a generous cause, and indignation at existing wrongs had bereft of reason.

But the years have done much to prove the sanity of Ruskin's views, or rather, perceptions. Recent conclusions reached through the study of sociology and sanitary laws have justified him. The movement to ruralize the city, to urbanize the country, follows the path which, with vision unaided by science, he dimly recognized to be the right way. Of this new era, or golden age, he believed Miss Greenaway to be a prophet, and equally with her graceful art, he prized the spirit of which it was the direct and sincere expression. Always mingling humanitarian thought with art considerations, he acclaimed with personal satisfaction her appearance in England, as a hopeful sign of the times. From his professor's chair he described the conditions preceding her rise in terms which give her permanent rank in the art-records of her country; while, at the same time, he threw side-lights upon the development of the modern humanitarian and educational movement which can not fail to interest all thoughtful persons.

First noting the child-types portrayed by Ludwig Richter in Germany, and by Edouard Frère in France (characterizing the works of the latter as of "quite immortal beauty"), he asserted with great vigor

that the true human feeling toward childhood was long repressed in England by the terrible action of wealth, which induced the artists of the country to represent the children of the poor as in wickedness or in misery. "I am not able," he continued, "to say with whom in Britain the reaction against this injustice began; but certainly not in painting until after Wilkie, in all whose works there is not a single example of a beautiful Scottish boy or girl. I imagine that in literature we may take the 'Cotter's Saturday Night' and the 'toddlin' wee things' as the real beginning of child benediction, and I am disposed to assign in England much value to the widely felt, though little acknowledged, influence of an authoress now forgotten. I refer to Mary Russell Mitford. Her village children in the Lowlands and in the Highlands, the Lucy Gray and the Alice Fells of Wordsworth, brought back to us the hues of Fairy Land, and, although long by academic art denied or resisted, at last the charm is felt in London itself: on pilgrimage in whose suburbs you find the Little Nells and boy David Copperfields, and in the heart of it Kit's baby brother, at Astley's, indenting his cheek with an oyster-shell to the admiration of all beholders; till, at last, bursting out like one of the sweet Surrey fountains, all dazzling and pure, you have the radiance and innocence, or reinstated infant divinity showered again among the flowers of English meadows by Mrs. Allington and Kate Greenaway."



MURAL PICTURES AND SCREEN FOR GIRL'S NURSERY: SUBJECT, "AUTUMN"

MUCH time has elapsed since the delivery of the Oxford lecture, and, within the last two decades, art has taken new directions and assumed new forms. But the world, especially the world of children, has not yet outgrown the work of Kate Greenaway. Changeful Fashion can not rob her child-types of their appealing, nay rather, compelling grace; while her technical skill, although not distinguished, is yet not to be despised. Furthermore, her unerring taste places her above many artists of ability, whose desire for effect or originality is as liable to lead them astray as to conduct them to good results.

By reason therefore of the safe qualities which characterize them certain of the designs of this pleasing artist are here offered in modified form, as schemes for the mural decoration of the school, and of the nursery.

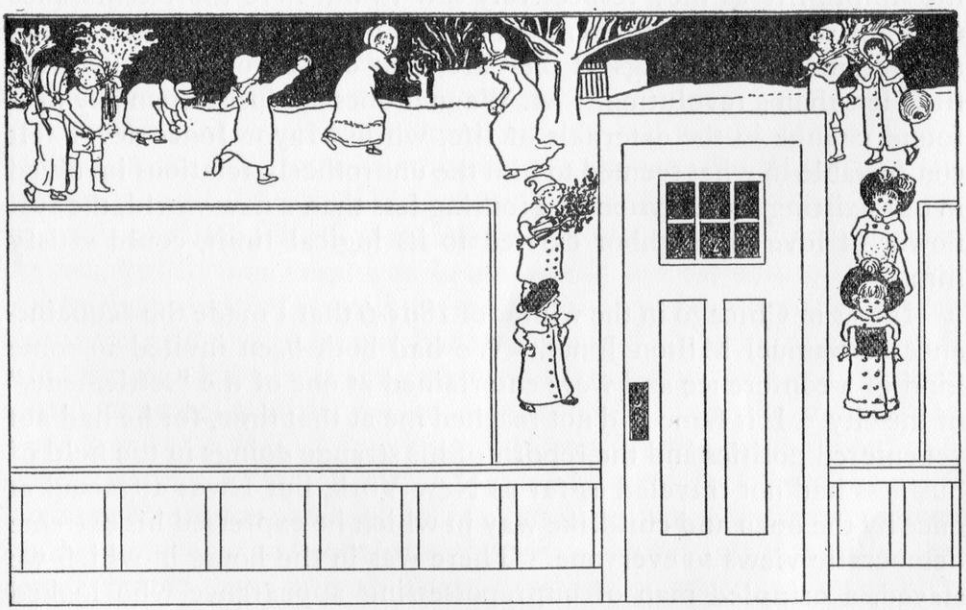
The theme chosen is the world-old, yet always interesting, subject of the seasons, treated in the way best adapted to the understanding of the undeveloped mind: that is, not as ideal personages, as the Greeks were acustomed to represent phases of Nature; nor yet under the too abstract form of pure landscape; but typified by groups of figures, set in quasi-natural surroundings, and supposedly pursuing occupations appropriate to a special period.

The mural pictures may be executed in either oil or water-colors, or they may be transferred to the walls by stencil-patterns; while the screens and *portières* are to be wrought in *appliqué,* in combination with stenciling. In the choice of color schemes, Miss Greenaway's system, as formulated in her published books, should be followed, with the added precaution of softening all tonal qualities; since it must be remembered that her values were altered, and her effects injured by the mechanical processes of printing. Furthermore, in the school frieze typical of winter, it is well to offer a light gray foreground, which, in combination with the blue sky and the bright colors clothing the figures, will represent snow, without use of the brilliant white so trying to the vision.

TAKEN as a whole, these friezes and figures can not fail to exert an educative influence upon the children to whom they may be given as picture-books: durable in substance, always open, and needing no repeated explanations. They are further capable of

pleasing the eyes of older and more experienced persons, for if studied, they will be found to contain two agreeable artistic elements joined skilfully and harmoniously. In many of them the English quality predominates: notably, in the pictures of the harvesters, the game of snow-ball, the spring processional, and the woods in winter. But in others the feeling is fifteenth century Italian. In the framed picture of Autumn, containing the figures projected against the arcade, in the frieze of dancing figures unified by the rose-garland, in the autumn gathering of fruits, there is plainly visible the reflected spirit of those masters who vivified and diversified the art of painting, before the imitation of Raphael came to sterilize individual effort and genius.

A HURRYING generation quickly forgets its benefactors. For Miss Greenaway, as yet unhonored in her native London by tomb or tablet, remembrance should be instituted in schools or nurseries wherever situated, in behalf of the children of the world upon whom she expended so lavishly her warm affection and her graceful talents.



MURAL DECORATION FOR A SCHOOL: SUBJECT, "WINTER"

GOLDEN-RULE JONES, THE LATE MAYOR OF TOLEDO. BY ERNEST CROSBY

N the evening before he sailed for France I had the good fortune to listen to a lecture by Charles Wagner of Simple Life fame,—the only lecture which he delivered in his native French tongue in this country,—and I was impressed from his first appearance upon the stage by his resemblance to the late Mayor Jones of Toledo, Ohio. A larger, taller, heavier man, the Frenchman was in feature, build and coloring very like the American, and when he spoke, at home once again in his own language and before an audience of his compatriots, there was the same frankness and earnestness, the same friendly relation with his hearers, the same effect of thinking aloud, which I had so often noted in Mayor Jones, and, finally, when he said, "I have always continued to be something of a peasant" *(Je suis toujours resté un peu paysan")*, I could almost fancy that it was the Mayor who was talking. I understood then for the first time the secret of M. Wagner's influence. His message, too, was not altogether dissimilar from that of Mayor Jones. Both of them preached the simple life as they respectively saw it, but here the resemblance ends, for while the Simple Life of Wagner means a gentle smoothing and retouching of things as they are, that of Mayor Jones involves little less than a revolution. M. Wagner does not insist upon any profound change in the externals of life, while Mayor Jones never felt comfortable in what seemed to him the unbrotherly relations involved in our existing social system. Nothing less than a new world, the full flower of love to neighbor carried to its logical limit, could satisfy him.

It was in Chicago in the winter of 1895-6 that I made the acquaintance of Samuel Milton Jones. We had both been invited to some kind of a conference and were entertained at one of the "settlements" of the city. His fame had not reached me at that time, for he had not yet entered politics and the reports of his strange doings in the field of business had not traveled as far as New York, but I was attracted at once by the open and childlike way in which he expressed his extreme democratic views to everyone. There was in the house in which we stayed, a crippled man of unprepossessing appearance who looked after the furnace and did other odd jobs in the cellar. He was, if I

am not mistaken, a reclaimed tramp, one of the fruits of the good work of the residents. It was not long before Jones had discovered him and they were soon old friends. By a certain instinct he carried his brotherly feeling where it was most needed and where it would be most valued. And I remarked then, as I often did afterward, that Jones, while frequently engrossed in his own experiences and in the problems arising from them, even to the exclusion of external suggestions, was, notwithstanding, entirely free from conceit and acted without the slightest reference to appearances or to the opinion of the gallery. He followed out his own impulses as simply as a child.

I was naturally curious about this interesting man, and I heard some stories at this time which I have never forgotten. But perhaps before I tell them it would be best to give a brief outline of his life. He was born on August 3, 1846, in a laborer's stone cottage in the village of Bedd Gelert, North Wales. When he was three years old his parents emigrated to America with their family, taking up a collection first among their friends to raise the necessary fare. They made the voyage in the steerage of a sailing vessel, and from New York they went by canal-boat up the Hudson and the Erie Canal to Utica and thence by wagon into Lewis County, New York, where his father found familiar work in the stone quarries, and still later became a tenant-farmer. Sam went to the village school, and thirty months' attendance there constituted his entire formal education. He had a great dislike for farm work, but he was obliged to take part in it as a lad. At ten years of age he worked for a farmer who routed him out of bed at four o'clock in the morning, and his day's work did not end till sundown, for all of which he received three dollars a month. At fourteen he was employed in a sawmill and his natural taste for mechanical work began to show itself. He had been considered lazy on the farm, but he assures us that he never had a lazy hair in his head, and he makes his own case the text for a sermon on the importance of finding congenial work for boys and men. From the sawmill he passed on to the post of "wiper and greaser" in the engine-room of a steamboat on the Black River and learned a good deal about the management of engines. An engineer advised him to go to the oil regions of Pennsylvania, and soon after he arrived alone at Titusville, the center of that district, with fifteen cents in his pocket. For a short time he knew what it was to search for work and not find it, and all

the rest of his life he felt the deepest sympathy with men in that sad condition. He had the greatest confidence in himself, however, and, as he often pointed out, it was much easier to get work then and there than it is now anywhere. On arriving he had registered in a good hotel, trusting to luck to earn money to pay his bill, and in a short time the bill was paid. He wrote a letter home to his mother, but did not have a cent to buy a stamp with. Seeing a gentleman on the way to the postoffice, he asked him to post his letter, and then pretended to examine his pockets for the necessary three cents, whereupon the man offered to pay for it himself, which was just what young Jones had hoped he would do. Afterward Jones condemned this deception of his, and cited it as proof of the evil effect of conditions which deny the right of work to anyone. During his weary tramp in quest of a place one employer whom he accosted spoke kindly to him and encouraged him, giving him a letter to a friend of his who had oil wells twelve miles away. These kind words Jones never forgot and he always had at least a friendly smile for the "man out of a job" as a consequence of them. At last he found work and remunerative work, too, in managing an engine which pumped the oil from a well. He liked the work and advanced quickly, till, with occasional periods of hard times, and after doing all kinds of work connected with boring for oil, he saved a few hundred dollars and started digging for himself, and became an employer. In 1875 he married and after a very happy married life of ten years his wife died, as did also his little daughter. These blows were almost too great for Jones's strength, and he followed the advice of his friends and removed with his two boys to the oil-regions of Ohio, in order to divert his mind by change of scene. Here he was very successful, as these oil fields were just opened and developed very rapidly. "I have simply taken advantage," he says, "of opportunities offered by an unfair social system and gained what the world calls success."

In 1892 Jones married again, and about the same time he invented several improvements in oil-well appliances which he offered to the "trust," but they refused to touch them. His experience is evidence of the fact that our "trust" system does not encourage invention, being often satisfied to let well enough alone, the managers sometimes buying up patents for the express purpose of suppressing them, and of thus saving the money already expended in old-fashioned plants.

Jones was sure that his inventions were valuable, and hence he founded the "Acme Sucker-Rod Company" and began manufacturing at Toledo on his own account, and made that city his home. He had never lived in a city before, and Toledo, with its 150,000 inhabitants, proved to be a new world to him. City life was very different from the life he had hitherto known. In the oil-fields society was simple and there was no great gulf between employer and employee, but in town it was altogether different. In the factories which he visited the men were mere "hands," and were not considered as human beings, and in each shop there was a long list of precise rules posted, invariably ending with the warning that immediate discharge would follow any infraction of them. This made Jones's blood boil and he determined to manage things otherwise in his factory. The idea occurred to him to put up the Golden Rule instead of a placard of regulations, but he fought against it in his mind, knowing that it might seem peculiar and that it would be misunderstood, but the thought took possession of him and finally up it went, "Whatsoever ye will that men should do to you, do ye even so to them," or, as he was wont to translate it in conversation, "Do unto others as if you were the others."

When, on opening his shop, he sat down with his foreman to make out the pay-roll, the latter took from his pocket a statement of the wages paid by other companies. "Put that away," cried Jones. "What has that got to do with it? What can we afford to pay?" And the result of this novel plan was that he always paid the highest wages for the shortest hours of any employer in Toledo. One of those kindly critics who invariably find fault with honest efforts to do good blamed him once for paying high wages when so many men were out of employment.

"You might employ twice as many if you cut down their wages one-half," he said.

"If there is to be any cutting down," was the answer, "it seems to me it ought to come out of my share, and not from men who are getting much less than I am."

Once when he was visiting the factory of a neighbor the latter said to him: "See here, Jones, here is a case that troubles me. How would you treat it according to your new ideas? I have a man here who has spoiled three sets of castings in a week and that means a loss of so much. What would you do with him?"

"The first thing I would do," Jones replied, "would be to imagine myself in his place. How long have you employed him?"

"Two years, isn't it?" answered the proprietor, turning to his bookkeeper.

"Yes, sir, two years and three months."

"Has he ever spoiled a casting before," asked Jones.

"No."

"How much vacation has he had since he came?"

"Look at the books and see," said the employer to the clerk.

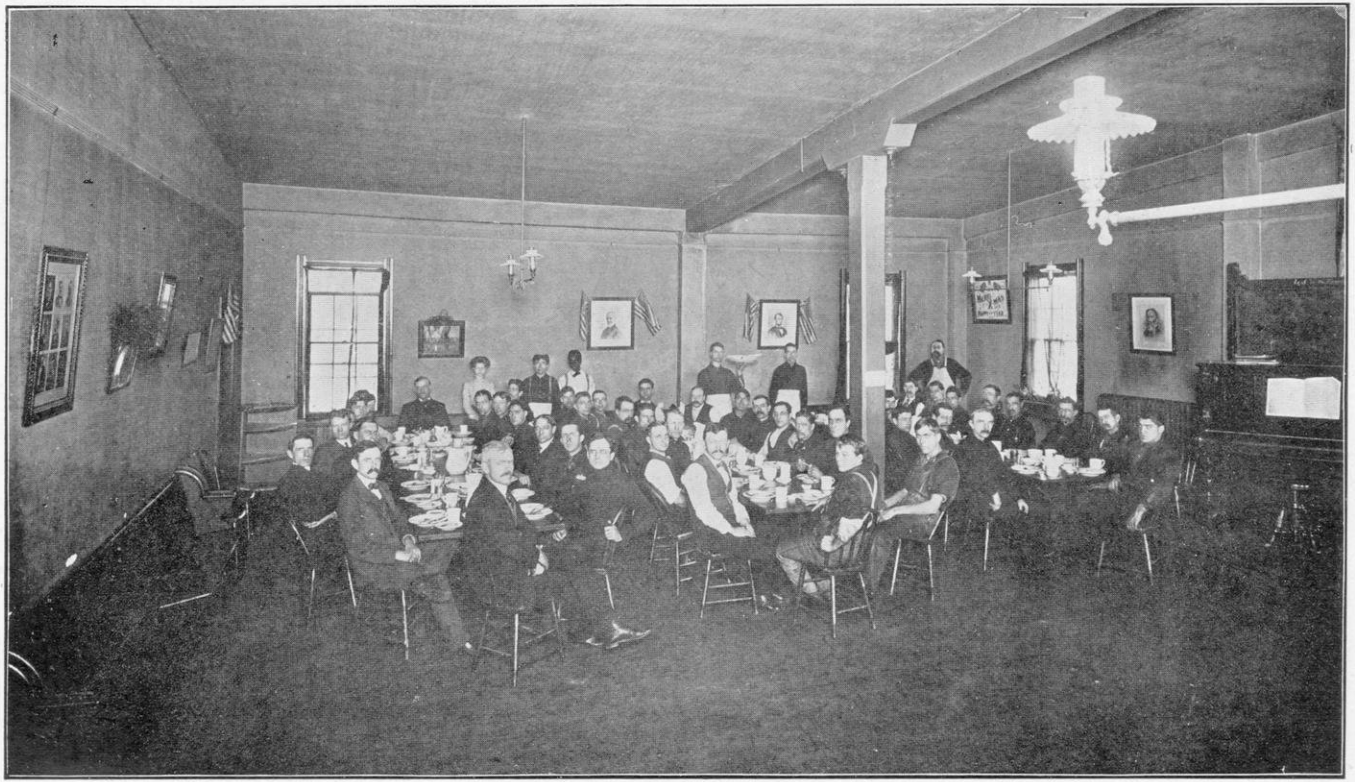
"Let me see," answered the latter, taking down a blank-book and turning over the pages, "two, three,—just five days in all."

"Why, I understand it very well," said Jones with a smile. "His nerves have got out of order with continual wear and tear. If I were you I would give him a fortnight's vacation!" And in his own shop each employee had a week's holiday each summer with full pay, an unheard-of luxury until he introduced it.

On one occasion one of Jones's workmen got drunk and injured a horse belonging to the company by driving it into a telegraph pole. The next day the foreman came into the office and said, "Of course Brown must be discharged to-day."

"Why?" asked Jones. "He was dead drunk, wasn't he, with no more sense than a stick or a stone? Now, suppose we could take a stick or a stone and make a good citizen for the State of Ohio out of it, don't you think it would be even better than making sucker-rods? Send Brown to me when he comes in." And when at last Brown came, shame-faced and repentant, into the private office, Jones said nothing, but took down his testament from the shelf and read the story of the woman who was accused before Jesus, ending with the words, "Neither do I condemn thee; go and sin no more." And that was all the reproof the man received. He was often blamed for keeping intemperate men in his employ, but his object was to reclaim them. "It would be an easy matter to 'fire out' every drinking man in the shop and fill their places with sober men," he says. "That would be easy. Any 'good business man' could do that. But to make conditions in and about a shop that will make life so attractive and beautiful to men as to lead them to live beautiful lives for their own sake and for the sake of the world about them, this is a task calling for qualifications not usually required of the 'successful business manager.' "

GOLDEN RULE PARK



GOLDEN RULE HALL

Such were the anecdotes which I heard with regard to Jones when I first met him at Chicago. And the strange thing was that his business methods were completely successful. He turned the vacant land next to his factory,—space which was sorely needed for his increasing business,—into a park and playground and named it Golden Rule Park. He established an eight-hour day, although none of his competitors followed his example, and yet his business and his income grew. "If I don't look out," he said to me once, "I'll become a millionaire, and what should I do with a million? It's a curious fact that while I never thought of such a thing, this Golden Rule business has helped the company. People give me four hundred dollars for engines which they won't pay over three hundred and fifty dollars for to other manufacturers. I don't understand it at all." I was present once at his office in Toledo while he and two of his managers were discussing what to do with a recalcitrant debtor. They had delivered a machine to this man a year before, and, although he was amply able to pay, he had never sent the money. The two men were trying to persuade Jones to bring suit against him, but he would not look at the case in that light. He did not like the idea of going to law, and would only promise to think it over. One thing which troubled him was the handsome house in which he lived and which he had built or bought before his democratic nature had fully matured. The "settlement" idea impressed him at Chicago. "If I had only known of this before," he said, "I would have built my house down among the homes of our workmen." He felt like an exile in the fashionable quarter of Toledo, and he made it a point to take his midday meal with the men in "Golden Rule Hall," over the factory, where he organized a common dining-room for them at cost.

Jones actually loved his fellow-men, not in theory only, but by instinct, and it is interesting to watch a man who acts upon such unusual principles, for you are always wondering what he will do next. What would a lover of his kind do under such and such circumstances? It is as interesting as a chess problem, "white to move and check in three moves." He dropped in upon a coöperative restaurant once in New York and found the young men and women employed there with two or three hours of leisure on their hands. He solved the problem on the spot by taking all hands off to a baseball match, and a merry and unconventional party they must have been.

In his "Autobiography," which forms an introduction to his book, "The New Right," published in 1899, Jones gives us his first impressions of business life in Toledo. "I think," he says, "the first real shock to my social consciousness came when the swarms of men swooped down upon us begging for work, soon after signs of life began to manifest themselves around the abandoned factory which we rented for our new enterprise. I never had seen anything like it; their piteous appeals and the very pathos of the looks of many of them stirred the deepest sentiments of compassion within me. I felt keenly the degradation and shame of the situation; without knowing why or how, I began to ask myself why I had a right to be comfortable and happy in a world in which other men, by nature quite as good as I, and willing to work, willing to give their service to society, were denied the right even to the meanest kind of existence. . . . I soon discovered that I was making the acquaintance of a new kind of man. Always a believer in the equality of the Declaration of Independence, I now, for the first time, came into contact with workingmen who seemed to have a sense of social inferiority, wholly incapable of any conception of equality, and this feeling I believed it was my duty to destroy. Without any organized plan, and hardly knowing what I was doing, I determined that this groveling conception must be overcome; so we began to take steps to break down this feeling of class distinction and social inequality." He arranged for an occasional picnic or excursion, to which the men came with their families, and he invited them to his fine house at receptions to which his wealthier friends were also bidden.

It was these experiments of Jones's which attracted public attention in Toledo to him. In the spring of 1897 a convention of the Republican party in that city was held to select a candidate for mayor, and it so happened that there was a deadlock between the supporters of three contending candidates, no one of whom could secure a majority. It was necessary to compromise upon a new man, and the belief that the name of Jones would appeal to the labor vote caused the selection to fall upon him. He had always been a Republican and a church member and was supposed to be entirely conservative and respectable,—a little eccentric perhaps, but with eccentricities which might prove good vote-getters. Toledo was a Republican town and Jones was elected by a majority of over five hundred. If Jones's

nomination was a surprise to the party managers, his course in office was still more so, for he refused absolutely to listen to partisan advice of any kind and devoted himself to the task of applying the Golden Rule to the administration of the city government. He tells us that he thought that the great need of municipalities was the formation of ideals. Looking upon us as "a nation of Mammon worshipers, with gold as our god," he endeavored to "lift the public mind in some measure into the domain of art and idealism." "I believe," he adds, "that it is the artistic idea of life that helps us to see the possibility of a social order in which all life, *every* life, may be made beautiful." In this way he took up the ideal of social justice, and advocated an eight-hour workday for municipal employees, and succeeded in establishing it in the police department and the water-works. He induced the police commissioners to adopt the merit system of appointment to the force. In his second annual message to the common council he made many recommendations, including the ownership by the city of its own gas and electric-light plants, a larger share of home-rule to be obtained from the Legislature, the referendum upon all extensions of public franchises, the abandonment of the contract system of public work, the addition of kindergartens to the school system, larger appropriations for public parks and for music in the parks and for playgrounds and baths. But it was not so much the specific measures advocated in it as the spirit of brotherhood which breathed through the whole message which drew wide attention to this unusual document and brought letters of approval from Count Tolstoy and W. D. Howells. When the Mayor's two years' term of office drew near its end, the Republican convention met again to name his successor. The supporters of Mayor Jones were almost numerous enough to nominate him, but by underhand means they were prevented from securing the necessary votes and the choice fell upon another. Jones at once announced himself as an independent candidate, believing that the people approved of his administration, and the liveliest campaign ensued that Toledo had ever seen. The Democrats nominated a third candidate also and all the power of both "machines" was exerted to put down this political upstart. He was actively opposed by all the newspapers of the city. The clergy turned against him, because he was considered too friendly to the saloon-keepers, the fact being that he could not help being friendly to everybody, while he believed

that the Sunday laws should be enforced "according to the standard of existing public sentiment." One of the reforms which he had instituted was the substitution of light canes for clubs in the hands of the police. "I have sought to impress upon the patrolmen that they are the public servants and not public bosses," he says in a letter of defence of his mayoralty during this campaign; "I have told them individually and collectively, and especially impressed upon the new men, that the duty of a patrolman is to do all in his power to make it easy for the people to do right and hard for them to do wrong, and I have added, 'an officer can often render better service by saving the city the necessity of arresting one of her citizens by helping a prospective offender to do right instead of waiting for him to be caught in a fault in order that he may be dragged a culprit to prison.'" And he pointed with pleasure to the fact that the number of arrests had fallen off about twenty-five per cent., or a thousand cases, in a year, and that the city was more orderly than ever notwithstanding. The real issue of the local campaign was, however, the grant of a franchise for practically nothing to an electric-light and street-railway company, and the false issues of the saloons and the police were brought in to becloud the mind of the public. The labor unions promptly rallied to the support of Mayor Jones and his own employees organized a band and glee-club which accompanied him wherever he addressed the people, singing labor songs written by himself. The enthusiasm of his meetings was unlimited, and a blinding snow-storm was not sufficient to curb his followers, who carried out their programme of a procession notwithstanding, their energy being only stimulated by "two or three inches of snow" on their umbrellas. The newspapers on the eve of election predicted the overwhelming success of their candidates, but when the votes were counted Jones had received 16,773 out of a total of 24,187, while his opponents divided the remaining votes pretty evenly between them. He had received seventy per cent. of the vote against the united and determined opposition of all the parties and the entire press. It was a personal triumph such as is rarely experienced in popular elections, and not only a personal triumph but a demonstration of the power of the spirit of the Golden Rule over the multitude when it is frankly expressed in the life of a man. Mayor Jones was re-elected in the spring of 1901 and of 1903 and held the office at the time of his death. His knowledge of political parties gained in

office led him to doubt the value of these institutions, and he soon after his second election announced his conviction that parties were evils, and occasionally he signed his name as "a man without a party." In the autumn of 1899 he was a candidate for Governor of Ohio upon a no-party platform, and received 125,000 votes, the campaign giving him an excellent opportunity to preach his views in all parts of the State. He might have gone to Congress the following year, but he declined the nomination. The last time that he was a candidate for Mayor, in 1903, the animosity of the press was so great against him that the editors of Toledo agreed not to mention his name, referring to him, when it was unavoidable, as "the present incumbent of the Mayor's office," but still he was elected by a plurality of 3,000 votes.

The most picturesque portion of the official life of Mayor Jones was that which he passed as a police magistrate. If it is hard for an employer to express love for neighbor in his life, how much more so is it for a magistrate and chief of police, and as mayor, he had to fulfil the functions of both, and the result was sometimes amusing and instructive. The charter of Toledo provided that in the absence of the police-justice the mayor could occupy his place, and on several occasions he did so. He had formed the opinion that our police courts are "largely conducted as institutions that take away the liberties of the people who are poor" and he resolved that they should never be so used in his hands. On the first day that he sat there was only one prisoner, a beggar who pleaded guilty, but besought the Mayor to let him leave town. "This man has a divine right to beg," said the Mayor. The policeman informed him that the prisoner had been arrested for drunkenness the preceding Friday. "Only the poor are arrested for drunkenness," replied Jones. "You would not arrest a rich man for drunkenness. You would send him home in a hack." The beggar asked again to be allowed to leave Toledo. "I do not see what good that would do," said the Mayor. "You would only go elsewhere and would not be any better off. We cannot drive a man off the earth, and the worst thing that can happen to any man is to be out of work. Under the circumstances I think we shall have to let you go; but you must keep out of the way of the officers. You are dismissed."

On the next court-day three men were brought before him on charges of burglary and petty larceny, and two of them pleaded

guilty. The newspapers report that the Mayor watched the men during their arraignment with a "peculiar expression of face." Then he began to philosophize: "I do not know how it would benefit you," he said, "to send you to the workhouse. If I thought it would do any good to send you to the penitentiary, I would send you there for five or ten years, but I never heard of any person being benefited by serving time in that institution. I would not send a son of mine to the penitentiary, although it is not a matter of sentiment with me. If I thought it would do him any good, I might send him there. . . . Now take the case of this young man," and he pointed to one of the prisoners, "he is suffering from a loathsome disease,—crime is a disease, you know,—and imprisonment would not to my mind effect a cure for him. I will continue the case for decision."

On the following morning before going to the court-room the Mayor went to the turnkey's office and, calling the three men before him, he gave them a good talk. "He reminded the Wilsons," says the newspaper reporter, "it was a crime to steal from the poor, at least that was the way his argument sounded" (but perhaps the reporter missed its full effect). "He spoke to the men at length, and then, shaking hands all round, told them to go home and be good citizens." No announcement of any decision was made in court, but on the docket the Mayor entered the words, "dismissed, sentence reserved," the meaning of which is perhaps a little hazy.

On this day another case came before him involving the misdemeanor of using a gambling device in the form of a "penny-in-the-slot" machine. The Mayor was very impatient of the time consumed by the lawyers and apparently was not much shocked by the transgression. "The best way to dispose of this case in my opinion," he said in conclusion, "is to turn the machine over to the owner and let him stand it face to the wall. . . . The defendant is dismissed."

Two months later the Mayor again held court in place of the regular magistrate. Five men were brought before him on the charge of begging. The Mayor addressed them paternally. "It was like a parent threatening to chastise wayward children, but withholding the rod in view of their promises to be good," said the Toledo "Bee." They were discharged. Then came the case of a tramp, found drunk with a loaded pistol on his person. The Mayor held the pistol up so that every one could see it and declared that it was a devil-

ish weapon, intended solely to kill human beings. It was worse than useless; it was hellish, and worse than whiskey a thousand times. The prisoner was sentenced to smash the revolver to pieces with a sledge-hammer, and the court adjourned to another room to see the sentence carried out. As they left the court-room "the Mayor laid his arm affectionately over the shoulder of the prisoner, who grasped his hand with a sudden pressure that indicated how little he had expected the unusual sentence." So runs the newspaper report. A policeman put the pistol in a vise, the prisoner was given a sledge-hammer, and in an instant he had smashed the weapon to fragments and was a free man again. The last case which came before Mayor Jones was that of three young men who had indulged in a free fight over a game of ball and whose appearance testified to the fact.

"You stand up where I can see you!" cried the Mayor. "There you have it without saying a word,—brute force," and after a stern lecture he let them go.

The Legislature of Ohio soon got wind of the fact that a man with a heart was holding court in Toledo and they promptly repealed the law allowing the mayor to take the magistrate's place. At his last appearance on the bench Jones made a little farewell address which explains his course. He said: "The Legislature is greater than the people and it has seen fit to take the power of appointing temporary police-judges from the hands of the mayor. I have no fault to find with the arrangement. I have no unkind feeling toward anyone connected with this police-court, and I have made friends down here who will last as long as life. It is a comfort to reflect that in all my experience as acting police-judge I have done nothing either as judge or as a mayor that I would not do as a man. I have done by the unfortunate men and women who have come before me in this court everything in my power to help them to live better lives and nothing to hinder them. I have sent no one to prison, nor imposed fines upon people for their being poor. In short I have done by them just as I would have another judge do by my son if he were a drunkard or a thief, or by my sister or daughter, is she were a prostitute. I am aware of the fact that many people believe in the virtue of brute force, but I do not. For my part I would be glad to see every revolver and every club in the world go over Niagara Falls, or, better still, over the brink of hell." In a letter to the Toledo press he further explains

that his actions in court were based upon the Golden Rule. "There are two methods," he says, "of dealing with people whose liberty makes them a menace to society,—on the one hand, prisons, penalties, punishment, hatred and hopeless despair, and on the other, asylums, sympathy, love, help and hope."

The last time I saw Golden Rule Jones (for by this name he was known), only a month or two before his death, he showed me a letter from a condemned murderer in the Toledo jail, a man who has probably since then been executed. It was dated "Lucas County Jail, April 14th, 1904," and contained the following paragraphs: "During my confinement at the Central Station and the County Jail, and of all the large number of men who have come and gone, I have never heard one word of anything except praise and admiration for you. And this is not caused by a false conception of your theories—far from it! They all understand how thoroughly and unreservedly you condemn crime. But the theories of punishment advanced by you are what calls forth their admiration. And the majority of these men do not fear corporal punishment, for they constitute a class who can never safely be driven, but they can be easily led, providing the leader strikes the proper note." That there is truth in what this man says is shown by the reduced number of arrests in Toledo during Mayor Jones's incumbency, and the improved order of the city, while the number of drinking places under his liberal policy was actually diminished.

Opinions will doubtless differ as to the value of Mayor Jones's contribution to the science of penology, but I am sorry for the man who does not appreciate his spirit. His attitude on the bench and his comments are the natural outgrowth of the heart of a man who takes his place as judge with a deep love of mankind within him. *His position was necessarily tentative.* The precedents of hatred, fear and retribution are piled up in our law-libraries, but the precedents of love and sympathy have yet to be established and Mayor Jones was a pioneer in this department. The day may yet come when his example on the bench will be cited with greater respect than many a learned decision which is now regarded as impregnable.

The Legislature not only removed Mayor Jones from the police-court, but from time to time it curtailed his power in various ways, taking away the right of appointment to office, and building up hos-

tile forces in the city government. The common council was always opposed to him, and outside of the mayor's office the franchise-grabbers had it all their own way. Still he succeeded in accomplishing a few practical things, which his friend Brand Whitlock has summarized in an article in the "World's Work." He humanized the police, introduced kindergartens, public playgrounds and free concerts, established the eight-hour day for city employees and a minimum day's wages of $1.50 for common labor. He used the carriages of the Park Department to give the children sleigh-rides in winter, devised a system of lodging-houses for tramps; laid out public golf-links in the parks and organized a policemen's band. He gave away all his mayor's salary to the poor and his office looked like a charity bureau, so many were the applicants for relief who besieged it. Nor did he turn away from any one. A thorough democrat in feeling, he never was conscious of any inequality when he met the great and rich, or when he dropped in at the jail to talk with the prisoners.

He was a born orator in the best sense of the word, that is, he could think out loud before an audience in such a way as to reveal to all his love for them and his earnest desire to follow the right as he saw it. He drew crowds and those who came from curiosity stayed to hear and learn. Mr. Whitlock gives an example of the way in which he reached the hearts of his hearers.

"What's the Polish word for liberty?" he asks of an audience of Polish workmen. They shout a word in reply. "Say it again," cries Jones, turning his head to listen. They shout it again still louder. He tries to pronounce it and fails and they all laugh together. "Well, I can't say it," he says, "but it sounds good to me," and he proceeds to speak at length on freedom.

Mayor Jones was an author as well as an orator. He published three books, "The New Right," and two volumes of "Letters of Love and Labor," containing letters which he wrote from week to week to his own employees and handed to them with their pay-envelopes. It is safe to say that no such communications have ever before been made from the hirer to the hired. One letter, for instance, is entitled "The Slavery of the Wages System."

"Dear Friends:" (he writes) ". . . . It is true that the present system of relation among men and women whereby some work for or serve others for hire is a system of modified slavery, the degree of

slavery varying somewhat according to the master or mistress. . . . The most conspicuous evil of the present system is found in the fact that it gives some men arbitrary power over others, and this sort of power of one man over his fellow-men is in reality tyranny, no matter by what other name it may be called: and because it is tyranny, it is damaging alike to the ruler and the ruled . . . . Because I believe in equality,—believe that you spring from the same divine source that I do—because of that, I believe that the natural impulse for you and for all men is to desire to do the right thing because it is right. Therefore we have been trying to direct the business of the Acme Sucker Rod Company from that standpoint. . ." Another letter is on the subject of "Love and Reason or Hate and Force," and was called forth by the adoption of strict rules by the men to govern their insurance society, in fear of each other's dishonesty.

"We have the authority of the greatest teacher the world ever knew," he writes, "for saying that the way to overcome evil is with good. The gospel of force and hatred as represented by laws, policemen's clubs, constables, sheriffs, jails, prisons, armies, navies and legalized murder in many forms has had its inning; and crime, wretchedness, misery and war still curse this beautiful earth. Let us try the other plan. Let us try, in a small way, to overcome evil with good—that is to put out fire with water rather than with kerosene oil. Let us manifest our faith in God by our faith in the God (the good) in our fellow-men, by our faith in humanity. Believe me, dear friends, there is good in every soul that breathes. All the rule that you really need is just enough to provide for Equality, that all shall be served alike, and I am sure that by trusting your fellow-men, trusting to the rule of love and reason and appealing to the manhood and honesty in them, you will be far more likely to succeed than by imitating lawmakers and rulers in an effort to 'force' men to be honest."

The object of these letters was "to lead to a more perfect understanding" between him and his employees, and he placed a box in the office in which letters of criticism, anonymous or signed, could be dropped by the men, a privilege which was sometimes availed of. These letters of Jones's treat of a great variety of topics. In them he advocates trade-unionism, although he declares that he is "far beyond" it. "I want a condition where there will be no war nor need

of war measures." He deprecates the caste-feeling which exists among workmen and the contempt which skilled labor exhibits toward that which is unskilled. He points out what he has been able to accomplish in the factory, to wit, a minimum wage of $2 a day for every man who had been in the service of the company for a year, no child labor, men being paid to do "children's work," no "piece-work," no work "contracted-out," no overtime, no time-keeper, each man reporting his own time, and a cash dividend of five per cent. on the year's wages at Christmas. In the oil-fields he stuck to full pay for an eight-hour day while all other employers required twelve hours' work. In one letter he urges the claims of co-operative insurance upon the men. If the men agreed to leave 1 per cent. of their wages on deposit for this purpose, the company contributed a like amount for the same end, to be paid out as insurance in case of sickness or injuries. Still later a system by which the men could receive stock in the company was devised and put in operation.

His Christmas letters to the men perhaps go the deepest. One of them is on the "Christ principle" of love to enemies, doing good to those that hate you and overcoming evil with good. Another is devoted to "peace on earth and good will toward men." "My meaning will be made clearer," he says, "when I say that I am addressing Jones as much,—perhaps more,—than I am addressing anybody else. My very intimate acquaintance with Jones leads me to say that he has not yet come into that realization of 'peace on earth and good will toward men' that is his privilege, and the privilege of all who listen to and obey the promptings of the voice within. . . . The practical application of it is, you must live the Christ spirit, you must refuse to fight, you must refuse to kill, you must reject force, you must deny that under any condition a big man has a right to force a little man or a child, you must stand for love as the only arbiter of right, and you must stand for it at any cost. . . . I am hopeful to the last degree, for I can see that just as soon as the people awaken to the idea of oneness and unity, of brotherhood, the common soldiers will throw down their guns, and, refusing to fight, will fall into each other's arms and laugh at their masters, and thus all war will end just as soon as the common working-men determine that they will not kill each other. This is the promise that the Christmas bells annually renew in our ears—'Peace on earth, good will toward men.' "

[To be concluded in THE CRAFTSMAN for March, 1905]

THE EVOLUTION OF THE ORGAN. BY RANDOLPH I. GEARE

THERE is no branch of human industry in the development of which man has displayed more versatility of talent, subtlety of intellect or depth of spirituality than in the organ construction. In its ruder forms it served the purpose of merely supporting the voice, but in the instrument as we of to-day know it, its numerous possibilities of harmonious combination and varying degrees of tone can be so arranged by a skilful player as readily to move the soul to joy, adoration or tears. It is the king of instruments—an orchestra in itself. How unlike in both construction and effect to the kind referred to in the Old Testament, in which Jubal is described as "the father of all such as handle the harp and organ"! Nay, there was a time when all musical instruments were called "organs," a fact mentioned by St. Augustine in his "Comments of the Fifty-sixth Psalm," wherein he wrote: *"Organa dicuntur omnia instrumenta musicorum"*: although even in quite early days the word was also applied to a special form of wind instrument. No doubt the first idea of a wind instrument was suggested by the breeze—the first organist—as it played upon the open ends of broken reeds. And the discovery would naturally follow, that reeds of different lengths uttered sounds of varying pitch; which in turn would suggest the plan of so arranging them as to produce a musical succession of sounds.

From this point, it is easy to picture the binding of reeds of different diameters and graduated lengths in a row, with their open tops forming a horizontal line. Upon such an instrument simple melodies were readily produced, and of this fashion probably was Jubal's organ (the Ugab). Such, too, were the Pandean pipes—the Syrinx of the ancient Greeks—an instrument also known to the Indians of South America, long before the "discovery" of the Western hemisphere, and in common use in the Malay Peninsula, Japan, China, Italy, France, Germany, South America and certain parts of Africa. (See page 553.)

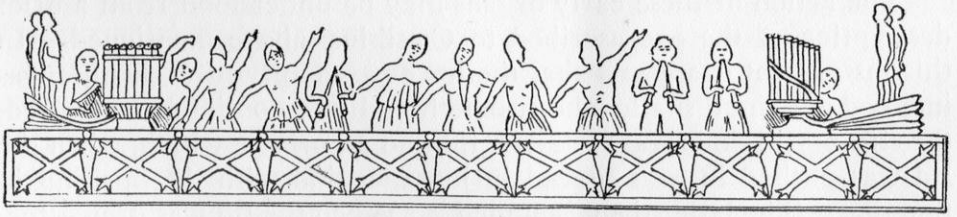
The earliest form of pipe organ was known as "hydraulic," and its invention is ascribed to Ctesibius, an Egyptian, who lived in the second or third century before Christ. The word "hydraulic" was

something of a misnomer, for the sound was of course produced by the current of air passing through the pipes, and it was therefore in reality a pneumatic or wind organ; the water merely serving to give the necessary pressure to the bellows and to regulate their action. The Etruscans used this kind of organ, and the Greeks, too, had a similar contrivance which they called "hydraulos" (water-flute), and which was probably identical with the *"organum hydraulicum"* of the Romans. The highest type of a hydraulic organ is said to be shown on a coin of Emperor Nero, now in the British Museum. The figure thereon represented was perhaps a victor in the exhibitions of the amphitheatre, on which occasion the organ may have been played in his honor.

ORGANUM HYDRAULICUM

Reverting for a moment to the form of the ancient Syrinx, in which several reeds, cut off just below the knots, were bound together—constituting in reality so many stopped pipes—it is important to note that the breath of the player was introduced at the top. The inconvenience of this arrangement (shifting the pipes so as to bring their openings opposite the mouth) must have soon become evident, and then followed the plan of admitting the wind from below the knots. Here arose another difficulty, that of supplying the wind quickly enough, and this led to the construction of a wind-chest, into which the pipes were set, the air being carried through one or more tubes from the mouths of the blowers.

There was also in use a "double-pipe," probably the "Mishrokitha" mentioned in the Book of Daniel. This was a small organ, consisting of seven pipes placed in a box, with a mouth-piece for blowing.



PNEUMATIC ORGAN: FOURTH CENTURY: CONSTANTINOPLE

In the second century an organ called the "magrephah," with ten pipes and a crude key-board, is said to have been in use. In an ancient drawing of this organ, which is here reproduced, there is the important addition of two small bellows—as a substitute for the human blowers—for furnishing a continuous supply of wind. If this illustration be authentic, the lack of musical succession in the arrangement of the pipes must have been very troublesome to the player; since, although the effect was pleasing to the eye, the natural order of the pipes was considerably interrupted. But this point may be condoned, on account of the important addition of bellows, which really made it a pneumatic organ, although of a decidedly primitive type; the use of water, as an adjunct, merely making it possible to produce an *equal pressure* of wind, as already intimated, and one which could not be interfered with through any inexperience on the part of the person operating the bellows. (See page 551.)

A word here as to the manner in which the water was applied to the so-called "hydraulic" organ. An inverted air-receiver was immersed in a tank of water and pressure of the water around and above the receiver forced the air through an opening at the top into the pipes. The wind was forced into the receiver by bellows, and the pressure on the pipes could be increased or diminished by adding to or taking from the water in the tank.

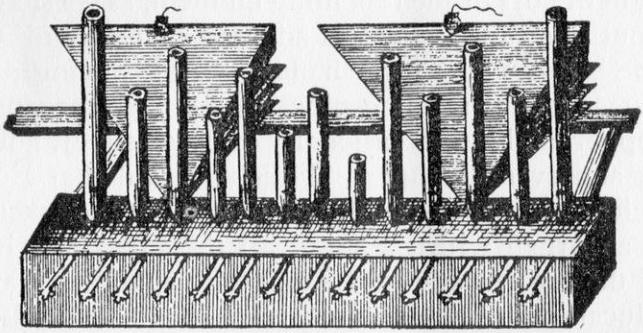
The hydraulic organ continued in use up to the beginning of the fourteenth century, when it appears to have passed into disuse; other and better means having been found for supplying a constant pressure of air. One of its chief disadvantages was the injurious effect of dampness on the material and mechanism of the instrument.

At a very early date there is said to have been in use an organ in Jerusalem having twelve brazen pipes, "supplied with wind from two elephant skins and fifteen smith's bellows, and giving so loud a tone as to be heard at the Mount of Olives, a mile away."

The action of these early organs may be understood from a brief description of the one ascribed to Ctesibius, above mentioned. In this instrument it appears that the lower extremity of each pipe was inclosed in a small shallow box, something like a domino box inverted, the sliding-lid downward. Each lid had an orifice, which, when the lid was pushed in, was placed in juxtaposition with the opening in the pipe. The latter then "sounded." When the lid was drawn for-

ward, the orifice was closed, and the pipe was "silent." Substantially this action was in use up to the eleventh century. There was also a simple kind of key-action, which pushed in the lid when the key was pressed down. The lid had then to be pulled out again by a spring, usually made of elastic horn. In the earliest organs the keys were from four to six inches broad. They were struck by hard blows from the "organ beater's" fist. Thus, a finger-board with only nine keys was from four to five feet wide!

By the fifth century organs were in common use in the Christian churches in England and in some European countries. One of them, used in the ancient city of Grado in Spain, was two feet long, six inches broad, and had fifteen playing-slides, and two pipes to each slide.



INSTRUMENT, SUPPOSEDLY THE HEBREW MAGRAPHAH
AFTER A DRAWING BY KIRCHER

In the seventh century Pope Vitalian introduced the organ into Rome for the purpose of improving the singing of the congregations.

France had its first organ in the eighth century, when the Emperor Constantine sent one to Pepin, then king of that country.

The first organ used in Germany was made in 812 by order of Charles the Great, and was modeled after the one above-mentioned. In the same year, the Emperor had one built at Aix-la-Chapelle on a Greek model, and this organ is believed to have been the first one furnished with bellows, without the intervention of water. The Germans showed much skill in organ-making, and before the end of the ninth century were able to supply a good organ and organist for the instruction of musicians in other countries.

In that century, too, English organ-makers were using pipes of

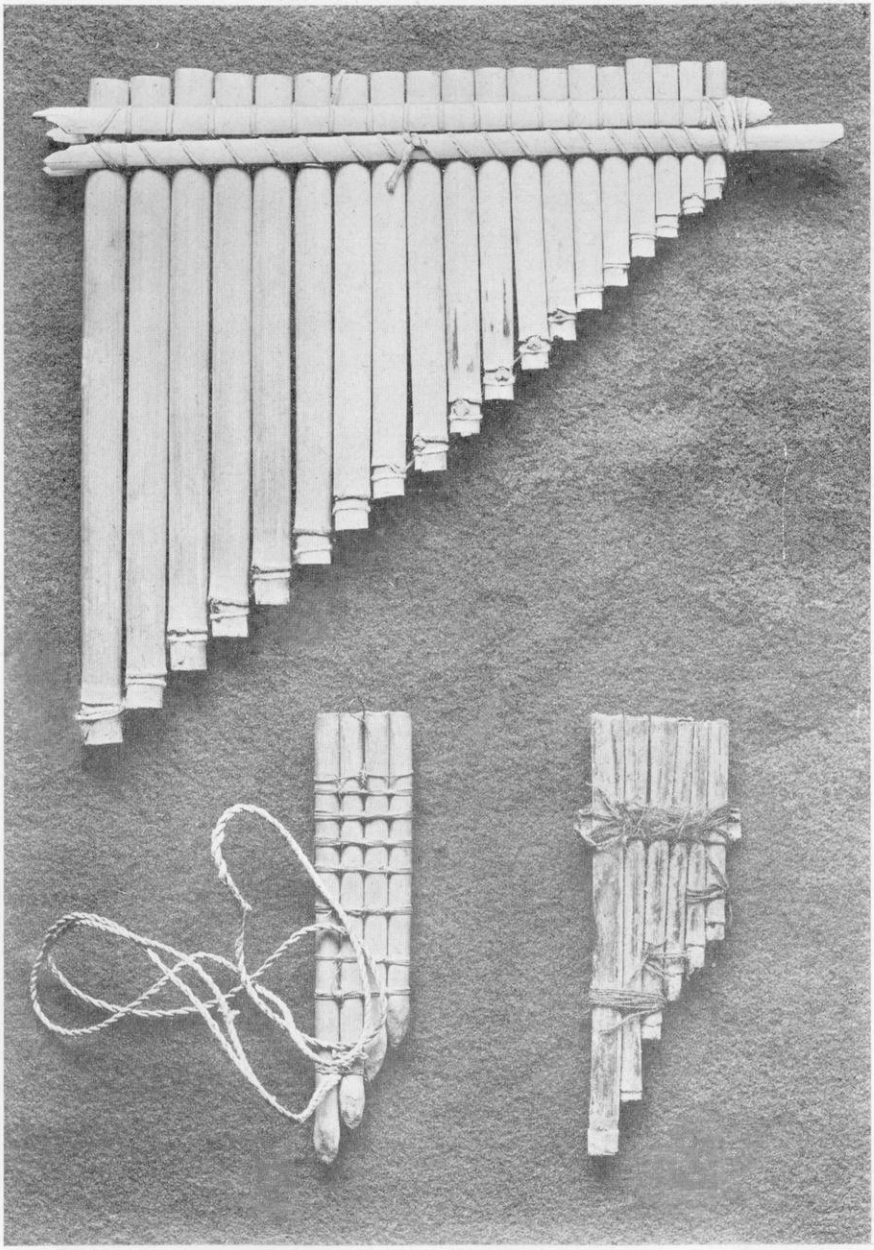
copper, fixed in gilt frames; and we learn that in the following century the English prelate, St. Dunstan, erected an organ in Malmesbury Abbey, with pipes of brass. He is also said to have furnished many other English churches and convents with organs. The double organ in Winchester Cathedral had four hundred pipes and required two organists. It was intended to be heard all over Winchester, in honor of St. Peter, to whom the Cathedral was dedicated.

The amount of money expended on building an organ could not have been very great at that time, for in the case of one presented by a Count Elwin to the convent at Ramsey, we read that thirty pounds was the total amount spent on the copper pipes, which are described as emitting a "sweet melody and a far-resounding peal."

Heretofore, the wind had usually been forced out of the bellows by the weight of boys or men standing on them, as we shall see farther on, but about this time there was adopted in England the plan of working the bellows by a lever handle, weights being placed on the bellows instead of men. The pipes in the early organs were often made of copper, and also occasionally of brass, silver, gold, alabaster, glass, clay, and even of paper. Thus it is told that Eugenius Casparini, a celebrated organ-builder of Vienna, in the seventeenth century, made an organ with six stops, all the pipes of which were of paper, and the records add that Emperor Leopold I. gave him "one thousand ducats and a golden snuff-box" for it.

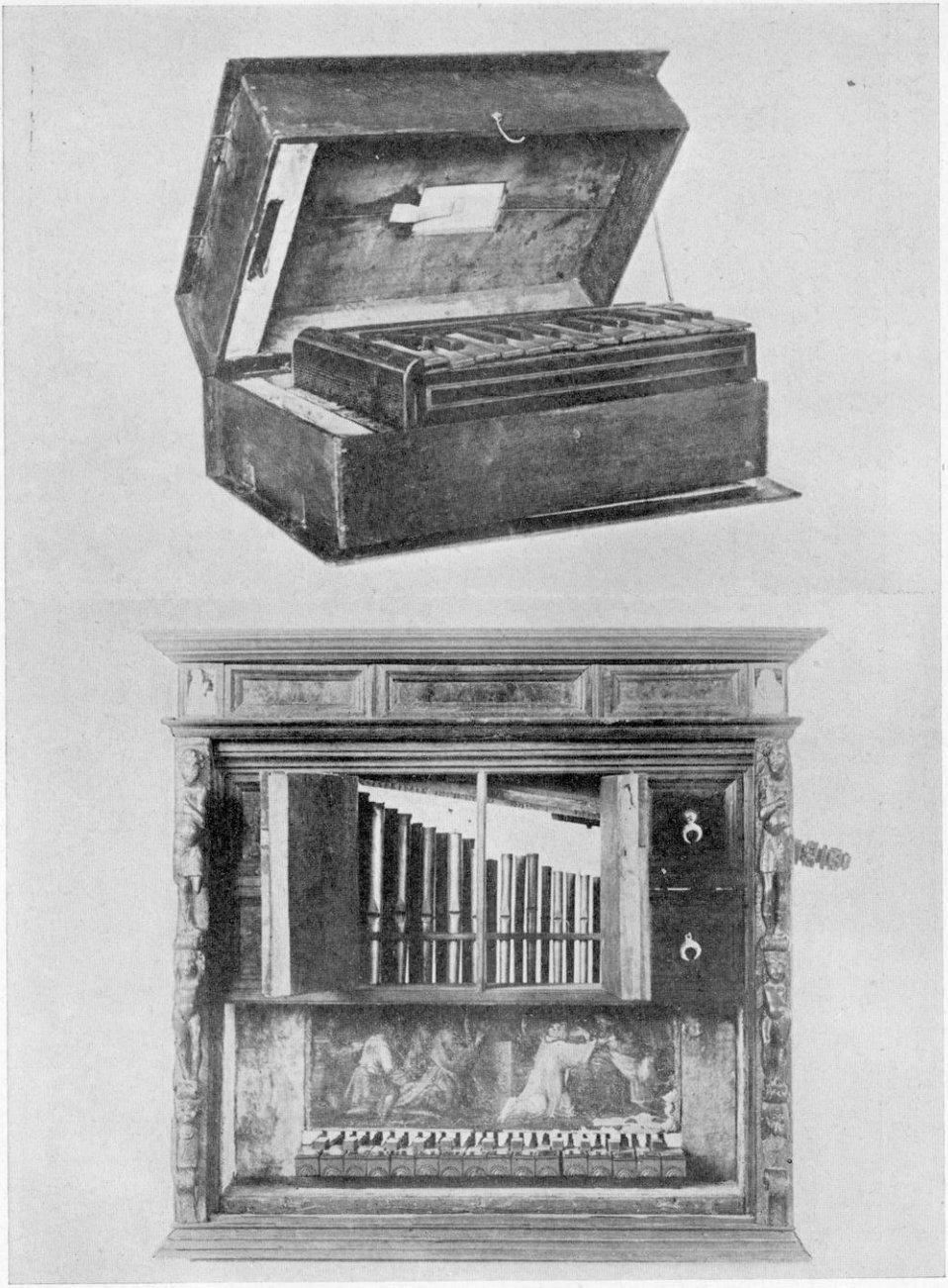
The earliest organs had only about twelve pipes, and the largest instruments had only three octaves, in which the chromatic intervals did not occur. The one here illustrated had ten or possibly fourteen pipes. It required four strong men to produce the necessary wind and two men to play on it. The organists appear to be scolding the blowers for not supplying wind fast enough! (See page 560.)

In the tenth century, the bellows were blown by means of handles, and presumably were loaded with weights for compressing the wind. A little later the dimensions of the slide-box were generally restricted to two feet and a half long and somewhat over one foot broad; the pipes being placed on its surface. The compass was seven or eight notes, and the organ played by three movable slides, each of which worked in little side-slits. There were two or more pipes to each note, and the projecting tongue of each slide was marked with a letter, in order to indicate to which note it belonged. A hole, about one and



REED FLUTE, EGYPT

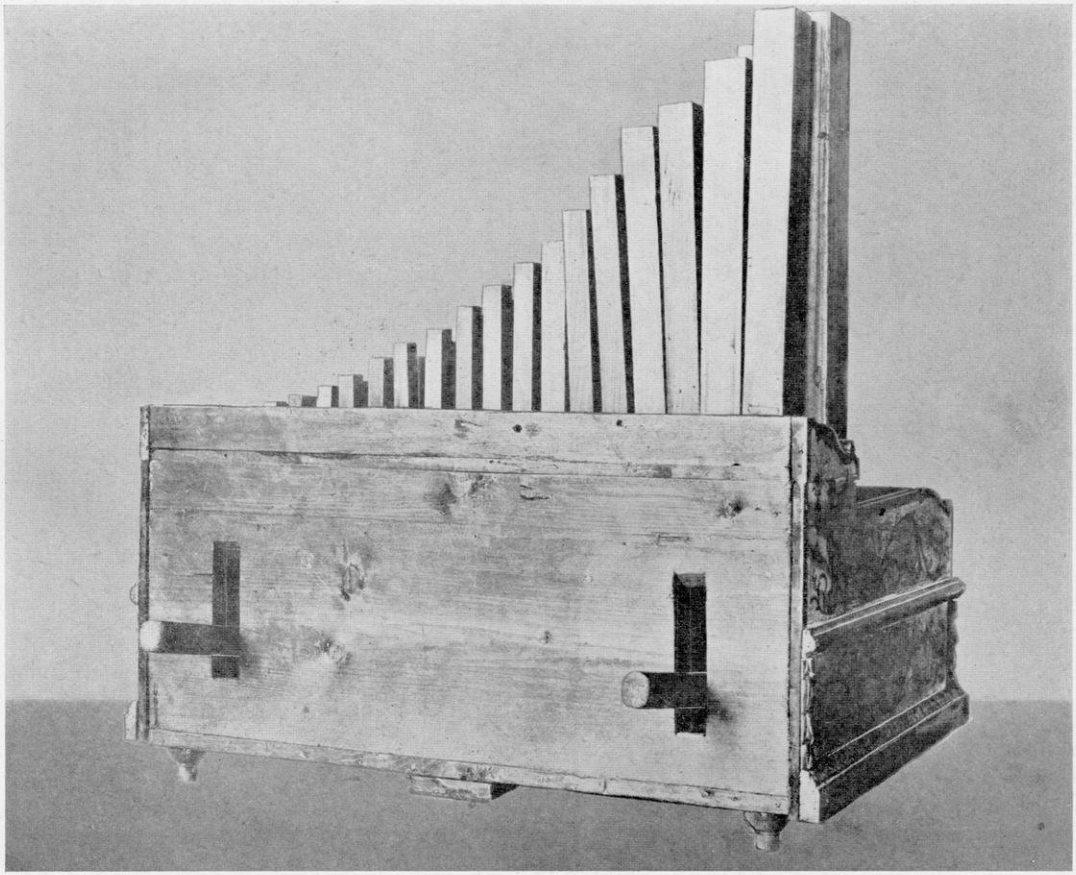
REED FLUTE, FIJI ARCHIPELAGO REED FLUTE, PERU



BIBLE REGAL; GERMANY, SEVENTEENTH CENTURY. LENGTH, ONE FOOT, SEVEN INCHES.
GALPIN COLLECTION, HATFIELD, ENGLAND

SMALL CABINET ORGAN; GERMANY, EARLY SEVENTEENTH CENTURY. HEIGHT, ONE FOOT, NINE INCHES

BIBLE REGAL, READY FOR USE
BOOK ORGAN; FRANCE, SEVENTEENTH CENTURY. LENGTH, ONE FOOT, SEVEN AND ONE-QUARTER INCHES



OLD PORTABLE ORGAN, FROM THE COLLECTION OF MRS. JOHN CROSBY BROWN

a half inches across, was cut through the slide under each note for the passage of the wind. All the pipes of a note sounded together; the note becoming operative when the slide was pushed in, and silent when drawn forward. In front of each slide, and immediately behind the "tongue" or handle, a narrow hole about two inches long was cut, and in this a copper-headed nail was fixed, to regulate the motion of the slide and to prevent it from being drawn out too far.

The above-mentioned improvements took place during the eleventh century, when also the use of the slide for regulating the admission, or the exclusion of the wind from the pipes gave place to levers, which, however rude, really constituted the first step toward providing the organ with a key-board. Springs of some kind then became necessary for restoring the levers after they were pushed down. In some of the early spring-boxes, a separate valve was placed against the hole leading up to every pipe of each note, where it was held in position by some elastic appliance. It is said that the idea of keys probably sprang from the T-shaped keys of the hurdy-gurdy.

The eleventh century saw the first organ with a key-board, and this, it is recorded, was made for the cathedral of Magdeburg. It had a compass of sixteen notes—quite an advance over the organs of a few centuries earlier.

In the thirteenth century, the use of the organ for church services had a serious set-back, both the Greek and Roman churches pronouncing it "profane and scandalous."

The fourteenth and fifteenth centuries brought some very important improvements in the mechanism of the organ. In the first of these periods, it received its complement of chromatic keys: namely, F sharp, C sharp, E flat, and A flat. A plan was introduced for increasing the number of pipes and the compass of the instrument without adding to the size of the key or making the key-board so long as to be beyond the control of the player. Relief from the constant "full organ" effect was also afforded, for up to this time there had been no arrangement by which a part only of the pipes could be used. All had to be "sounded" or none. But now a means was found for the front pipes and the largest side pipes to be used separately and independently of the other tiers of pipes. To effect this, three claviers were used: the upper one for the full organ, consisting of all the tiers of pipes combined: the middle one for the open diapason alone: and

the lower one for the lower portion of the bass diapason. The famous old Halberstadt Cathedral organ, built in 1361 by a priest named Nicholas Faber, was a type of this form of organ. The keys were still very wide: on the two upper key-boards four inches from center to center of each, with chromatic keys two inches wide, placed two and a half inches above the diatonic. Fingering was still impossible, and the organist, as in the early days, had to use the sides of his *clenched fists* to depress the keys.

It was not until the last year of the fifteenth century that a key-board similar to those of the present time was introduced, and what may be regarded as a complete organ was not constructed till about 1530, when the reed stop was invented. This stop was, in fact, the basis of the regal, a little portable organ in itself, about eighteen inches in breadth, and occasionally provided with two sets of pipes, so as to constitute a double organ of its kind. The case of this organ was sometimes made to represent a book, and in such instances was called the "Book" or "Bible" regal. This form is attributed to George Voll, an organ-builder in Nürnberg. (See pages 554 and 555.) On each side of the interior was the key-board, which had to be taken out of the cover and adjusted for use. Under the key-board were arranged the wind-chest and pipes, which were true organ pipes with "beating" reeds, although of course very small. By reversing the book-cover and attaching it to the back of the instrument, the bellows were created. This organ had a long existence, for as late as the end of the eighteenth century there was a "Tuner of the Regals" in the Chapel Royal of St. James's palace, with a salary of fifty-six pounds a year!

The word "regal" is supposed to be derived from "rigabello," an instrument of which scarcely more is known than that it was played in the churches of Italy before the introduction of the organ. A painting by Melozzo da Forlì, executed in the fifteenth century, and now in the National Gallery in London, contains a "regal" with keys somewhat like the pistons of certain brass instruments. (See page 561.)

Sir W. Leighton in his "Teares, or Lamentations of a Sorrowful Soul," thus refers to the regal in one of his verses:

> "Praise him upon the claricoales,
> The lute and simfonie:
> With the dulcemers and the regalls,
> Sweete sittrons melody."

Pedals were introduced in the fifteenth century. At first they did not exceed an octave in compass, and were used only to sustain prolonged notes. The manual was attached to them by cords. About 1418, the pedals received the important accession of a stop of independent pedal-pipes; thus initiating the pedal basses, which were destined to impart so much dignity to the general tone. The invention of pedals is usually attributed to Bernhard, a German, who lived in Vienna. At all events, he was probably the first who, by adopting a more practicable construction, made the pedal generally known.

In the fifteenth century, sixteen and even thirty-two feet pipes began to be used, necessitating a general enlargement, especially of the bellows. Thus we find in 1620 a representation of twenty bellows in the old organ of St. Aegidian, in Brunswick. On each bellows was affixed a wooden shoe. The blowers held on to a transverse bar, and each man, placing his feet in the shoes of two bellows, raised one as he lowered the other. (See page 562.)

During the eighteenth century, several large organs of deserved celebrity were built in Germany, as for example, the ones made by the brothers Andreas and Gottfried Silbermann.

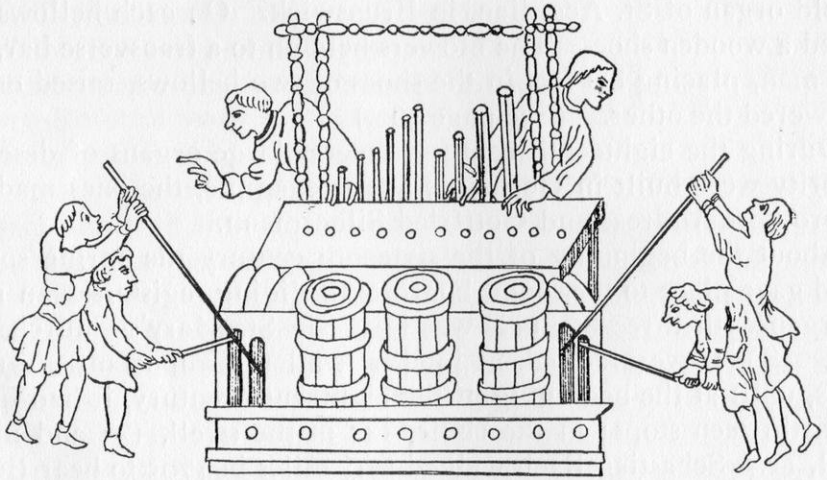
About the beginning of the sixteenth century the spring sound-board gave place to the sound-board with sliding registers. In 1561, an organ with three manuals was in use in St. Mary's Church, Lübeck. To it were added, at intervals, all the important improvements, until at the beginning of the eighteenth century, it had in the great, thirteen stops; in the choir, 14; in the swell, 15; and in the pedal, 15. Sebastian Bach walked fifty miles in 1705 to hear Buxtehude play on it.

From this date to the present day, many improvements have been made, of course, but for the purposes of an article dealing with the history of the evolution of the organ, the one above mentioned, may be regarded as marking the end of the goal.

To trace the later improvements would be impossible here, and this history will close with a reference to the introduction and the general development of the organ in this country.

The first organs heard in America were introduced by the Spaniards, but there are no authentic data; and the Brattle Organ may be regarded as the earliest reliable contribution to American organ history. According to the old records, this instrument was "the first

organ that ever pealed to the glory of God in this country." It was originally the property of Mr. Thomas Brattle, who imported it from London in 1713, and bequeathed it to the Brattle Street Church in Boston, provided it was accepted, and that within a year after his death the parish should "procure a sober person that can play skilfully thereon with a loud noise." If not accepted, it was to go to King's Chapel. Brattle Street Church failed to comply with the provisions, and after remaining unpacked in the tower of King's Chapel for several months, it was used there till 1756. Then it was sold to St. Paul's Church in Newburyport, where it was in constant use for eighty years. It was purchased for St. John's Chapel in 1836 by Dr. Charles Burroughs, who became rector of St. John's parish



ORGAN: TWELFTH CENTURY. FROM A MANUSCRIPT PSALTER OF EADWINE, PRESERVED IN THE LIBRARY OF TRINITY COLLEGE, CAMBRIDGE

in 1810. There, I am informed in a letter recently received from the present rector, that it has been in constant use for Sunday School and Chapel services up to within the past year. He adds: "It is a little uncertain now—like a person of great age."

The first organ built in America is generally attributed to Edward Bromfield, Jr., of Boston, but some deny this, giving the honor to Mathias Zimmermann, a carpenter of Philadelphia, who is said to have built an organ in that city some time before 1737.

During the eighteenth and nineteenth centuries the Germans and Swedes were the chief organ-builders in America. Four of them be-

came famous between 1740 and 1770; namely: Hesselins, Klem, Tanneberger, and Harttafel. Franklin, writing in 1756 from Bethlehem, Pennsylvania, to his wife, said that he had "heard very fine music in the church; flutes, oboes, French horns, and trumpets accompanied the organ."

PORTABLE REGAL: FIFTEENTH CENTURY

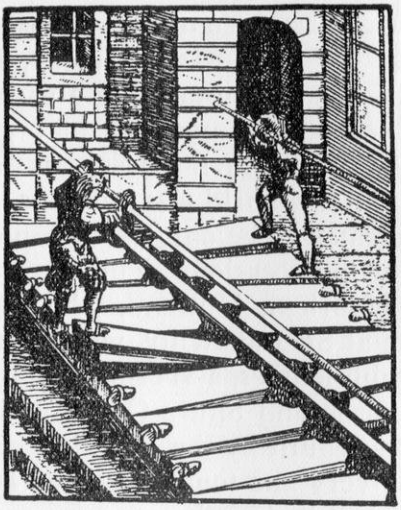
Then followed such men as Thomas Johnson (who built an organ for Christ Church, Boston, in 1752), Pratt, Goodrich, Appleton, and McIntyre. Later came Hook and Hastings, Erben, Booth, Jardine, Roosevelt, Hutchings, Plaisted and Company, Johnson and Sons, of Westfield, Massachusetts, and many others; all contributing in a greater or less degree to make possible the organs which afford us so much pleasure at the present day.

The largest organ in the world was built for the St. Louis Exposition, but this is understood to be only of a temporary character, constructed especially for the occasion. The largest organ in Europe is in the cathedral at Haarlem, Holland, while second in size is the one in the tabernacle at St. Lake City, which was built some thirty-five years ago by Joseph Ridges, a Welsh Mormon, and was later improved by Niels Johnson and Shure Olsen, both Swedes. Two or three years ago it was rebuilt by the W. W. Kimball Company, and is now said to have a very fine tonal quality. It has more than five thousand pipes, ranging in length from one-quarter of an inch to thirty-two feet; one hundred and ten stops, and five key-boards. It is really five organs in one, and is operated by a ten-horse power electric motor.

Jardine's celebrated organ in the Brooklyn Tabernacle may perhaps be taken as a fair type of the highest development of the instrument. It is impossible here to give a full description of it, but some idea of its extent and power may be had from the bare statement that it contains one hundred and ten stops and four thousand, four hundred and forty-eight pipes, divided as follows: great organ, eighteen stops, one thousand four hundred and sixty-four pipes; swell organ,

eighteen stops, one thousand three hundred and forty-two pipes; choir organ, twelve stops, eight hundred and fifty-four pipes; solo organ, eight stops, four hundred and eighty-eight pipes; and pedal organ, ten stops, three hundred pipes. It also has ten couplers, eleven mechanical movements, six pneumatic piston-knobs in the great organ, eleven combination pedals, and six pedal movements.[1]

The wonderful improvements in organ-mechanism which have been made during late years are too numerous even to mention; nor would this be the place to discuss the special merits of the various organ-makers of the present day. But the reader who desires to inform himself on these points can readily do so by consulting the files of the musical journals and the records of the Patent Office.



BELLOWS OF THE OLD ORGAN IN THE CHURCH OF ST. AEGIDIAN, IN BRUNSWICK, GERMANY

AFTER AN ILLUSTRATION BY PRAETORIUS, 1620

[1] One of the most remarkable of English organs is the one in Westminster Abbey, which is fully described and illustrated in the Scientific American Supplement, No. 525, page 9392 (January 23, 1886).

THE FUTURE OF CERAMICS IN AMERICA. BY CHARLES F. BINNS

A SURVEY of the pottery products exhibited at St. Louis, can not fail to raise a question of the position of American manufacturers of table wares. While Germany and France, Denmark and Sweden, Great Britain and Japan put forth elaborate displays of services, America was represented by but two or three cases of her wares. That American faïence was prominently exhibited is nothing to the point; these are wares of luxury. But that the production of useful and indispensable plates and dishes should have been handed over to the foreigner is almost incredible.

The reply to this point of view will be twofold. In the first place it will be said that the native manufacturers were too busy with orders to take the trouble to exhibit their goods; and secondly, it will be contended that the wares shown by foreigners were of the class of highly decorated services which are not made in this country. The first of these objections is only partially true. There is probably no manufacturer in the United States who is actually working to the limit. If a large order were presented with a time condition, it would be accepted in almost every case, but then there would be "money in it." The fact is that our manufacturers do not see "money" in an exhibition, and hence will not take part. Patriotism is not sufficient inducement. Let the French and the Germans outshine us if they will, we care not to spend our dollars in maintaining the honor of our industry or our nation!

In the second case, if the foreigners make decorated services and there is a demand for them, they ought to be made here. It is hinted more or less boldly that American manufacturers will not exhibit their wares beside European services, because they fear the result of the comparison. If so, why is the case not remedied?

The question is one which opens the whole matter of the future of pottery and porcelain in this country. The fact can not be gainsaid that, broadly speaking, the better grades of ware for the table are not made in America. There are a few honorable exceptions to this, but they are only sufficient to emphasize the truth of the general statement. America has fine clays, unlimited fuel, abundant capital and a protective tariff, and yet she can not compete with Europe.

The higher wages of the workmen will not explain this, for it is generally acknowledged that if the American artisan earns more, he also produces more than his European *confrère* and he has a margin of sixty per cent. on the tariff. The key to the problem seems to lie with the capitalist.

It is the practice in America for a man with money to seek a profitable outlet for it—profitable, that is, to the extent of twenty per cent. per annum—and to embark upon the enterprise regardless of the question of his own knowledge of the business involved. Why should he? He can always employ some poor devil of a scientist, some man who has brains to sell cheaply, who will run the plant for him, and if he does not make it pay the desired percentage—well, there are others.

This method of procedure may answer in certain lines of business: cases where routine is prominent and articles can be punched out by the gross; but in the production of pottery such an attitude is sure to result in stagnation.

The proof of this contention is found in the fact that the most successful potteries in the country are those in which the owners themselves are practical potters, and the management is not delegated to the "boss potter."

The production of pottery is involved in such a mass of detail that it is only by close application that one can hope for success. There is not a moment, from the clay shed to the shipping office, when vigilance may be relaxed.

With this in view it is not, perhaps, a matter for surprise that those who decide to engage in the practice of pottery, should demand a high percentage of profit, but this is not to elevate the art.

On the other hand, there is about clay working a peculiar fascination. So much so that he who views his business aright would rather earn a pittance at this vocation than a large sum at any other.

But still the question presses: "What of the future?" It is obvious that things can not go on as they are. The country will be supplied by either Americans or by foreigners, according as the growing demand is met, and the improving taste of the people is satisfied. Is it to be expected that within the next few years the large manufacturers of earthenware will produce anything really artistic? With every desire to be just, the answer must be in the negative, unless con-

ditions change materially. That there are noble and notable exceptions is true. All honor to the few for the effort they are making! And it pays. Not, perhaps, so largely as the production of common goods, but enough to justify the endeavor.

If, then, the production of artistic wares can be made to pay, why is the prospect so hopeless? In addition to the fact already mentioned, that a large number of manufacturers are merely financiers and have no personal concern in the product itself, it must be remembered that men who have been trained in design and decoration, are hard to find. Artists, so called, there are in plenty, but, sad to say, these favored individuals are, for the most part, afflicted with a sore disease which goes by the name of "swelled head." The proprietor of the factory does not dare to make a suggestion to one of these or to pass a criticism upon his work. He must either allow him to do as he pleases, or must be prepared to dispense with his services.

That this state of things is real every manufacturer knows. That it is unnecessary, let the producer of artistic faïence bear witness. There are several factories where beautiful pottery is made and in which the utmost harmony prevails. The artists look up to the principal as to a guide, philosopher and friend: his criticisms are appreciated, for he is in contact with the world outside and sees many things. He, in turn, is considerate of the feelings of the artist. The artistic temperament is sensitive—it would not be artistic, if it were not—and he who can deal with it wisely will make the most of it. But in the large manufactory of general goods, run by a boss, policed by foremen, managed in the interest of money, there is no room for the artist, and without him beauty is impossible.

The country does not yet realize the extent of the debt it owes to enthusiastic women in the production of artistic pottery. The work is largely individual, and lends itself to the individuality of the studio-worker. Given the artistic inspiration and a small kiln, beautiful pottery is within reach. Not so with plates and dishes. The plate maker and the dish maker are specialists, and can only be employed profitably upon a continuous output. Dippers, placers and warehouse sorters are necessary, if a uniform and creditable quality is to be maintained and lo! the whole machinery and *modus operandi* of a manufactory are brought to bear!

It is evident, then, that to the manufacturer, and to him alone, the

country must look for an improvement in the quality of services. He, only, has the facility for producing services at all, and for one to make, and another to decorate is unthinkable.

The requirement is that the manufacturer should spend more freely upon his designing room. New shapes are necessary to begin with, and they can not be designed and modeled without cost. The shape of a plate is by no means the chance matter it is sometimes considered. The common opinion seems to be that a plate with a waved edge and a bit of rococo scroll is artistic and new; whereas, the plain, smooth edge and the clear surface can not be surpassed for beauty. So much desire, of late, has been manifested for irregular lines, fluted or modeled surfaces, and crinkled edges, that it is not a matter for surprise that manufacturers are in despair for novelty. Let us return to the simple dignity of the plain outline; seeking for repose in form and restraint in color! Let the artist exercise his legitimate function of providing beautiful objects for his clients, and there will no longer be occasion to fear the foreigner, or to take refuge in the production of things which are "cheap and nasty."

Turn, turn, my wheel! Turn round and round
Without a pause, without a sound:
  So spins the flying world away!
This clay, well mixed with marl and sand,
  Follows the motion of my hand;
For some must follow, and some command,
  Though all are made of clay!

Thus sang the Potter at his task
Beneath the blossoming hawthorn-tree,
While o'er his features, like a mask,
The quilted sunshine and leaf-shade
Moved, as the boughs above him swayed,
And clothed him till he seemed to be
A figure woven in tapestry,
So sumptuously was he arrayed
In that magnificent attire
Of sable tissue flanked with fire.
Like a magician he appeared,
A conjurer without book or beard;
And while he plied his magic art—
For it was magical to me—
I stood in silence and apart,
And wondered more and more to see
That shapeless, lifeless mass of clay
Rise up to meet the master's hand,
And now contract and now expand,
And even his slightest touch obey;
While ever in a thoughtful mood
He sang his ditty, and at times
Whistled a tune between the rhymes,
As a melodious interlude.

Longfellow: "Keramos."

THE MODERN HOUSE BEAUTIFUL. AN EXHORTATION BY ANTOINETTE REHMANN

THE material essence of the home is a subject which really requires the best talent and thought, for we all agree that the home should contribute a large share to that fulness of life which comes with our work, our play, our friendships, and our search for things spiritual, intellectual and beautiful. The modern house beautiful should be daily a joy, daily a center of affectionate interest, and daily an inspiration. It should be a house that neither poverty nor wealth can keep from us. It should be a house that we all can have, if it be our heart's desire.

What are the essentials of a beautiful house? Look at the Swiss chalet, the Dutch peasant cottage, our own old American farmhouses; the street architecture of Nürnberg, the Flemish squares of Brussels and of Bruges; Elizabethan manor houses, French châteaux, and Florentine palaces. Look at the Villa Farnese or Versailles. What is it that makes us look upon each and every one of these with an eye of pleasure? What is it that unites the home of the upright, sturdy mountaineer with that of a Louis Quatorze? The first characteristic which all these houses possess is that they efficiently served the needs of their inhabitants and the requirements of their location, their day and generation. The second characteristic is that they were all built, consciously or unconsciously, according to the underlying laws of architectural design.

We have, in this country, some good village streets and some good city squares, some fine suburban houses and some magnificent country estates; but, as a nation, we have too much the taste of the *nouveaux-riches* and our houses fail largely in the two essentials I have mentioned. The nineteenth century was an undisguised triumph of mechanics over aesthetics; and it is one of the most urgent of present tasks to again make civilization lovely. We all feel this. Then let us have the courage to struggle against the false ideals of materialism and commercialism, and let us bring to our homes all the possible elements of culture!

There is a new spirit in the air which we are all beginning to feel. Men and women are demanding greater utility, greater comfort, and greater beauty in their homes. Call this spirit a new note in household furnishing and decoration, call it the new school of domestic

architecture, or call it the new art. Call it what you will, but study and love it, for it is the art of our age, vigorous and original, and it has the energy and strength, the devotion and enthusiasm of some of the best talent of our day. Architects and artists, decorators and craftsmen in Vienna, in Munich and Karlsruhe, in Düsseldorf and Darmstadt, in Glasgow, in Burlington and Manchester, in London and in Paris, are embracing its principles and devoting their lives to the solution of its problems. In all its aspects it seems an art that is eminently suited to our own country.

The principles of this new school are largely those that were championed by William Morris and that were incorporated in the building of his famous Red House. We are more and more realizing that William Morris was one of the prophets of the nineteenth century. The newer men are expressing themselves differently but, at heart, they have fundamentally the same principles. These principles may be named as unity of conception, harmony of color, simplicity of form, excellence of workmanship, utility, comfort, and refinement of thought.

Unity of conception means clarity of aim and singleness of purpose. It is as necessary to a house as to a sonnet. It combines all the manifold carvings of a Cologne cathedral into a harmonious whole. It does not forget, in the designing of a front façade, that a house is built of four walls. It does not forget, in the decorating of a drawing room, that the kitchen and servants' hall deserve special care. It considers you and me, our individual needs and likings, and it builds a house that will express this individuality. In the house every part will not only be a lovely entity in itself, but a subordinate and harmonious part of the whole. Unity of conception is as fundamental a law in architecture as in every other creative art.

Harmony of color, of course, precludes all loudness, all garishness, all jumbling, but yet it does not mean monotony. The new school is very fond of single tone burlaps and buckrams and of soft wood stains, but it has many original combinations and many brilliant effects. It knows that we are more liable to show good taste in simplicity than when we try to be ornate; for the papal apartments of a Raphael, the mural magnificence of a Veronese and a Tintoretto, and the ceilings of a Correggio, belong to an age that is past. Even in our

prosperous time we have not all the purses of gold to command a Puvis de Chavannes, a Sargent, an Abbey, or a Blashfield.

Simplicity of form is also one of the democratic requirements of our day, and to many of us it is an economic requirement, if we wish good taste, good material, and good workmanship. We belong to an age of wonderful material prosperity, an age of organization, of specialization, and of machinery. It is a surprising fact that with all the enormous output of our factories, and all the enormous display of our stores, it is sometimes an impossibility to buy a few well designed things in household furnishings. We know that the mediaeval workman, who was at the same time an artist and a craftsman, and who gave to his work a trained skill and a rich imagination, is no more; and that the conditions that made him have passed away. Still that is no reason why we should not have good things. The real craftsmen of Europe and America are demonstrating the fact that this age can deal in a masterly way with good forms, simple lines, simple ornamentation, and with all manner of material. Is it not better to have original simplicity than incongruous adaptations from all ages and all countries whose requirements are not our own?

As for excellence of workmanship, the women who are homemakers either largely demand it or suppress it, for women are the buyers of household goods and their word is the ultimatum for all household designing and planning. It is therefore the duty of every homemaker to study the essential differences between good taste and poor taste in household furnishings. We, who are interested in all manner of economic questions, should realize that this is not only a duty to ourselves and our families and to the community in which we live, but that it is also a duty to the workman. For to the workman the difference between the making of a good thing and a poor thing means all the difference between the free, wholesome life of the man who loves his work, and the hopeless grind of labor in which the best impulses must be suppressed.

The modern English house, designed by such men as Voysey, Baillie Scott, George Walton, Lutyens, and Brierley is a very good solution of the problems of modern life. In its exterior appearance this house belongs to its environment. It is usually built of material quarried in the neighborhood. Its general proportions are good. Its roof lines, chimneys, and window spacing are pleasing. It is ad-

vantageously placed, and about it is a real garden. This garden may be a simple plot of grass with trees and shrubs; it may be as full of flowers as the gardens of Hampton Court, or as stately as the Villa Lanti, but in all cases there is a garden with a real feeling for garden effects.

In the interior of the house we note a keen professional insight, a good knowledge of the refinements of life, and an enthusiasm for detail. This enthusiasm for detail we note in every thing about the house: in the woodwork and wall fabrics, in the draperies and rugs, in the furniture, in the lighting fixtures and hardware, in the pottery, porcelains, silverware, and metal goods, in the linens and laces, in the books, in the pictures and their frames, in the children's playthings and the kitchen utensils. Everything in the house is either specially designed or carefully chosen so that everything, without being in the least singular or eccentric, seems to belong to that house and the family for which it was built.

The larger comforts are solved. The servants' quarters are good. The nurseries are full of the spirit of childlife and of recollections from fairyland. The private rooms give scope for individual tastes. The study is cosy, with low bookcases, writing desks, and reading lamps. The social hall or living room is imbued with a spirit of companionship and hospitality. There are deep ingle-nooks, bright log fires, musical instruments, tea-tables, and windows full of soft sunshine and bright flowers. These comforts of English home life are the real comforts of American home life.

In Paris, if you don't like your apartments, you can dine on the boulevard and watch the passers by. In Munich, you have coffee parties in the Schloss garten and spend evenings in the Hofbrauhaus. In Venice, you can literally live in front of Florian's on the Piazza and have, for your company, St. Mark's and the doves. Even in old Corinth you can take your midday meal under the spreading tree in the village square. But what are we Americans to do here if we can't spend our leisure in our homes? Where else can we go for our daily wholesome recreation hours?

In a word, let us all, whether we be poor or rich, have a little center of domestic beauty. Let it be all our own, and yet in its larger significance let it embody one of the dearest ideals of the Anglo-Saxon race: the building up of a nation of true, happy, and beautiful homes!

OLD PEWTER PLATE. BY MARY L. RILEY

WITHIN a few years there has been a revival of interest in pewter plate and a growing revival among collectors as individuals, museums, historical societies and clubs. While the attraction held by pewter lies largely in its color, the design and workmanship always lend additional interest and value.

In the centuries when pewter was so popular, several alloys were employed in making different grades, but the composition of tin and lead was most commonly used. Old pewter was largely combined with new lead and tin, giving a fine alloy. Brass and copper were sometimes incorporated into the composition and in India the pewterers hammered silver into the surface.

In the country districts of England, and on the continent, traveling pewterers went from house to house with a few molds and crude implements, recasting the damaged and worn vessels: in this way, destroying a quantity of pewter that would have been of great interest to collectors. Casting, hammering and spinning were some of the ways by which the world was supplied with pewter plate. The finishing was very largely done by hand. Molds always played an important part. They were usually made of gun metal, and were held at high value. These molds belonged to a craft or guild, and were loaned to the members. To any one interested in this metal the name of Townsend and Compton, found so frequently on pewter plates and vessels, suggests one of the largest firms in London in those times. Additional marks, small and frequently fac-similes of portions of silver hall marks, were repeated as many as four times on much of the plate. Any piece, with a cross surmounted with a crown, was considered rare. Many of the plates that we find in the old homes all through New England are punched with small, plain letters. Through these mediums a collector has many tests for genuineness—beside those of weight, color, and form.

The makers of pewter plate were known by the special branch of the craft in which they worked. Those who made heavy articles only were sad-ware men. Hollow-ware men turned out pots, flagons, and tankards. Spoons, forks, buckles, buttons and toys were made by triflers.

From the fifteenth to the early part of the seventeenth century, pewter plate was extensively used in the houses of the gentry, and an

official known as "the yeoman of the liverie," was appointed to take charge of the household pewter. In Lord Northumberland's kitchen there were pewter vessels to the amount of three hundred weight.

English pewter has always been held as superior to that of other countries, chiefly for the fine quality of tin found in Cornwall. Germany made some fine pewter, and in France, François Birot was a celebrated modeler and worker. In Paris, the pewterers were not allowed to ply their trade at night, as an artificial light was understood to injure the quality of the work.

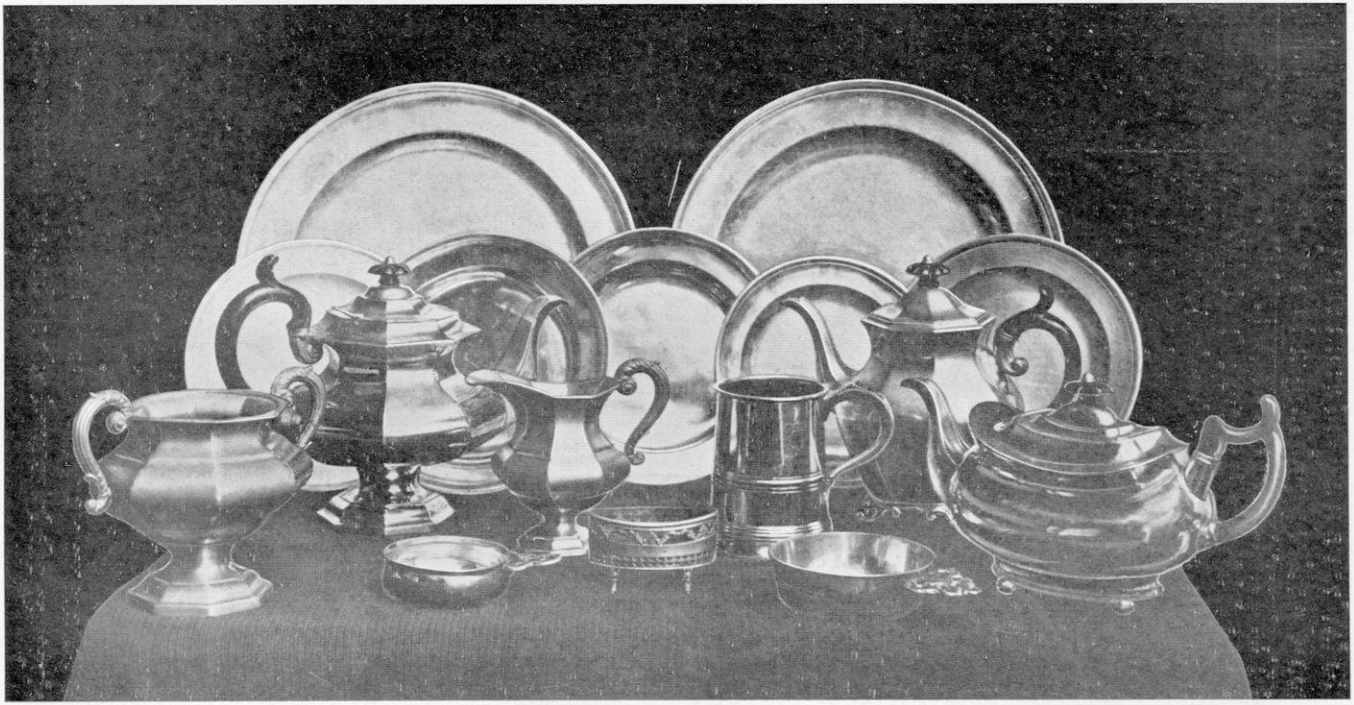
In 1395, Isabelle Marcel, a French woman, manufactured in this alloy, and is the only woman known to have carried on this trade; although many women had shops for the sale of pewter plate.

WHAT the Japanese and Chinese have accomplished with this beautiful and fascinating metal is shown in the Oriental Department of the Museum of Fine Arts in Boston, in which a collection of Chinese and Japanese pewter, of much interest, has very recently been arranged. It is the first collection ever brought to this country, and some of the specimens date from the Ling and the Ming dynasties. This exhibition makes evident what skilled workmen have been able to do with this metal, and also its possibilities by introducing silver, gold, or brass into the composition.

During colonial times in America, pewter was an important furnishing in every household. It was manufactured to a large extent in Boston, and from that point much of the English pewter was distributed.

The history of pewter used for ecclesiastical purposes is full of interest, both abroad and in our own country. The metal in its coloring and simplicity of design seemed especially appropriate for canonical uses. In Northamptonshire, England, both dishes and flagons were in great favor. The alms dishes were most attractive, and it is a lasting regret that very few of them are to be found in any of the old churches, or among collections.

It was the good fortune of the writer to find at Grafton, one of the most beautiful hill towns of Massachusetts, a pewter communion service that has much of historic interest connected with it. There are two flagons, two bread plates, and a tankard. One of the flagons bears the following inscription:



COLONIAL PEWTER; FROM THE COLLECTION OF MRS. CHARLES A. PRATT, LITTLE ROCK, ARKANSAS

CHINESE PEWTER

BY COURTESY BOSTON MUSEUM OF FINE ARTS

CHINESE PEWTER

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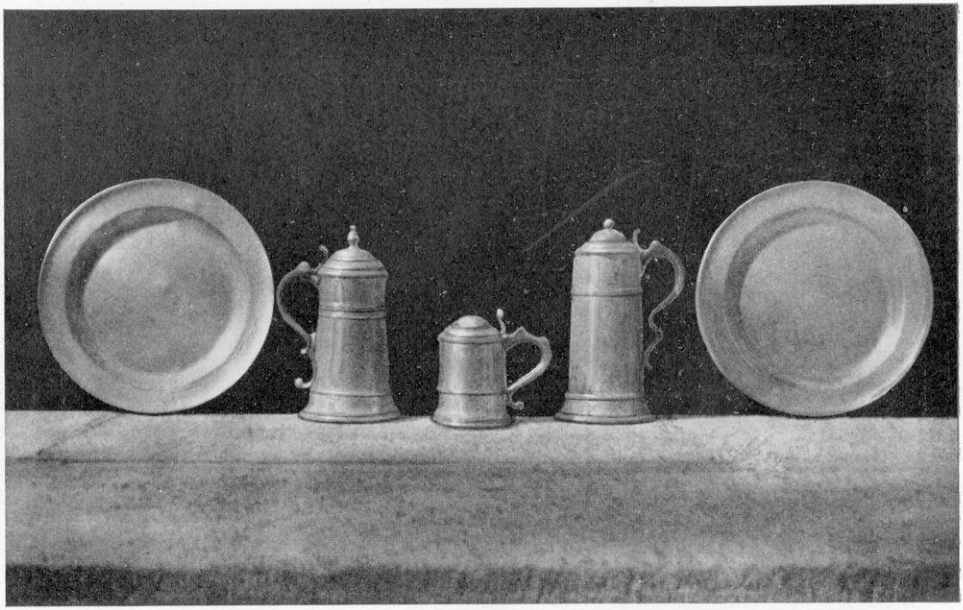
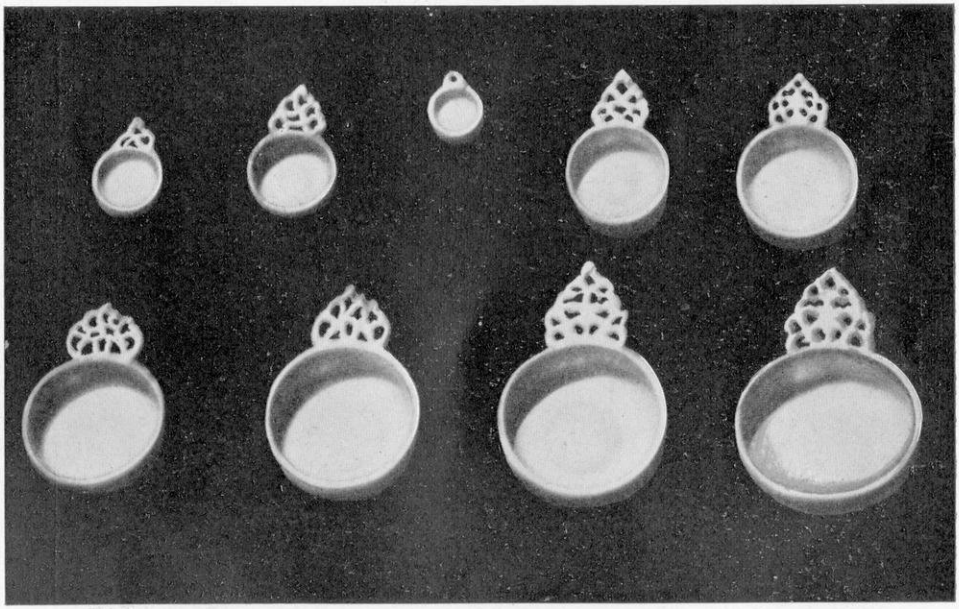


COMMUNION SERVICE, 1742, GRAFTON, MASSACHUSETTS



PORRINGERS BELONGING TO MR. HENRY CLEMENCE, WORCESTER, MASSACHUSETTS

JAPANESE AND CHINESE PEWTER

By courtesy Boston Museum of Fine Arts

"The Gift of
Dea[n] James Whipple
To the Church of
Christ in Grafton.
1742"

In looking through the time stained and time worn records of this same church, we read, with unusual pleasure, where "the Church gratefully acknowledged and voted their thanks to Dean Whipple." In later years, where, instead of one church, there became two, the question rose as to the disposal of the old pewter service and the church records, and consequently, for many years, both were in hiding.

In these days of spurious antiques, the most interesting, as well as the surest way of securing genuine old pewter is to visit the farm-houses in districts well known either to one's self or to one's friends. One is quite certain to have a very delightful experience, as well as to get a bit of this fascinating metal. The ways of the collector are not only strange, but many times ludicrous. Not very long since, an enthusiast invaded a New England farm kitchen, and, in her eagerness, took a pewter porringer from a dish of hot water, leaving a piece of money in its place.

THERE are now in our own country quite a number of private collections of fine specimens; many of them with an unusual history. At "Indian Hill," Newburyport, once the home of Major Ben Perley Poore, the noted journalist, is a famous and very complete collection of pewter plate. Mrs. Charles A. Pratt of Little Rock, Arkansas, has also a quite remarkable collection. Mr. Henry Clemence of Worcester, Massachusetts, possesses one equally notable, and the Larchmont Yacht Club, of Larchmont, New York, owns the largest collection of pewter plate in the country.

Any legacies of old pewter are valued as highly as old silver, treasured quite as carefully, and displayed with equal pleasure.

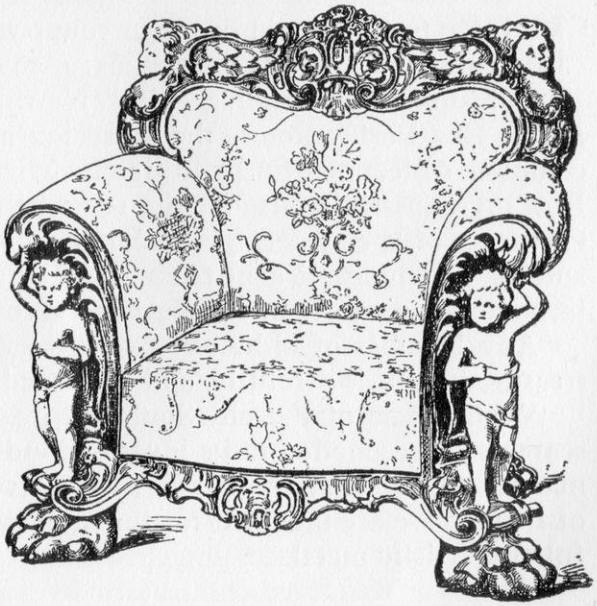
While some of the old Staffordshire ware is attractive, we can scarcely be reconciled to its invasion, and the final overthrow of the manufacture of pewter plate. To the taverns, inns, and chop houses of London we are indebted for the most lasting loyalty to this beautiful and artistic metal.

ORNAMENT: ITS USE AND ITS ABUSE. BY GUSTAV STICKLEY

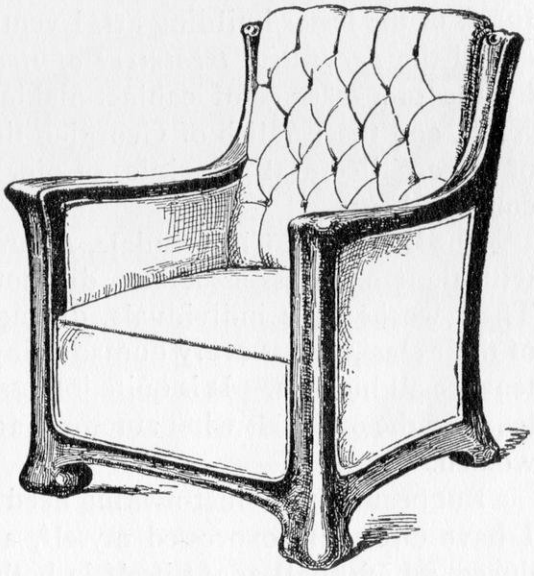
NOT long ago, two women who were visiting my workshops, stopped to examine a table which, made of fumed oak and simply constructed, depended for its attractions upon its carefully adjusted proportions and its color properties—the latter based upon the work of Nature and developed by judicious treatment.

Casting over the object a glance which I saw to be trained and critical, one of the visitors exclaimed: "Isn't that beautiful?" The other, plainly a more conventional person, replied rather unwillingly: "Yes, if you admire that sort of furniture." Then, she added, after a quick survey of the room inclusive of all its contents — cabinet, metal, and needle-work—"I see that everything is alike: the same principle everywhere. In fact, I hear that the director of these workshops has pronounced against all ornament."

This fragment of conversation appeared to me an excellent basis for explanations which, if sufficiently well made, might be conducive to the education, the happiness—I might almost say the morality—of a large class of persons. I therefore determined to offer a few words in THE CRAFTSMAN regarding ornament: to define its nature as I understand it to be; to discuss in a simple way its functions; to plead against its misapprehension and abuse.



My plan, I own, as I reconsider the words just fallen from my pen, might appear formidable to persons seeking information in a popular form. But let not "the gentle reader" take fright! To borrow a



phrase which once pleased me as a description of length and prosiness, I am not about "to bring down the history of the world from Genesis to the Day of Judgment." Nor do I intend to seek illustrations from arts and crafts other than those with which I am familiar practically; since I believe that as "the shoemaker should stick to his last," so will the cabinet-maker best express himself, if he confine his criticism to those objects which are wont to take shape in his workshop, growing beneath his eye and developed by his judgment from the plan to the thing accomplished.

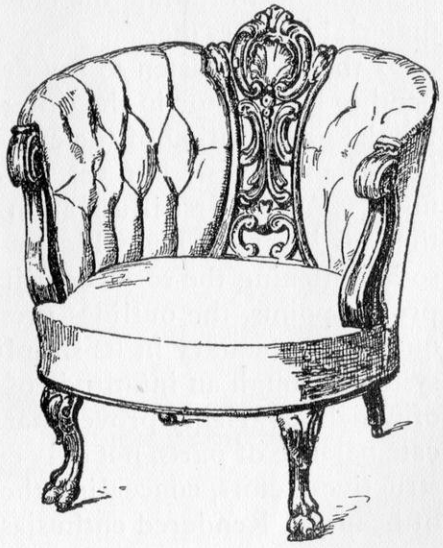
But thus restricting myself, I shall still possess over-abundant material for reference; while time and space will fail, before I shall have been able to formulate the closely pressing thoughts with which this material inspires me.

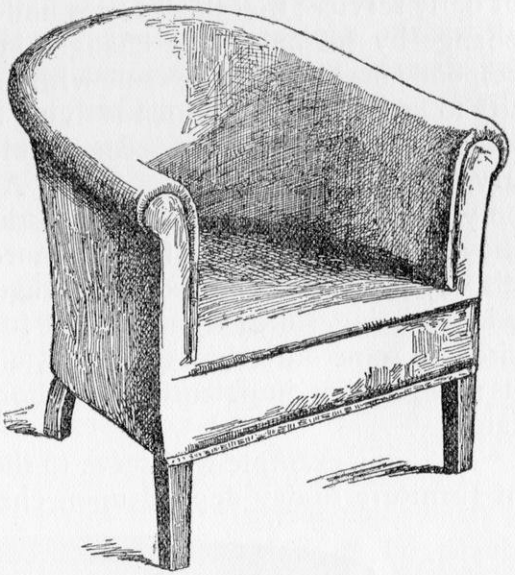
I therefore hasten to my definition of ornament, which I apprehend to be a factor in the thing created, used by the craftsman solely for the gratification of the eye, separated and distinct from all qualities of usefulness, but yet concurring with them in an indivisible unity. As my first illustration I will cite structural devices, such as the mortise and tenon, which, while strengthening the framework and so heightening the serviceability of the object, also emphasize, at the proper points, the outlines presented to the eye. From the instance quoted, elementary in its simplicity, it is possible to follow the same system through an infinitude of far more complicated examples, each of which invariably proves that the most subtile curves, the most delicate balance of parts, not only embellish the composition, but are constructive factors, concealing their function of labor beneath the mask of beauty. Rendered enthusiastic by a long and patient study of the

forms of the lesser building art, I venture to affirm that what may be called the *decorative treatment of structure* was as well understood by the old masters of cabinet-making — the French under Louis XIV., and the English of Georgian times—as by the Gothic masters of the architectural principles of pier and flying buttress, thrust and counter-thrust.

But Boule and Chippendale, Adams, Heppelwhite and Sheraton, with their nameless associates, did not live in an age of machinery. Their works were individuals, distinguished from all other objects of their class, just as every human being has a personality and a countenance all his own. It is quite impossible to reproduce them: copies being to the originals what automata are to living, breathing men and women.

But beauty in cabinet-making need not be a thing of the past. As I have elsewhere expressed myself, a democratic art must be produced, which shall adapt itself in both material and structure to the needs and the means of the people. The wood carvings of the old days ornamenting the chair, chest, or settle, were the result of much time, as well as of great skill. They were slowly produced for the wealthy few who had fitted them to some scheme of decoration, and knew the very space which they were to occupy, before they came into existence. It is absurd therefore to attempt to reproduce by machinery this system of decoration, legitimate as originally used, and to apply it at haphazard to structure, at points where the contact of the two elements has no meaning, and the union resembles nothing so much as a nonsense jingle rhyme, in which coined words are massed together, with no connecting thread of sense. If only the manufacturers, the designers and the public of to-day could be brought to this point of view,



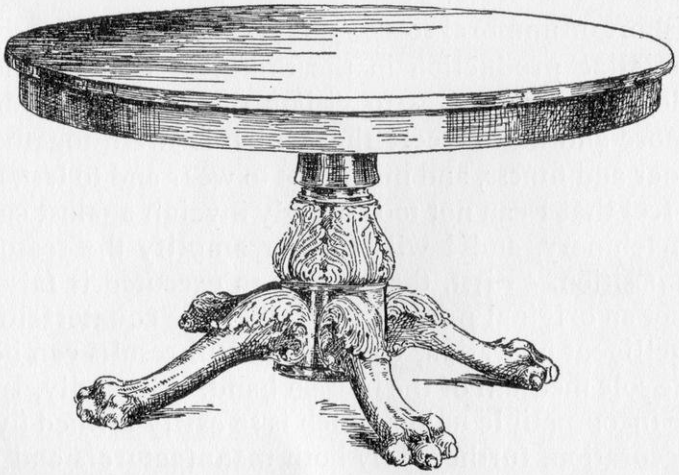


which is based upon pure fact, the interests of economy, of household art, and of sound education would be greatly advanced by this acceptance of truth; since all these means to happiness are, I hold, interdependent, and progress, or fail together. Apart from all necessities of buying what one finds, and what one must, by reason of purse limitations, every one expresses himself in his dress, his room, his dwelling. Therefore, it is nothing short of immoral so to commercialize production in the things of daily service—furniture, textiles and pottery—as to vitiate the public taste by making it accept more and more freely that which is swept together with no sense of order and fitness, and made, not to wear and to last, but simply to sell. I feel that I can not too strongly inveigh against carving executed by machinery, and I will further amplify the reasons for my aggressive position. First, the carving so executed is false in itself; since it is not an original process, but rather one counterfeiting a slow, patient, intelligent operation, whose beautiful results can be obtained through the sole medium of the human hand. Secondly, I will again refer to the incompatible union which is so easily formed by construction and decoration, furthered by both manufacturers and designers: by the former because they are eager for great profits; by the latter because by saving themselves the slow, exhaustive labor of original composition, they increase their product of drawings and so gain a reputation for facility.

At this point, I might be asked why the designers of the present time do not unite structure and ornament in the same logical way as the famous old cabinet-makers whose examples stand ready for study before them. To this question I can reply by saying that each period has its own structural forms—more or less pronounced—of the things

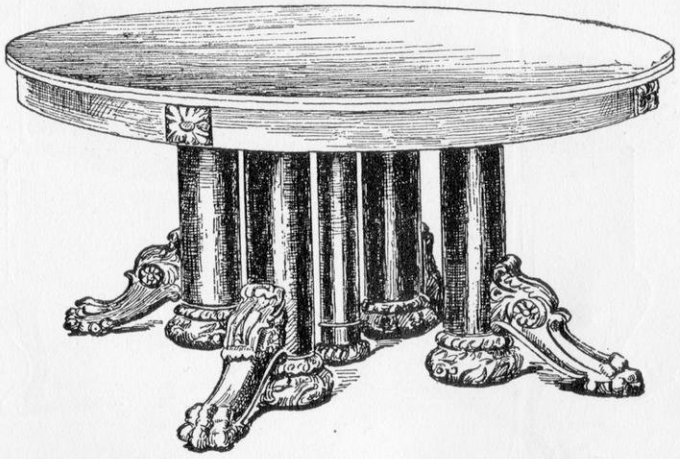
of daily service; that these forms undergo a continuous imperceptible change by reason of the changes in social customs to which they respond; that it is not the same with ornament, which, under no necessity to fit itself to that which is living and progressive, remains what I may call historic: that is, recognizable as belonging to a special century, reign, or movement. So, an American reclining-chair, whose only essential, valuable characteristics are structural soundness and the ability to afford comfort, is, more often than otherwise, built to display itself as supported by a dragon, gryphon, sphinx, or other winged being, stolen from the real function which it originally exercised on some old cabinet or chest, and set in worse than idleness in its new position, impotently to snarl or grin, as if in derision of its own fate.

This one example will serve to show to what extent the designers of furniture to-day depend upon chance for construction and upon



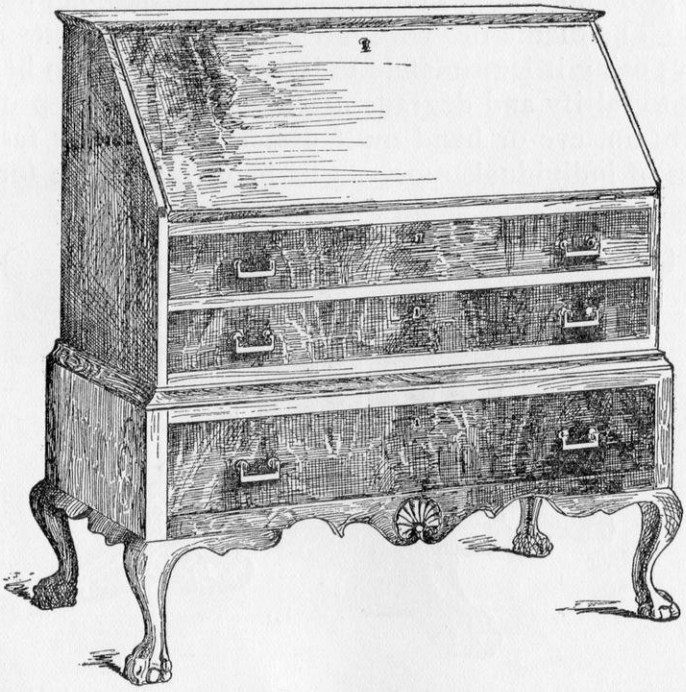
the past for ornament. It will also serve to prove that certain structural forms in cabinet-making refuse ornamentation and are spoiled by it, just as certain faces and figures are injured in their effect by elaborate dress; or better, as certain strong types of character are made ridiculous in the attempt to soften their austerities by means of social refinement and culture. The force of this last comparison, will, I think, be readily perceived, since we are all familiar with the rustics of the stage who, seen against the background of their own village, are fascinating as sons of the soil; but who, when transported

to the metropolis through the demands of the dramatic action, become grotesque, repulsive and hateful. I would, therefore, if it were possible, establish and maintain, with limitations and tolerance, a kind of Monroe Doctrine in cabinet-making; that is, I would reject all foreign and historic styles from the workshops and warehouses of America, except such as prove their right of entrance by rising above questions of imitation to meet the severe tests of utility, durability and firm artistic principles. But for the present regrettable conditions, I do not sharply reproach either the designer or the manufacturer. The blame lies with our age which both uses and abuses machinery: using it legitimately to lighten and quicken heavy labor; abusing it to falsify and degrade art, by attempting to produce what a human brain, eye or hand must direct, measure, or fashion. A few classes of individuals must not be held responsible for the trend



of the age, and to fix the fault in the present case is to follow the story of "the house that Jack built." The manufacturer of furniture, in order to keep pace with his competitors, buys the carving machine; the machine, once purchased, must be kept in activity; the designer, to save his employer from loss, must produce at a rapid rate, hardening his artistic conscience as he sees the machine destroying the individuality of his work by producing four similar pieces at once, and trying his best to supply the lost attraction of individuality by pure novelty, which may induce the public to purchase, and thus promote the ends of commercialism.

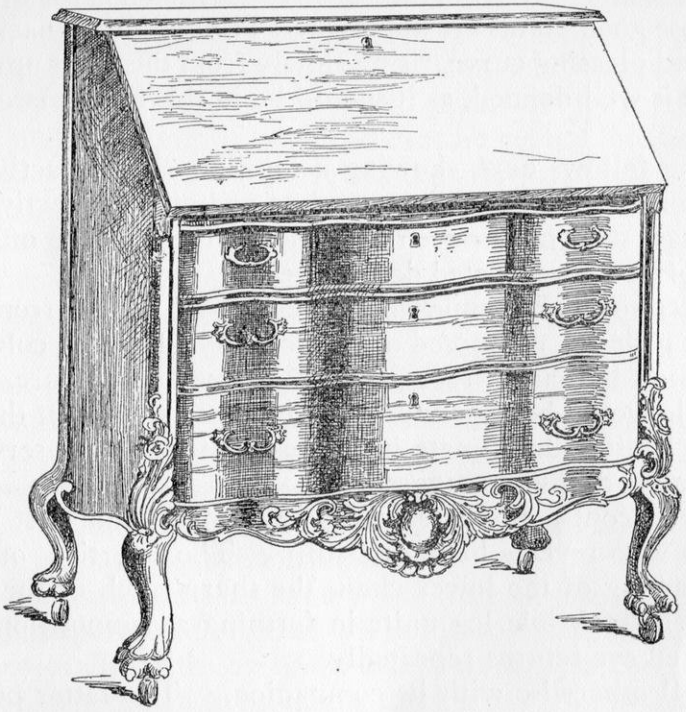
But I will turn from my prolonged censure of machine carving to suggest what in my judgment is a rational and practical means of beautifying the cabinet work of the present time: that is, the exhaustive study of proportions, the careful adjustment of part to part, and the development of the beauties of color, grain and markings existing in our native woods. I am persuaded that those who shall devote trained intelligence to such study will not regret the use made of their time and powers. To prove that I do not stand isolated in my opin-



ion, I will again, as I have already done at greater length, express my admiration for the exhibit of domestic architecture and decoration made at St. Louis, under the auspices of the German Empire. And in concluding this part of my subject I am almost led to say that every designer of furniture should be an architect, or failing this, a practical cabinet-maker and joiner.

It now remains for me very briefly to indicate the reasons governing my selection of illustrations. The first of these is a typical example of machine made carving. The ornament is here aggressive and boastful. It lies as plainly as words could do. Its originals, found

in the style of the Renascence, were always supports and adjuncts—integral parts of the composition. There, the upright figures supported real weights: the bed of tables, the caps of pedestals, the friezes of cabinets and the like; while the trunks and heads of the mermaids were used as modulating curves required to join two parts. But here, the cherub appears to be enjoying vacation from a porter's service beneath the plumy acanthus, and the mermaid hides her tail in the up-



holstery. Their occupations are gone and they resent it by creating discord after the manner of all idle persons.

The ugliness of this piece is intensified by contrasting it with the dignified model which follows it. The plain chair puts forth strong, tense arms and presents a well-defined seat. Its firm yet flowing outline sweeps along with a wave-like grace, emphasized by the contrast of the concave with the convex. Accents are placed at the proper points: at the upper and lower terminations of the legs, and at the top of the arms. The whole is unified and harmonious.

The third design, equally with the first, is an attempt to create a

model which shall make quick sales and large profits. It is a development from a comfortable stuffed chair, whose back has been fitted with a woden spine for no better reason than to break a plain surface with ornament, and so to attract buyers (and they are many) whose object is display. The composition is thoroughly bad: senseless with its alternation of wood and upholstery; aggravating with its ill-adjusted arms and legs.

An agreeable contrast to this ostentatious model exists in the fourth chair whose good points are apparent. The wall of its back describes a broad and pleasing curve, rising slowly from the front uprights, and the frame is well defined, as it should be in this bold, masculine type of design.

A table follows next, showing a familiar and attractive pattern. The bulbous treatment of the acanthus pedestal is effective, and the animal legs, stretching out from beneath the foliage, offer a good example of structure treated decoratively.

Its successor in my sequence is a degenerate sprung from the same race. Its pedestal, composed of low, clumsy, clustered columns, suggests the most barbarous type of Romanesque architecture. The bed of the table would be over-supported by these alone, but the animal's legs and claws, so legitimate in the last instance, here serve as floor brackets, absurd in their suggestion.

My final contrast is presented by two desks, the first built by a craftsman who reveals his mastership. The assertive outline, the strong drawing of the lower chest, the sharp pitch of the drop, the well-modeled cabriole leg unite in forming a composition to which the gratified eye returns repeatedly.

It is all otherwise with its companion. The latter possesses no distinction. Its proportions are faulty, its curves abortive, its ornament is vulgar—even the molding of the top is reversed from its correct profile. While its companion, intrinsically good, will continue to increase in value, like a fortune having a solid foundation, the degenerate model will scarcely be received in the auction-room; since its first value was the computation of a single manufacturer, and it can pass no test of worth or beauty. To look for a moment at its mis-applied ornament is to confirm myself a thousandfold in the judgments which I have just expressed.

THE NEW RELATIONSHIP BETWEEN ARTIST AND CRAFTSMAN. BY J. TAYLOR

HE "Modern Movement" has now enjoyed something like ten years of uninterrupted progress in Europe, and it may be safe to assume that it has become an established fact. Some unsympathetic critics are heard to declare that it is but "a phase," that it will prove "evanescent," that it has no claim to the title "modern," or "new." It would hardly be worth while to stop to argue with those critics. Long ago, a greater than any modern scribe asked the question: "What's in a name?" And supposing the latest development in decoration, "the new idea," ceased from now to attract the artist, the craftsman, or the intelligent public, it would ever be memorable because it was the means of bringing the artist and the craftsman into a bond of such close and sympathetic fellowship as they had not known for a hundred years.

One of the chief causes that led to the degradation of the domestic arts in Europe from the second or third decade of the nineteenth century to a comparatively recent period, was the desertion of the artist from all interest in the subject, and this reacted to such an extent on the craftsman that gradually he became less and less efficient, until it was becoming a question of some seriousness, where and how to get competent workmen. Take the matter of the furnishing and the decorating of the house—a department in which some of the best talent of the day was wont to exercise itself—and you will find that with a few exceptions, notably Morris and his coadjutors, during the latter part of the period referred to, the field was left very much to respectable mediocrity, with the result that, broadly speaking, furnishing and decorating ceased to be an art, and became purely a matter of commercialism. Then without apparent warning or arrangement in many parts of Europe artists, architects and designers began to manifest an unwonted interest in all matters relating to the house; they might differ in details, but they agreed in essentials, such as simplicity, unconventionality, absence of over elaboration and ornamentation, color arranged for uniformity of effect, each scheme worked out as a complete, individual whole.

The artist ceased to draw his knowledge and inspiration from the text-book and the records of the past, he made himself thoroughly acquainted with the workman and his methods, he began to design

with a knowledge of the material to be used in construction, he visited the workshop during the different processes; in this way each coöperator became an aid to the other and the efficiency of both was greatly increased. The results of this quickly became evident in a more interesting style of architecture, more rational furniture, and decoration in consonance with the tastes and requirements of the present time, in place of those of a hundred years ago. Thus the beautifying of the house became, what it should never cease to be, a matter of the greatest interest and most serious consideration. Lectures, schools of design and construction, and other systems of training were established everywhere, and if the artist became in part a craftsman, the craftsman became, to an extent, an artist.

How uninteresting and haphazard was the work of building and beautifying the house during the time previously mentioned: the architect had no concern in the finishing; and the upholsterer and decorator no knowledge of the beginning. Many independent, sometimes antagonistic forces were at work, making it a matter of extreme unlikelihood that congruity would mark the finished result. Now the architect and designer gathers a committee of craftsmen around him, he gives a part to the worker in stone, the worker in wood, in metal, color, fabric, and glass, he designs and discusses every detail, he aranges every part, and the whole body of workers, understanding that an intelligent head is carrying out a well thought out purpose, and that each is taking a part that only he can act, the work goes on in a way which would not have been possible under the old system. In no department of decoration has the new relationship given greater results than in stained glass for domestic purposes. One of the cleverest artists of the new school, who confines his attention chiefly to leaded glass effects, works almost exclusively with ordinary clear glass; he is, in fact, a glass artist in "black and white." He began business some sixteen years ago, with a capital too limited to admit of purchasing colored glass, and, being artist, chemist, craftsman, all in one, he carried out all his experiments unaided. "Out of poverty come forth riches," was never more aptly illustrated than in the case of Oscar Paterson, the world-renowned glass stainer of Glasgow, whose "black and white" work in its exquisite line and unique character is known and appreciated everywhere. Such an artist is great mainly because he is a skilled craftsman, and a visit to his studio-workshop is an experience to be remembered.

THE DOMINION OF THE DOLL. BY CHARLES QUINCY TURNER

EXT after procuring the bare necessities of life, and making the crude implements by which these could be obtained more easily, dolls were the first tangible objects on which man exercised his handicraft and they fulfilled all the essential purposes for which they were made. Since then, we have advanced but a very little way in either the sentiment which inspired their manufacture, or in technical skill. Nay, if we consider the doll as an individual product, we have even retrograded, since the dawn of civilization; for every man could then mold in clay, or carve in bone or wood, or weave out of fibers, dolls for his children; while his helpmeet could cut out and make every garment they wore. To-day, the body of the doll is made by machinery, for millions who could not whittle even a semblance of the human figure; and many dolls are dressed with machine-made finery, the very cutting out of which would be much more difficult for many modern mothers than it was to the earliest representatives of the human race.

It is a pleasant picture which unites man's first relaxation from the absorbing struggle for existence with the kindliness of heart which moved him to give his next earliest thought to provide pleasure for his young children. The proof of this statement rests upon the testimony of the earliest civilization.

Thousands of years ago under the early Egyptian dynasties along the Upper Nile, baby hands were folded to rest, with pagan rites may be, but with who knows how many tears; and to-day we find still in their grasp tiny dolls of baked clay! But I seem to hear the skeptical antiquary, to whom nothing is sacred, especially the human heart, exclaim: "Were these really dolls?" "Are you sure of that? or were they the household idol gods of the nursery?" For answer, I reply—first, that they were dolls, because in ancient Peru, untold centuries before Columbus discovered the Western world, or Pizarro ruined its wonderful civilization, there lived a primitive people, who were not idolaters, but who, like the Egyptians, embalmed their dead, wrapped them in cerements of cloth, and piously deposited them to await the Great Hereafter: and that, folded in the mummy-garments of Peruvian children, there have been found the little dolls buried with them, together with the food and the raiment which was thought to be

necessary on the pilgrimage to that bourne from which no traveler returns. They who are interested may see the originals, of which we give some illustrations, in the New York Museum of Natural History; and whoever can look unmoved upon these early evidences of handicraft, filial piety, baby devotion to the doll, and motherly love must have a heart shut to emotion.

If I needed confirmatory evidence that these Egyptian and Peruvian images were not necessarily idols, I would offer as testimony the discovery of dolls in the tombs of the catacombs of St. Agnes, Rome, where the early Christians lived their lives in secret and were buried in the rites of the faith which abhorred idols. There, in the darkness and solitude of the final resting place of the confessors of the first three Christian centuries, who laid down their lives as a protest against graven images, many dolls have been found: and in a white marble sarcophagus which occupies the center of one of the rooms in the basement of the Capitoline Museum in Rome, by the side of the bones and dust of a child of some high potentate of the Empire, is a little wooden figure, precisely like the dolls of which our youthful memories are full; and by way of final corroboration, dolls have been found among the Eastern Siberian Korjaks, dressed in the distinctive funeral garments in which their human dead were always interred.

The testimony from Rome does not awaken surprise, for, yearly, at the Saturnalia the giving of dolls to children was quite as marked a feature as it is to-day. Among that other ancient and wonderful people, the Japanese, on the third day of the third month, every year, there is a feast of dolls, at which, family dolls, preserved from generation to generation, are feasted and offered hospitality by the dolls just received as presents by the children of to-day. This is a pretty conceit, and admirably fitted to that childlike simplicity which always endows the doll with human appetites and attributes, and one entirely in accord with the traditional veneration in which the Japanese parent, alive or dead, is held by his descendants.

This public expression of the feeling that the dolls of to-day can pay their tribute of courtesy to the dead of their kind strikes the root of one of the most wonderful powers possessed by the doll of opening the minds of its child owner to actualities, as well as of cultivating its powers of imagination. We all have had countless experiences of the delightful faith in "make believe," which the doll inculcates, but

a picture which I saw long ago, is conspicuous in my memory as pointing this moral. The artist had represented a little girl, evidently much disturbed, begging her mother not to let remarks be made about her doll when it was present, "because," she said, "she had been trying all her life to keep dolly from knowing that she was not alive." It was so delightfully topsy-turvy and childish for the child to be ignorant that the fact was the inverse of this, and that she had been trying all her life to keep herself from realizing that the doll was not alive!

The aboriginal races of to-day are not behind their far away progenitors, nor their highly civilized neighbors, either in the handicraftship applied to the making and dressing of dolls, or in the kindly sentiments which actuates the bestowal of these gifts. The Ingulate Esquimaux will spend the leisure of a long winter in producing rough and tumble, knockabout dolls for the smaller babies, and most perfectly dressed specimens for the children of larger growth; and though the Pawnee Indian women can not purchase elaborate *layettes* for the dolls of their offspring, they can make with their own hands delightful little model cradles.

As a matter of fact the richness of the doll has little to do with its hold on the child's affections. A pillow, or a bundle of rags, tied round the middle, with a shawl for a skirt, is just as liable to appeal to the child's heart, as the most elaborate French or German creations, even though they can open and shut their eyes, talk, and are dressed in silks and satins. Who does not remember how Victor Hugo's little *Cosette,* in *Les Misérables,* used to dress and undress an old leaden sword wrapped in rags, and imagine it was a doll? The various substitutes which have set starved young hearts yearning and eager young brains devising, make a list of startling length. Stanley Hall tells the story of a child who, playing with a doll made from a shawl, began to think that such a doll, having no body, could have no heart; whereupon she tucked a little ball inside the shawl "so that dolly could feel that it had a heart, *and could live and love.*"

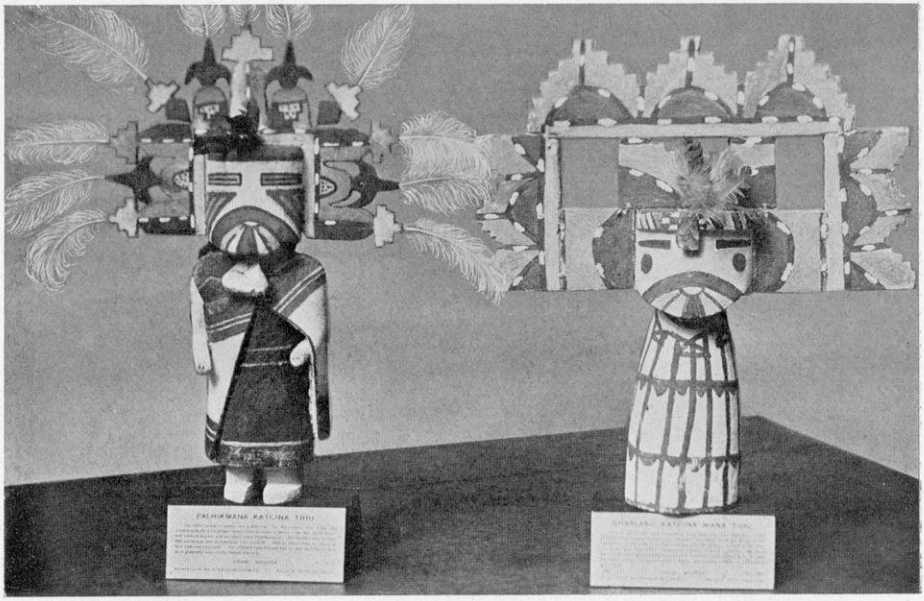
"Could live and love!" Here is the key to the ethical side of the doll, whereby it develops the mind and stimulates the feeling of its owner. How many generations of children have gone to their dolls with all their troubles and, pouring out their hearts, have found relief. And what secrets dolls have heard: a child will give its confidence to

its doll when it will confide in no one else. Indeed, the doll is the safety valve of many a pent-up bosom. George Eliot introduces one of her characters, "Maggie Tulliver," as a child with a doll in her hands. Maggie was a shock-headed girl, faulty, impetuous, hot-headed, yet exceedingly lovable. We can all see her in our mind's eye taking refuge in her dull old cobwebby garret under the roof, giving vent to her childish trouble, and wreaking upon the trunk of her formerly well-beloved doll, her rage, or sorrow, or vexation; even going so far as to drive nails into its head, and grind its nose against the brick chimney; solacing herself by imagining it to be "Aunt Clegg," or some other person, who was the absent cause of her trouble.

How deeply the doll penetrates into the heart of the child is instanced by another incident in the life of another celebrated woman, Jane Welch Carlyle, the wife of the sage of Chelsea. She was a big girl when some busybody found her reading the first book of Virgil, and rocking her doll's cradle, and made some derogatory remark, which caused little Jane to hold a court of inquiry, the result of which was to condemn the doll to pass out of her life. Later she built a funeral pyre, upon which she set the doll in its little four-poster. Through its young mistress the doll recited the last speech of Dido, stabbed herself with a penknife, and nobly perished. Then stoical Miss Welch set fire to the altar, but she had miscalculated her strength, for, as the flames licked up the second Dido, her affection for her rushed back in overwhelming tumult, and her grief could not be assuaged, the tragedy producing a serious effect upon her health.

Passing from the doll individual to the dolls of a number of children at play, is like passing from a studio to the wide world in which dolls assume a new character, and meet at social functions as prim, and proud, and clannish, as the representatives of real society. At these reunions the fashions are discussed, and flirtations carried on, school may be kept, teas, receptions and weddings are given, and even theatre parties are arranged, and all this reminds me of a far away lonely Yorkshire parsonage, where the afterward famous Charlotte Bronte and her sisters, immured in austere surroundings, amused themselves in the attic writing little poems, dramas and romances, and playing their several plays in secret with dolls glorified into titled soldiers, statesmen and men of letters, just as they are to-day in scores

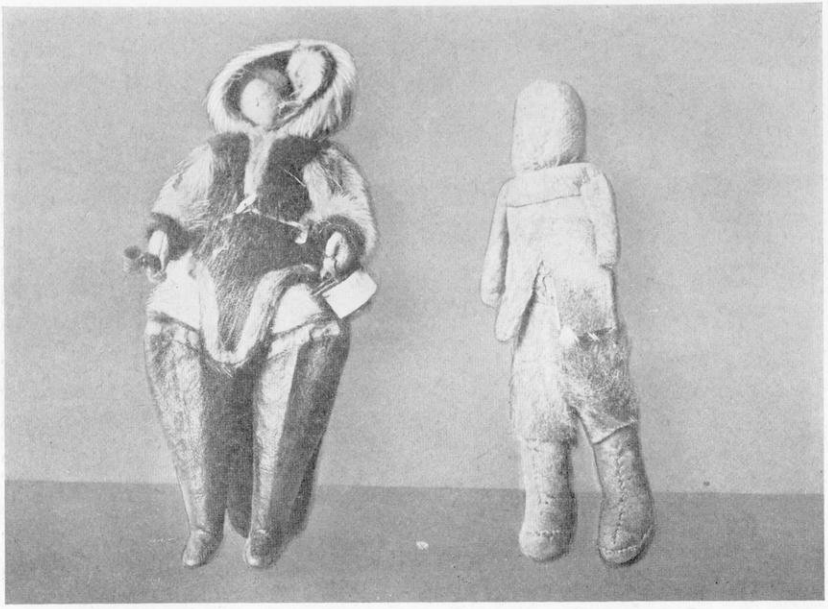
DOLLS FROM EASTERN SIBERIA



DOLLS OF THE INDIAN TRIBES OF THE SOUTHWEST

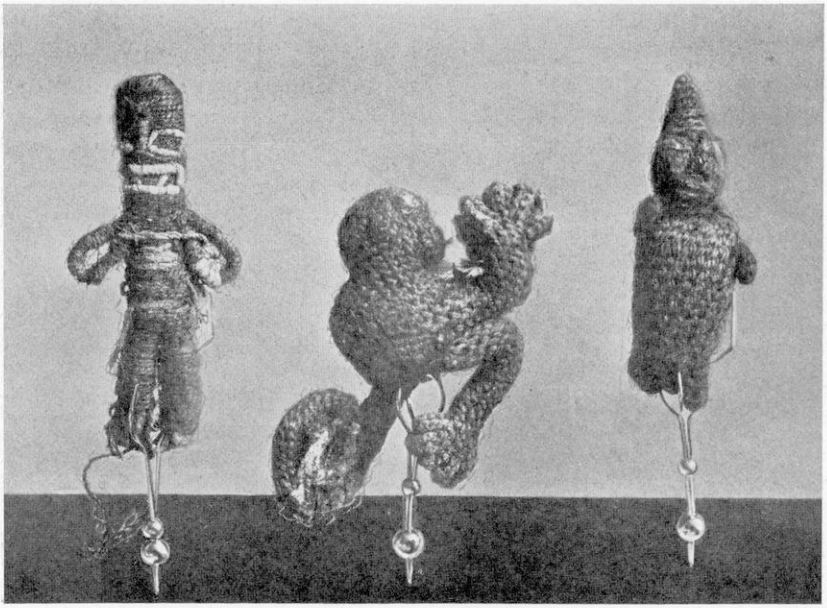
DOLLS OF THE INDIAN TRIBES OF THE SOUTHWEST

DOLLS ATTACHED TO PERUVIAN CHILD'S MUMMY CASE

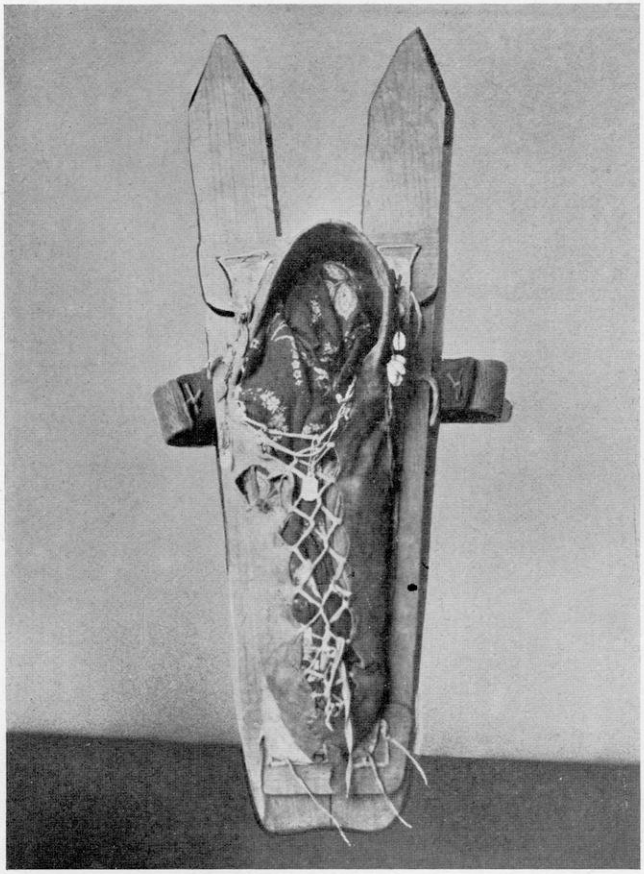


ESQUIMAUX DOLL IN FUR DRESS, WITH BABY DOLL IN HOOD

ESQUIMAUX LEATHER DOLL



ANCIENT PERUVIAN DOLLS AND TOY MONKEY: VEGETABLE ROOT FIBRE



DOLL IN NATIVE CRADLE ; COMANCHE INDIAN

DRESSED DOLL ; CHEYENNE INDIAN

of little Italian theaters in every land to which the sons and daughters of the Peninsula have migrated. They can live with but little pleasure, but their small, low, smoky, dark theatres in which the marionettes of their native land become emperors, kings, bandits, heroes, lovers, they can not do without. And really very deceptive and interesting are the actions and speeches in the tragedies and the comedies so enacted, to say nothing of the glories of the ballets danced by these tinseled midgets! The Italian theatre of New York, devoted to these representations, never lacks an audience.

The Marionette is by no means confined to the Italian peasantry; in China it has been known from early times; while the Tusayana Indians, together with the Moki and Pueblo tribes, give the attributes of gods to their miniature figures, and use them in connection with their dramatic dances, as do the Hopi to their Katcina, a subject worthy of a separate article.

Even in the legitimate modern drama the doll has its place; Goethe produced dramas acted with doll puppets in a doll theatre, and many a great actor's part is rehearsed first on a mimic stage by models.

The simply-made, sturdy oaken dolls in the days of old, lasted good through generation after generation of children. There is a doll in Boston yet which has a long history and is in excellent condition, although it was originally purchased in that city on December 18, 1773. "Polly Sumner" deserves a niche all to herself in American dolldom. She was originally made abroad, of good English oak, and as imported, she was dressed "in a splendid English court dress: a gown of rich brocade, standing out stiff over a hoop; having pearls about her neck, and on her head a cap with curling ostrich feathers." She was purchased by Polly Sumner, who became the wife of John Williams, and dolly was the favorite of the daughter of this couple. Time and patriotism laid their hands on poor Polly. She was stripped of her offending English finery, and when next she appeared, it was "in a merino gown of blue, with low neck and sleeves, a Vandyke cap of white cambric, a little bonnet of Dunstable straw tied with blue ribbon, pantalettes, white open-work stockings, and shoes of tea-colored kid, tied with blue." Really she must have looked charming in this *replica* of the fashionable dress of the early years of the nineteenth century. But she came to grief again several times, I

doubt not, for about the year 1865, Mrs. Langley, who had been a Miss Williams and one of Polly's early owners, found her lacking a leg, and an arm, and much faded and frayed out — a disreputable wreck, which she sent to the hospital, and then redressed, this time in modest, matronly fashion, in a costume midway between that of the Puritan maid and that of a trim Quakeress. Polly was then placed in the arms of the fifth generation of her original Sumner owners, and taken to be photographed, an honor deserved by a doll whose existence reached backward to the reign of George the Third and the day of the Boston "Tea Party." Truly, Polly Sumner is worthy to be ranked with the historic dolls of Japan, and with Queen Victoria's one hundred and thirty-six dolls, found after her death, and about which a most interesting book has been recently published.

Many books could be written about dolls, and yet leave the subject unexhausted, for their relation to childlife is limitless, and their educational influence in developing the handicraft instinct of mere babies, is incalculable. Who has not seen a thousand traits of character unconsciously developed by their means? In the tending of the doll the future life of its owner is largely portrayed: the gentle sympathy excited by its supposed sufferings, the lullabies crooned over its restlessness, the motherly solicitude displayed over its headaches and its many ailments, the discrimination displayed in selecting its food, the books chosen to be read to it in its convalescence, the punishments threatened or inflicted for its misdemeanors, the care of its wardrobe, the tidiness with which its household accessories are kept, the pride in its good appearance and behavior, are so many windows opening from the soul of the child, through which we may look and read its mental and spiritual nature. But let the student of this phase of child-life be a spectator merely! Let him never interpose judgment or criticism, or the charm is broken, the child shrinks within itself, and one of the most useful avenues into the ethical ideas of our nearest and dearest is closed to us. When we put forward the pedagogue we wither at its root the spontaneousness which alone makes our child study of value. Our superior knowledge needs to be held in restraint, or we shall arrest the growth of inventiveness, or force it into a dull and useless uniformity. Let the children and the dolls live in their own world. It is one which the adult can never again enter. Let us then enjoy it in silent observation and we shall be satisfied with even this restricted opportunity.

A CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II

THE Craftsman House for February, 1905, is a suburban residence, which, if possible, should be retired some distance from the street, and surrounded with large trees, such as might remain upon the site of an old apple orchard; since their gnarled trunks and low, spreading foliage would bring the building into harmony with the landscape.

An area of thirty by fifty-three feet is covered by the foundations from which the first story of the house rises, built of split field cobbles, laid in black mortar, with slightly raked-out joints; while the second story and the roof are covered with shingles, laid wide to the weather, their unplaned side exposed, and stained to a moss green by the use of Cabot's 303; the same preparation being applied to the window "trim," the front entrance door, and all other exterior woodwork.

The porch at the front of the house has a width of eight feet, which permits the use of a hammock and of a number of pieces of rustic furniture. Its stone pillars and the flower-boxes standing on the low copings give it an inviting air; the first named features serving to support large oaken timbers which uphold the porch roof, and into which the floor-joists are framed. Over this timber construction the last two rows of shingles are slightly curved outward, as a protection from the weather.

A second smaller porch at the rear of the house, opens into the dining room, and while increasing the attractiveness of the exterior, provides, at the same time, an extension of the interior, where meals may be served during the warm months.

The house is constructed with a single chimney which affords fireplaces for the dining and living rooms, as well as flues for the furnace and the kitchen stove.

THE INTERIOR

From the entrance porch a small vestibule gives entrance into the hall, which is sufficiently large to contain the necessary furnishings, and connects with the kitchen by means of a small corridor or passage.

With a view of producing at the outset an effect of cheerfulness and hospitality, the color treatment of the small vestibule receives special attention. The entrance door shows a mullioned and transomed

panel of clear yellow glass, the walls are papered in Indian red, and a wide frieze, beginning at a level with the tops of the doors, is given a rich cream tint, like the ceiling.

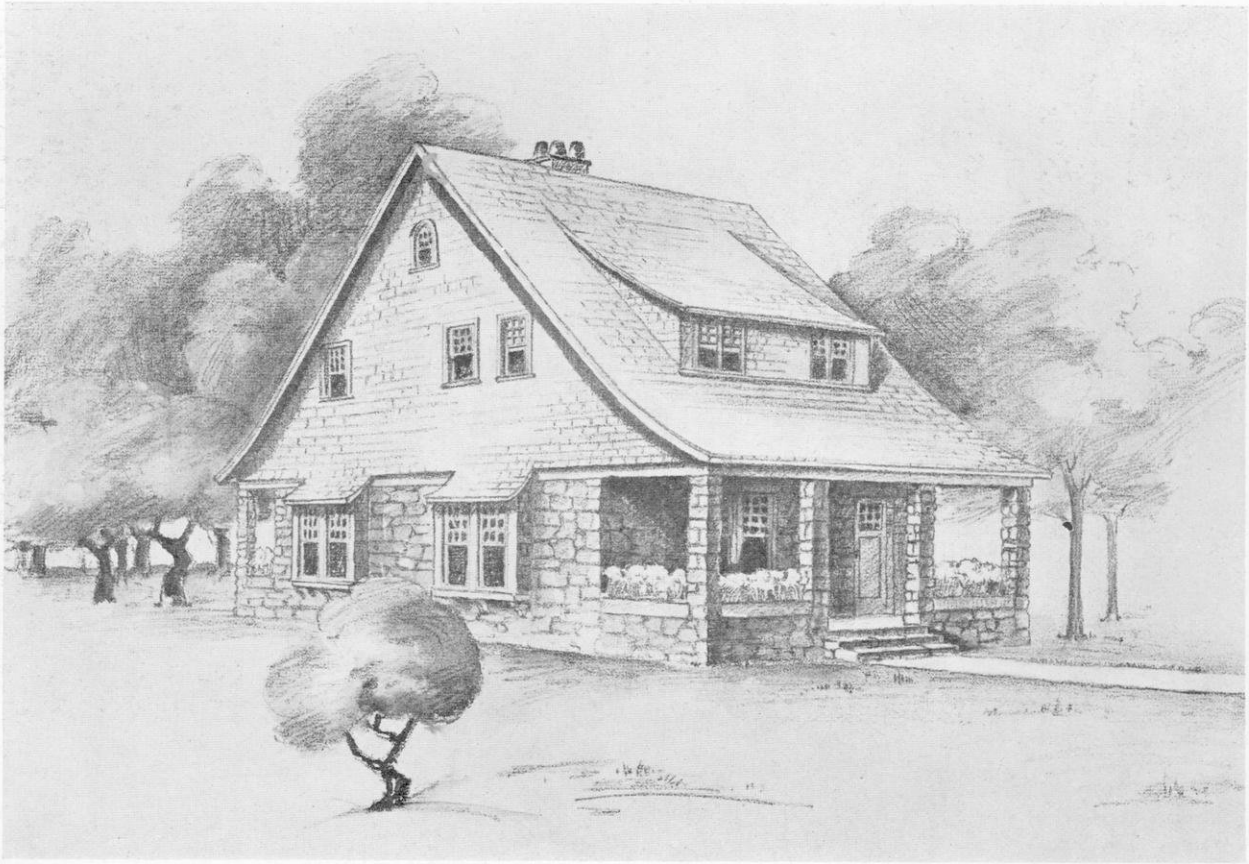
A new wall treatment begins with the Hall and is continued in the Living Room. Here a wide base board is used, with paper hangings in old yellow approaching a terra cotta quality; the frieze being slightly darker than the side walls, and showing a stenciled design in brick red, gray, and dark blue, while the ceiling is tinted to a light cream shade.

In the Living Room, the focal point is made by the large fireplace, built of "arch brick," and flanked at the right by a seat, which is fitted to the corner and follows the side of the room to the hall entrance. Above the seat, a wide band of gray-green leather is fixed to the wall with copper-headed nails, and the same tone of green is repeated in the canvas covering the cushions, which are embroidered in an *appliqué* design of russet, terra cotta and rich blue. The same colors are once more shown in the rug; green heightened by a band of terra cotta appearing in the *portières* of canvas, and a cream tint in the plain net lace window curtains.

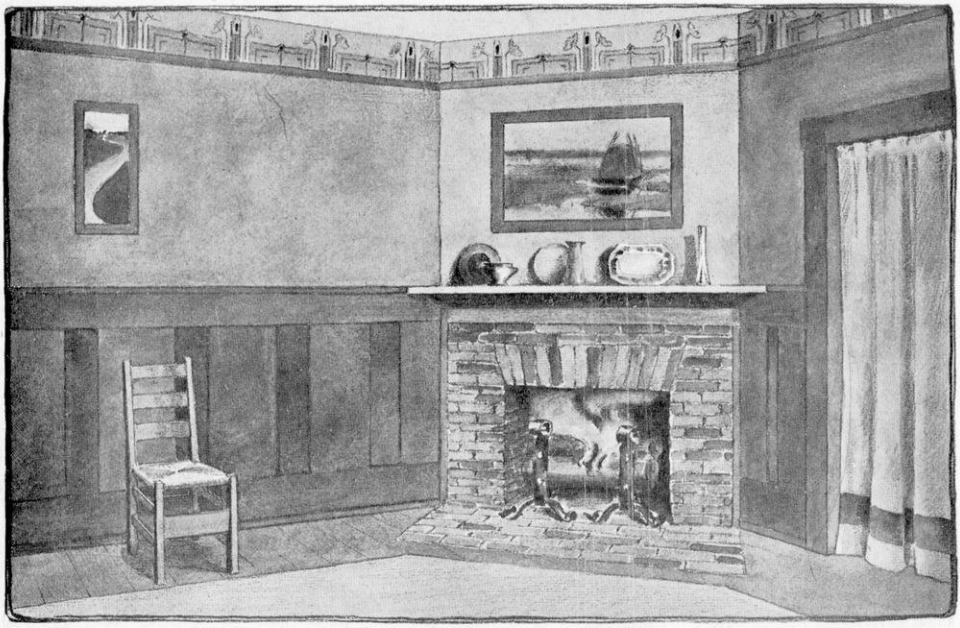
It may be added that the dimensions of this room are eighteen by thirty feet.

At the left of the Living Room fireplace, the wall is interrupted to allow passage into the Dining Room, where a pleasing color-effect is assured by the paper hangings of warm green, which contrast admirably with the terra cotta tone of the preceding rooms. Variety of treatment is also assured by a wainscoting, with very wide stiles and narrow panels, which is carried around the room to the height of the mantel. The frieze shows a background like the body of the wall, stenciled in light yellow, terra cotta and black; while the green is repeated in the cushions and pillows of the window seat. The fireplace also differs from that of the Living Room; in this instance showing "arch bricks" of varying shades below, and a plastered front above the shell, which is made of heavy board. Here the windows are draped with cream-colored net, as in the Living Room, and the outside door has a large glazed panel, in order to counteract the darkening effect of the porch. The dimensions of this room are twelve by sixteen feet.

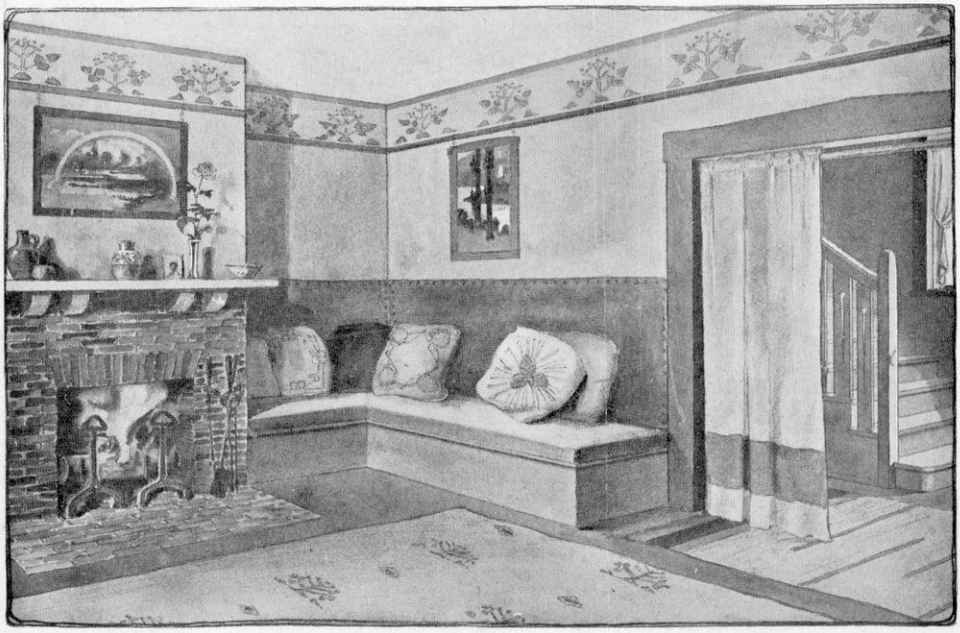
In the second story, the chestnut "trim" fumed to a green-brown,



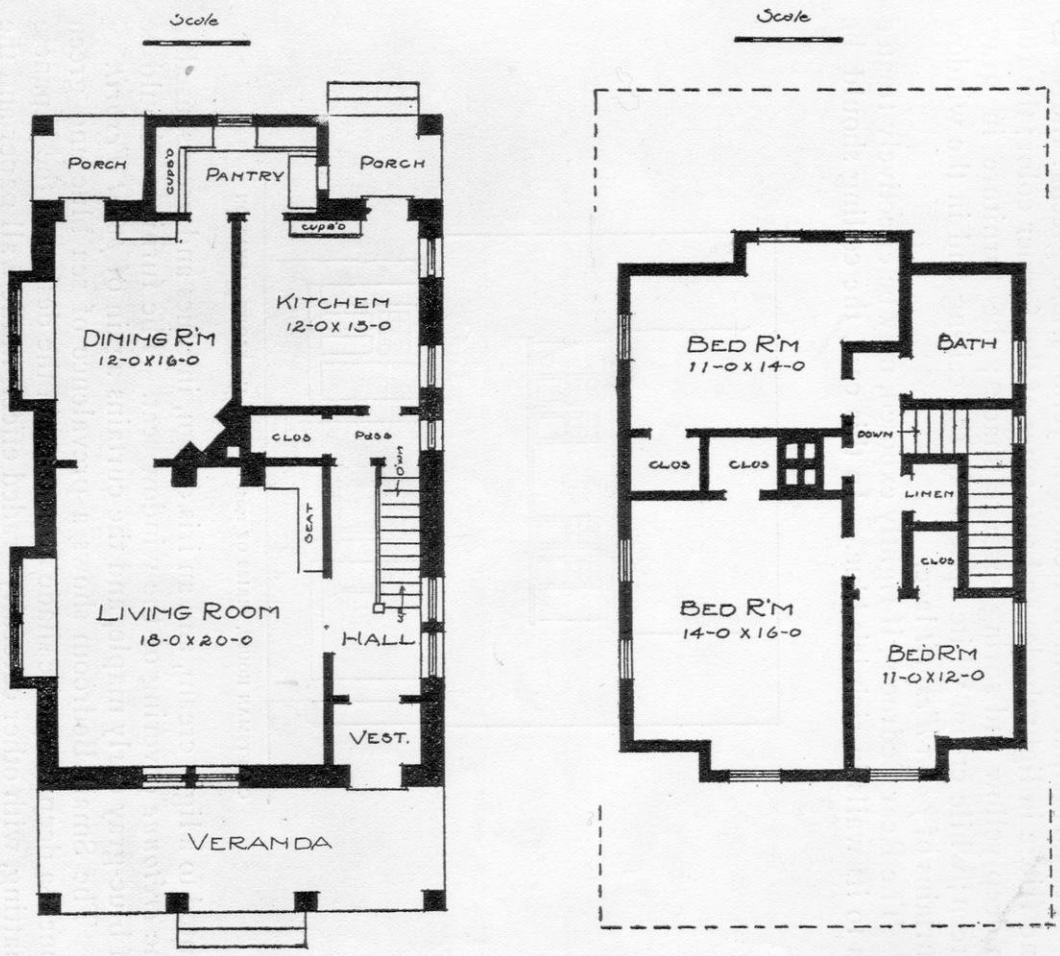
CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II: THE DINING ROOM



CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II: THE LIVING ROOM



PLAN OF FIRST FLOOR

PLAN OF SECOND FLOOR

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II

employed throughout the first floor, is exchanged for the use of white-wood. The space is divided into three bedrooms and a bath, all well appointed and conveniently planned.

The principal room is treated in yellows and greens: the walls and frieze in light shades and soft tones of the former color; the rug in deep yellow and spring verdure shades; the furniture in gray-green; while cream-white appears in the ceiling and in the window curtains of *point d'esprit* lace.

The Rear Bedroom, if rightly exposed, may be effectively treated as to its walls in rich iris blue. In this case, the ceiling should be

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II. FRONT ELEVATION

tinted to a light cream, and an iris design, in blues and greens, used in the *crétonne* covering of the window seat. The furniture should be of blue-gray curly maple, and the curtains again of *point d'esprit.*

The Small Bedroom shows a prevalence of sea blue and green tones: a deep turquoise shade appearing in the design of the Japanese matting, with other carefully graded effects in the wall paper and the cotton *crêpe* covering of the cushions accompanying the wicker furniture. The white of the woodwork is repeated in the enameled iron bedstead, and the effect of the room pleases, because of its simplicity and lightness.

The Bath is also treated in a simple scheme of white and blue, the latter in the Delft shades. The walls are covered with "Sanitas" of a simple tile design, with which the rug agrees in pattern and color. The floor is here of comb grained pine, which is used throughout the second story, in substitution for the dark brown "fumed" oak of the

CRAFTSMAN HOUSE, SERIES OF 1905, NUMBER II. SIDE ELEVATION

story below, there exclusively employed, except in the case of the kitchen floor, laid in Georgia pine, stained to a light green.

As will be noted in every detail of the foregoing description, economy inspired by taste has presided over the planning and the decoration of this picturesque suburban dwelling, the cost of which, if its site be chosen in a region abounding in cobble stones, should not exceed two thousand six hundred dollars.

CHIPS FROM THE CRAFTSMAN WORKSHOPS

THE CRAFTSMAN, sometimes disposed toward melancholy, suffers, especially during the winter season, from the attacks of his bitter enemy. He is fearful lest he shall not be able to supply his barest needs, and often, in childish terror, he feels the impulse to unbar his door, to see if the wolf be not waiting outside.

At such times, he is under the influence of a masterly picture remembered through long years, and in which the story of poverty was told with overwhelming truth, yet humorously, by the half-open door of a cottage, a protruding, ragged trouser leg and boot, with above the back of a canvas, and a sinister black animal peering around its corner in the effort to see the artist working at its face. This picture the Craftsman recalls to his mind and shudders.

It would seem that he, being solitary and a recluse, would have nothing to fear, since his rental is a mere trifle and his wants only such as require the plainest of food and coarse attire; while he is altogether free from the haunting terror felt by the father of a family, lest he see the dear faces about him contracted by pressing anxiety and whitened by physical privations.

But he is not free from the visits of the spectres of sickness and old age. To drive them away he clings to his present pittance; often weeping over coins as they lie in his hand, when the premonition comes to him that, perhaps in the near future, they will have passed beyond his grasp.

Usually, such obsessions are illogical and their source can not be determined. But the Craftsman, being a bit of a philosopher, knows that his melancholy, his visions, and his gloomy forecast of the future have their exciting cause in his growing belief that a new type of workman will supersede him, before Death shall call him to lay down his tools. This new type is the specialist, about whom he reads so much in the Magazine Room of the Public Library, and hears so much in the talks of his friends, the college students, with whom he still remains in daily intercourse.

These youths tell him that there is no longer room for the old-time professional man, or craftsman, who, having finished his course, or apprenticeship, went out to put in practise the generalities which he had studied; that the world now demands highly specialized skill, which it is ready to purchase at any price, in order to promote its enterprises or its pleasure, or to heal its diseases. These assertions ring in the ears of the humble workman, as if they were sounding the death-knell of the feeble hopes which remain to him as a fast-aging man. At such moments, he almost regrets his civilization and humanity; recalling that certain tribes of barbarians, certain families of animals and insects put to death their members whose weakness renders them useless to share in the work and the active life of the community. In the judgment of the Craftsman this apparent cruelty is but an expression of absolute justice; since his most cherished article of faith is that all should be producers, and no one solely a consumer. Therefore, he wraps himself closer and closer in his sorrow, and works in silence, handling his tools with the affectionate

touch of one who bids a last farewell to life-long companions.

But no intense mood can be of extreme duration. The clouds of his thought are now and then flecked with sunshine. He dares to combat the modern trend of thought, the modern demand for specialists, by asserting that Socrates was a stone mason, Plato a merchant, and Aristotle a druggist; that the Greek sculptors could not dissect the body; consequently that those specialists still to-day regarded as the highest types of their several classes, were after all, but the exponents of general principles.

NOTES

WE shall be pleased to publish each month under this head all duly authenticated notices of responsible Arts and Crafts Exhibitions, Artist's Exhibitions, Craftsman's Institutes, Manual Training Summer Schools, and the like, if sent in time to be an item of news. Address Editor of the Notes, The Craftsman, Syracuse, N. Y.

"The American Artist" series, announced for February—but unavoidably deferred, will begin in the March number of THE CRAFTSMAN.

A few of our correspondents seem to have received the impression that THE CRAFTSMAN House Series for 1904, with its membership privilege, ceased with the year. To make it clear we wish to state that the series will continue through 1905, and will present many new and desirable features in home building not covered in the previous series. The annual subscription still entitles to membership in The Homebuilders' Club, and the privilege of selecting any one of THE CRAFTSMAN House plans, holds good for the future as in the past, and the choice may be made from any of the series during the life of the subscription.

First Annual Exhibition of Arts and Crafts in Detroit at the Museum of Art, from December 6 to 20, 1904.

Great encouragement was felt from the quantity and quality of the exhibits, and the substantial financial aid given by its liberal patronage. While special prominence was given to home talent, its success was very much increased by exhibits from other places. Chicago furnished many rare and beautiful pieces of work in tooled and stained leather from the Wilro shops. A striking feature of the metal work exhibit was its originality and the personal note that characterized it.

The Cleveland exhibit was especially attractive in iridescent enamels by Jane Carson. All of the enamels were attractive and showed what depth and variety of color could be attained by such means. There were exquisite examples of needlework, especially Russian drawn work.

Bindings are an important feature of the Arts and Crafts. Mr. Booth of the Cranbrook Press, Detroit, had beautiful specimens of these. There were some fine specimens of illumination on vellum that reminded one of ancient days when this was one of the arts of the monastery. The superb Stickley exhibit from the Craftsman workshop in Syracuse, N. Y., ex-

cited great enthusiasm. The sheen assumed by these woods was such as Keats, with his sensitiveness to touch, would have made the pivot of a poem.

The public seemed much interested in Mary Chase Perry's exhibition of Pewabic pottery. In studying these, one sees the difference between the factory and art. The colors are quiet, but they have tints like ice in the sunshine or of the dead gold of Autumn leaves.

The teas given by the Arts and Crafts was a pleasant feature of the exhibit, making it more social. The value of such an exhibition can not be over-estimated. They help to educate the people in the beauties of handicraft. And Detroit learned very much about the exquisite work done in her very midst, of which she had been heretofore ignorant.

The Art Institute of Chicago opened its winter term on Monday, January 2. In accordance with the settled policy of calling in the services of eminent artists from a distance, as opportunity offers, Mr. Henry S. Hubbell of Paris, a graduate of the school, has been engaged to take charge of an advanced class in painting from the costume model during the month of January. Students of fifteen months standing in the Life Class will be admitted to this

The school will continue to justify its class.

claims as a thorough, practical and modern art school. The staff of instruction in academic drawing, painting and modeling is acknowledged by all competent judges one of the very strongest in the country. At the World's Fair at St. Louis medals were conferred upon seventeen Chicago artists. All these but four are recent students or teachers of the Art Institute.

The Art Institute of Chicago gave a loan exhibition of portraits on January the second from four to six. Mrs. Potter Palmer and other ladies of Chicago presided.

The Committee of the St. Louis Museum of Fine Arts and members of the Society of Western Artists gave their ninth annual exhibition on Wednesday, January the fourth, from eight to ten-thirty, at the Museum.

For eighty years, the National Academy has held its exhibitions. This year marks a change in its methods. A coterie of artists from the West have been added. Of the prize winners, Childe Hassam takes the Thomas B. Clarke prize with his "Lorelei." Thomas Eakins has the prize for portraits. His subject is Prof. Leslie W. Miller. The George Inness medal, given by George Inness, Jr., for the best landscape, was won by a veteran artist, Edward Gay. His subject was "In the South Wind."

Weak works are, this year, in the minority. While few works are startling, many are interesting. "The Letter," by Mr. Mora, is a lovely picture. Two women, in old-fashioned gowns, sit on a sofa reading a letter. William M. Chase has a fine portrait. Robert Vonnoh has one of John C. Milburn, head of the Pan-American Exhibition. Elizabeth R. Finley's portrait of herself is painted with almost masculine power. Louis Loeb's portrait of Miss Robson, the actress, in one of her characters, is excellent. One realizes the quaint personality of the woman

and the character combined. Many other works deserve mention.

A memorial meeting for Samuel M. Jones, late mayor of Toledo, Ohio, who divided his profits with his workmen, was held at Cooper Union on the evening of January 8. Among the speakers were Edwin Markham and Ernest H. Crosby. Charles Sprague Smith presided.

The Princeton Archaeological Expedition is carrying on its work in the East. Philadelphia is the scene of its latest efforts. Here some inscriptions were found. At Bosra, a modern city occupies the site of the ancient place. The baths of the olden time are occupied by five families, their camels and horses. Nearly one hundred inscriptions were found here. An interesting temple was found in another city.

A music school settlement has been established at 53 and 55 East Third street. Some of the children show great enthusiasm in their work. Concerts are frequently given. Several ladies of prominence have this in charge.

THE CRAFTSMAN, believing in the future of the Arts and Crafts movement in the United States, desires to serve as a means of communication between such organizations. With this purpose, it wishes to publish in its pages a directory of Arts and Crafts Societies, with all obtainable information in regard to their organization, officers, etc. This project can be realized only if all Arts and Crafts Societies will aid in securing the needed data. It is believed that such a directory would be of great service to all who are interested in this phase of progress.

The directory will be begun in the coming issue if enough material shall be received to indicate that the undertaking has met with the approval of the readers of this magazine.

In order to make Arts and Crafts workers familiar with the productions of other than their own societies, all such workers are invited to submit, for publication in THE CRAFTSMAN, photographs of any of their own work which is structural and artistic; each photograph to be accompanied by a full description of the object illustrated.

BOOK REVIEWS

INDIAN Basketry has become so much the work of all classes, that all will hail a book on this topic. The one, by Otis Mason, seems to meet every need of the weaver of baskets. Basketry is the mother of all loom work. Bead work is the natural follower of basketry. Originally, this was woman's work. A long and valuable list of definitions is given, then the materials used in basketry, of which the vegetable kingdom is the source. The various plants are given, some with exquisite illustrations. Next, we have the weaving, the varied stitches from plainest plaiting to the most elaborate coils, and then the varied baskets made from these, showing how elaborate the simple may become. All is clearly shown by words and pictures so that the most stupid

person can see how it is done and can do it. Rare old baskets are given, done in these stitches.

We have the work of different Indians, showing us how each tribe is peculiar to itself: far-off Alaska furnishing her own peculiar and strong work, California giving us something entirely different.

The work on these baskets, not only shows technical skill, but the sentiments of an artist and all are elaborately wrought with folk-lore stories that make them pages of Indian history. The basket-maker is like the musician. He must be so perfect a master of his art, that he need not go back and correct. This is a lesson in morals, as all exact sciences are. First of all be right.

In the making and the using of the basket, the Indian woman had reference first of all to the convenience of her own body, the curves, the length, the width, all show that thought in mind. Beauty comes as a secondary thought; but finally beauty becomes supreme over use. We see the sense of beauty co-existing with most forlorn poverty. Finally pride of performance comes to rule here, quite as much as in the realm of riches and of a higher civilization.

Geometry shapes the basket, just as it rules Moorish art; and these shapes differ in different parts of the United States. Cylinders and rectangles rule among the Algonquin and Iroquois. In the interior, where flax abounds in the wild state, the sack form is most frequent. In the Rocky Mountains, the prevalence of birch, leads to more solid forms. A basket, from any part of the United States, shows painstaking and aesthetic principles in its work. As the Indian came in contact with the white, the basket passed through new forms of evolution to suit the new needs of the white man.

The ornamentation of basketry is free-hand mosaic; but the more delicate kinds are elaborate pen-drawings. Unity in variety characterizes all basketry. Diaper patterns, as in the Alhambra, are frequent on the Indian baskets. Added to these is the Greek fret, old as civilization itself or perhaps older, and universal as ornament, and always beautiful.

Sometimes birds form the decoration. This makes a gay looking basket. Symbolism entered largely into ancient basketry; but commercialism has done much to obliterate this, especially among the Eastern tribes.

We have a chapter on the uses of the basket, which shows what a civilizing element it was among the early Indians. Then it passed from the humble and useful to the useless beautiful and became an object of art. It is also associated with the "last act," not only wrapping the dead, but some of the finer specimens were sacrificed at the grave, as we sacrifice the flowers. Bread for the altar service was put in baskets, just as Aaron and his family carried the shew bread in baskets.

The second volume is devoted largely to the distribution of the baskets among the different tribes. In this we have all kinds of baskets described and pictured, the specialists of different tribes, the method of making, the best kinds. With this volume in hand one can analyze his basket, as the botanist does his flowers. A last word is to collectors. Basketry and pottery are the sibylline leaves on which the Indian

wrote his thoughts and his lore. Pottery is easily broken, but the broken pieces tell the story. Basketry is made of perishable plants, born to die as the season ends. They are, therefore, among the most precious of relics, snatched, as it were, from death. These baskets are the monuments of the American aboriginal woman. The preservation of these fragile articles is a matter of great importance.

To anyone interested in basketry this book has its value. To schools teaching basketry it is invaluable, if only for the plates given.

(Indian Basketry, Studies in a Textile Art Without Machinery, by Otis Tufton Mason, Doubleday, Page & Company, New York, two volumes, size 10-7½, pages 528.)

Classic Myths in Art is a gathering together of works of art, especially pictures, under the heads of the special myths which they represent. The criticisms are generally good, many quotations and old poems are helpful. Miss Addison refers often to Vernon Lee, and then says "he" in reference to this personage. As Vernon Lee is Miss Violet Paget, well known as a friend of Browning in Italy, we wonder at her ignorance regarding the sex of this well known and essentially feminine writer. Carefully is scarcely a sufficient term to apply to Botticelli's drawing of the hands and feet, perhaps she meant characteristically, the term of Morelli. We always had a liking for Albani's sleeping Venus with the dancing Cupids around her. It is such a relief to find Venus asleep for once, and that she surely is in this picture rather than "idiotic," and the pretty elves are having such a fine time that they form a bright contrast to the woman who is usually on the alert for all the loves. This is one of the pictures that Miss Addison utterly condemns.

The Cupid stung by a bee is given in connection with Lucas Kranach's old picture, in which Cupid handles the honeycomb quite recklessly. This is a variant of the Greek legend treated in Thorwaldsen's bas-relief where Cupid has really been stung and is writhing in pain as he makes his plaint to his mother.

Among the greatest pictures described are Raphael's superb series of Cupid and Psyche, the frescoes in the Farnesina Palace at Rome. The book is well illustrated.

(Classic Myths in Art, by Julia De Wolf Addison, L. C. Page & Company, publishers, Boston, Massachusetts, 5½ by 8 inches, pages 285.)

Books on rugs were long the want of the world. Now we have such a succession of them that it is a question which to buy. All give some information not given by the others, and everyone leaves much of the story of the rug still untold. Miss Ripley adds something to the others. She deals more than most of the rug books on the religious side of the rug, which is really "its sole excuse for being" and deserves special attention. Miss Ripley also gives more quotations from early writers than do the other books. We have a chapter on materials; but in this she does not equal some of the other books. She gives something of the symbolism of the figures and the colors, but not nearly enough.

Miss Ripley makes a very good suggestion, that we analyze the Turkish rug as

the botanist does the flower. In speaking of the looms, she tells us that the new looms make much more even and regular rugs, than the early and more simple looms, but we lose "the woven dreams of other days."

As with other books we have the Geography of the rug, but her plates are not as good as they might be. She also gives a religious chart and tells something, not by any means all, of the migration of pattern. She describes different rugs, but one needs to be an expert still to identify any rug but the very simple kinds that a few visits at rug sales will make familiar to one.

This book gives some information not found in other rug books. Some of the plates are excellent and helpful in identifying rugs, the description opposite the plate is very useful.

Each rug book has some qualities essentially its own. This book adds some information to the others, from which the owners of other rug books will get help. It will also be a good book to buy if you do not own one; and in these days of rug buying a book on rugs is quite as necessary as a cook book for the kitchen or a dictionary for the library.

(The Oriental Rug Book, by Mary Churchill Ripley, with one hundred and sixty-four illustrations, New York, Frederick A. Stokes Company, publishers, 8½ by 6 inches, 396 pages.)

No art is so accurate as the Moorish. It follows law to its extreme limit. Mohammed, with his man-made religion, made law the supreme science of life. This law enters into the noblest exponent of this religion: its art. A systematic study of the Alhambra, shows that the artist has gone down to the heart of Nature, found her way of working, her schemes of color and spread them out in their full glory in the Alhambra. Law ever holds the reins of thought and keeps inspiration within bounds. Owen Jones, in his superb and costly books, has explained all this for us; but the ceramic art of Moorish Spain he has left to others. A. Van De Put, in this Hispano-Moresque Ware of the new century, has given us a treatise on the Ceramics of that land.

No art is better suited to ceramics than the Moorish, because it is a perfect symbolic art, and symbolism is the only proper art for table wares. Some one has said: "We don't want landscapes on our plates, for landscape means perspective, and perspective means distance, and we want our beef steak and potatoes as near us as possible." We don't want flowers for our plates, as they suggest nectar and ambrosia, and we are feeding on the substantials. We don't want fruits, as they look pale and poor in the presence of the real article. Thus we are left to symbolism, and symbolism, at its best, is always Mohammedan.

This book gives illustrations in color and black and white of many of the best remains of this art. It shows its relation to the Majolica and Faïence wares, of lesser wares that crept from Spain to Italy. It gives the various places where specimens can be found: Musée de Sèvres, Victoria and Albert Museum, the Wallace collection (Hertford), the British Museum and various private collections.

The author can not tell us how the peculiar luster of this ware was made,

as it was a secret process and is a lost art. But he gives the historical details and the many facts that cluster around these plates. The illustrations are excellent, both in color and in black and white. The tables are helpful. Few have written on this subject, only three books having as yet been prepared and one is now in press, therefore if one wishes to study Moorish ceramics this is one of the best books offered.

(Hispano-Moresque Ware of the XV Century. A Contribution to the History and Chronology based upon Armorial Specimens, by A. Van De Put. Fully illustrated. Price $4.00 net; 10 by 8 inches, 108 pages.)

Hans Christian is surely the children's Shakspere. He touches their whole realm of sentiment and arouses thoughts and feelings as no other writer has. The Hamlet of these minor dramas is "The Ugly Duckling." Misunderstood, unappreciated, often ill-treated, he triumphs, in the end, and proves his case before the world. It is not strange that all illustrations, even Abbey's of Shakspere are disappointing. It is equally difficult to turn the picturesque language of Andersen into pictures that will suit everyone; but Helen Stratton has entered the child's realm and the Andersen creations with a spirit that makes her another Andersen to eye, and the eye is ever the earliest avenue of knowledge in life. Let us return to the "Ugly Duckling." We see him in his day of misfortune, the subject of contempt, brooding over his sorrows, when he is surely akin to the great Dane of Shakspere, at last in the joy of triumph, when he has entered his own realm with such joy that were it by the way of death, as was Hamlet's, he would have all the honors of a slain warrior heaped upon him. But the Ugly Duckling has its tragedy early in life, its triumph in full maturity, and thus comforts many a child in his own day of trouble.

(The Fairy Tales of Hans Christian Anderson, with illustrations by Helen Stratton, published by J. B. Lippincott Company, Philadelphia. Price, $2.00; 11 by 8½ in., 320 pages.)

Whoever gives to the reader and student of American history original sources from which he may study is doing a work of helpfulness and benefaction. Such is the work of the A. Wessels Company in their "Source Books of American History," two of which are already in hand. The first of these, "Travels Through North America," by A. Burnaby, was originally published in London and this reprint is from the third edition of 1798. It is somewhat amusing to read the prognostications of the keen-eyed and quick-brained doctor of divinity, when he says: "He still thinks that the present union of the American States will not be permanent or last for any considerable length of time; that that extensive country must necessarily be divided into separate states and kingdoms; and that America will never, at least for many ages, become formidable to Europe, etc." What would he think were he to be able to visit us now? He is a wise prophet who knows beforehand, and, who, if he does not know, is shrewd enough to veil his prophecies in ambiguity. But the book is well worth the republishing.

It is full of interesting accounts by a careful eye-witness of events and conditions, habits and customs just prior to the War of the Revolution. There are kind and manly words spoken of Washington and some excellent descriptions of the scenery and cities of that time.

The second volume, Canfield's "Legends of the Iroquois," is a valuable contribution to our literature of the aborigines whose land we now possess. The legends were gathered at an opportune time, and are thus saved to posterity. The author knows the Indians and in his introduction thus speaks: "It is not too much to ask the reader to remember that these stories were told in the homes of the red men many centuries ago, long before they learned from the whites the cruel, heartless, treacherous and vindictive characteristics that unfair history has fastened upon them as natural and inherent traits." These legends will help dispel many popular but wrong beliefs as to the Indian's want of character, religion or poetic conception. [Source Books of American History, edited by Rufus Rockwell Wilson. Volumes issued, "Andrew Burnaby's Travels Through the Middle Settlements of North America in 1759-60," and "Legends of the Iroquois," by W. W. Canfield: A. Wessels Company, New York.]

"The Wooden Works of Thomas Anonymous" consist of a cleverly arranged book having leaves of thin pine, printed on both sides, bound together by large metal rings, and enclosed within two thicker and darker boards of a different wood. The front cover bears an etched design of humorous character, which is evidently a caricature of the Lynch law: a large tree with outstretched branches simulating a balance, from which are pendent, on one side a negro (coon), and, on the other, a "possum." The preface, under a transparent veil of seriousness, betrays an amusing wit; while some of the verses witness an acquaintance on the part of their author with good models of English. But it is to be regretted that lapses of taste are not infrequent, and that the light humor more than once degenerates into positive coarseness.

(The Wooden Works of Thomas Anonymous: The Backwoods Bindery, Sumter, S. C., 8½ by 5¾ inches; 30 pages; price $1.25.)

In "Human Work," by Charlotte Perkins Gilman, the author deals with the development of work from the animal through the savage, into the civilized man. She treats of man's many mistakes and endeavors to set him right. Work and a people's ideas concerning work are important factors in the world's growth. The Indian thought work fit only for women, the early South, only for slaves. Both were thereby retarded in their development. Most of our economic distresses may be traced to our ideas about work.

Man has, all along the ages, been striving with his own conduct. He has constantly floundered in his evolution from savagery. Occasionally, a man sees into the future; but most men are held down by their past. This side of the argument Mrs. Gilman almost over-emphasizes. She calls this clinging to the past, a "brake

on the wheels of progress," forgetting that the Patagonian, almost annihilating his past, has long been among the lowest type of men. Every blossom must have a root, its past. We are all dependent on our past. Mrs. Gilman, in her infatuation with the future, forgets that all evolution looks backward quite as much as forward. She tells us that our ideas of God are too dependent on the past. How could they depend on anything else? All man-created gods have been absurdities.

Man is the only living being who can create his own food supply or cloths himself. "He makes that which makes him." All other creatures are at the mercy of nature. Man masters nature. This is an immense step in progress. From this results the social instinct and all organisms. The farm with its thinner society, the great cities, social ganglia, are results of this. The social instinct is low in tribal races and self is supreme. Christ announced the social law at its highest, taught and lived the theory of mutual love at its best.

In all the lower animals the tool is attached to the creature. This causes his peculiar formation, and makes his soul resemble his body. The mole must dig for its living, hence paw, arm, shoulder, fur, eyes, the entire body is a digger, his spirit also. Spade and pick do not grow on the man, he is fitted for a multitude of tools, but if he uses one all his life, he becomes "the man with a hoe."

Work is normal when man loves his task; abnormal, suicidal, when he hates it. "A man may learn to walk on his hands and feed himself with his toes; but he will not enjoy it much." This figure is scarcely applicable to the case. Man is fitted for all kinds of work, and this method of locomotion and feeding is contrary to nature. Then cultivated tastes are often our strongest appetites.

The chapter on "skilled and unskilled labor" is interesting. The savage was a skilled laborer to a degree. He made his canoe, the whole of it. With machinery, some parts of the work could be done by a dolt, so we keep him forever doing it and make him a bigger dolt. Mrs. Gilman would give such work to the skilled laborer as a rest from a task that demands thought, since such demand no thought. What will she do with the poor stupid man who can never become skilled? There are such in this world.

Of specialized work the poet and the artist are the highest examples. The poet expresses in himself the nobler wants of the world, writes, not his own songs, but the *"songs of the people."*

The artist paints what the world loves to look on. In the greatest pictures are expressed the aspirations of the whole world. Art is, therefore, the highest of the social functions.

There are chapters on Distribution and Consumption in which new ideas are presented. In "Our position to-day," she says, "the working class is the world," and quite proves her case. The leisure class is a mischievous by-product. Like the criminal and the pauper, it is a result of imperfect organization. "Sin is ours; not mine and thine."

The book is teeming with suggestions and unique ideas. One may not agree with it in all things, but it is intensely interesting and makes one think for himself.

[Human Work, by Charlotte Perkins Gilman, New York: McClure, Phillips & Company. Price $1.50 net.]

The following sketch of the life and works of the sculptor Bartoldi was taken from a recent number of Art et Décoration:

Bartoldi was born at Colmar, of Alsacian parentage, on the second of April, 1834. At the beginning of his career he served an apprenticeship as a designer in the office of an architect. His education as an architect prepared him, in spite of himself, for his vocation, teaching him in advance and unconsciously the logic of the monumental, equilibrium of masses, clearness, accent and summary decisiveness of outline and of rendering.

On his arrival in Paris, Bartoldi abandoned architecture for painting, and later for sculpture; leaving the studio of Ary Scheffer for that of Soitoux. This artist, with his austere and dignified talent, was precisely the master needed by Bartoldi.

Bartoldi supplemented his studies by travel. He visited, with Gérôme, Greece, Egypt and the Orient. The art of the sculptors of basalt and granite, of the old masters of calm and monumental sculpture, gave him a broad and simple manner of looking at things, and without doubt there is a certain relationship between his Liberty Lighting the World or his Lion of Belfort and the Sphinx of Gizeh, sculptured on the confines of the Libyan Desert, the Colossi of Thebes and the mutilated Giant of the Rhameseum, in the ear of which statue a man can easily recline.

Bartoldi exhibited in 1853 a Good Samaritan, in 1855 the Seven Swabians, in 1857, on returning from his travels, the African Lyre (Museum of Lyons), and later, a statue of Arrighi, Duke of Padua, a mortuary statue of Sorrow, a statue of Champollion (College of France), the Pleasures of Peace (New York), a Vercingetorix (Museum of Clermont). He had already revealed his natural taste for heroic statues and for monumental composition in the Fountain at Bordeaux (1858), in the portrait statue of General Rapp, in the monument surmounted by the figure of Admiral Bruat, both at Colmar, in the monument to Martin Schöngauer, which decorates the quadrangle of the old convent of the Unterlinden, and of which a local society of collectors of books and engravings defrayed the expense. At about this time he took part in the competition instituted by the city of Marseilles for the construction of the Palace of Longchamp. M. Espérandieu, in charge of the enterprise, recognized the merit of Bartoldi's plans and utilized them. Marseilles did Bartoldi the injustice of forgetting his name at the inauguration ceremony and in the memorial inscription. Very sensitive to this lack of courtesy, the sculptor, long and persistently demanded reparation and finally the Cabinet did him justice.

During the war with Germany, he organized the National Guard at Colmar, and later, in the position of Government Commissary of the national defense, directed by Garibaldi, took part in the engagements of the army of the Vosges. Subsequent to that time he received most of his inspiration from his wounded patriotism and from his memories of the war.

His first works after 1871 were: The

Curse of Alsace-Lorraine, a group cast in silver collected by a secret subscription in the annexed provinces, and offered to Gambetta. Later appeared the busts of Erckmann and Chatrian, and in 1873, the monument to the victims of the defense of Colmar. It was his sentiments of Alsacian and Frenchman during the revival of the country, that gave him the idea of his colossal statues which won for him a unique reputation among the sculptors of his time. He symbolises, with a new and dignified simplicity, in the one, the defense and the heroic passion of the Nation, and in the other, its wit and destiny.

After the war, Bartoldi sought diversion in a journey to the United States. He found there the name and influence of France weakened, while that of Germany was increasing, and he conceived the project of the Statue of Liberty, which he believed would recall to the world that France, in her history, had known how to give unsolicited, and the confidence that she had in her future.

This statue became popular from the time that its model was shown at the Exposition of 1878, and the government but seconded public opinion when it decided to have executed the colossal enlargement of which Bartoldi dreamed, and to offer it to the American Republic. The statue was constructed of bronze sections, riveted upon an armature of steel. On October 18, 1886, the Liberty Lighting the World was unveiled and now stands upon its little island, dominating the vast Bay of New York, severely draped, and with uplifted hand supporting the torch which welcomes the traveler from the Old World.

The plaster model of the Lion, which has since been cast in bronze for the Place Denfert Rochereau, was also exhibited at the Exposition of 1878. In 1880 Bartoldi finished, at Belfort, half way up the rock upon which rests the central part of the ruins, the gigantic figure of the Lion, half raised upon his stiffened fore legs, with bristling mane and open mouth, ready to spring.

Bartoldi is also the author of the pediment of the Museum of Rouen, of a Gribeauval, of a Vauban, of the tomb of the Painter Junot (Cemetery of Montparnasse), of the mounment in memory of the aid received by Strasbourg from Switzerland in 1870, of the Saône and its Tributaries (Lyons), etc., and recently of the monument to Sargent Hoff and of that to the aeronauts of the siege of Paris.

But for the public, Bartoldi was always a sculptor of colossal statues. His last works were eclipsed by the Lion and the Liberty.

MEMORABLE IN THE MAGAZINES

FOR teachers, *The Normal Instructor and Teachers' World,* published by F. A. Owen, Dansville, N. Y., is a constant aid. The January number is rich in suggestions.

Good Housekeeping begins the new year well. January opens with "Studies of Home Life Under Widely Varying Conditions." "Light Housekeeping," by Isabel Gordon Curtis, is witty from the

amusing situations that are graphically described. There are two cartoons that show the absurdity of a bride entering the home unprepared for kitchen work. There is the story of Charles Lummins, who has been building his own house for the past eight years. The house is still unfinished. He expects to die with it incomplete. The star article in this magazine is by Thomas Nelson Page, "A Neglected Class." It describes the dull monotony of life in the back districts and pleads that the wealthy philanthropists do something to relieve the situation. This number is full of useful suggestions for the housekeeper.

Three articles in the January *Cosmopolitan* are worthy of special mention. These are "The Delusion of the Track-race," "Parisian Pedlars and Their Musical Cries," "The Jefferson Bible." In the first, David Graham Phillips shows that the "roll" of greenbacks of the gambler constitutes the most important factor of the state-protected, society-patronized, fashionable and respectable industry of "improving the breed of thoroughbreds." Not in artistically laid out tracks, not in the beautiful horses, not in any other of the attractive accompaniments of racing do its true nature and purpose so clearly appear as in these "rolls," not a bill in a single one of them got by any but dishonest and unlawful means. Most of them by means that are infamous. Equally interesting, but pathetic in its contrast, is the sketch by Bradley Gilman giving the cries of the French Pedlars, as they, in their simple way, seek to earn their daily bread. In "Jefferson's Bible," one is led to see a side of our great democratic statesman, too often neglected. Seldom is his name thought of in connection with religion, save by way of denunciation as an atheist and free-thinker. Yet he had an intense interest in religion and was a student of the gospels and compiled two small volumes which contained the essence of the moral teachings of the New Testament. Many extracts in the article refute the charge that Jefferson was a skeptic.

In *Scribner's* for January, the most interesting article to us is Edward Penfield's "Amsterdam Impressions." It is not only the quaintly drawn and colored pictures, but in the clear-cut impression that accompanies them. Frank Fowler gives his ideas of "Art Criticism from the Standpoint of the Painter." There is much in this article that will help the reader who wishes to know why and how the artist accomplishes the effects that we see in a painting. Ernest C. Peixotto's "Erasmus and 'the Cloister and the Hearth'," is a well-illustrated sketch throwing life and light around Charles Reade's great novel. Everything Mr. Peixotto writes shows the artistic touch. This article is both charming and instructive.

Success contains many good things, chief of which is Hosmer Whitfield's "Why Japan Must Win." There is a graphic picture of the Mikado and his influence, showing him to be an enlightened and progressive monarch, in the very front rank of the world's rulers. Frederick Upham Adams writes on "The Dollar and the Death Rate," giving the reason for the astounding number of railroad wrecks in

the United States, with suggestions for avoiding them. He claims that as the weight of the locomotive has increased there should have been a corresponding change in other details to properly accommodate this tremendous increase. Instead, he says: "We still hold the rails to the ties by the primitive method of spiking them down." The freak locomotive on exhibition in Chicago, in 1893, was called "The Director General." It weighed one hundred and two tons. Conservative experts were of the opinion that it was too heavy to maintain a high speed on a track of the American construction. Yet the engine on exhibition at St. Louis weighed two hundred and forty tons and is designed for regular service on an Eastern railroad. The Santa Fé Railroad Company has eighty locomotives weighing two hundred and twenty tons each. Herein, the writer claims, is the danger. Other things have not increased in size and strength to keep pace with the locomotive.

McClure's is doing good service for humanity in a variety of ways, but it seems to us, in no way better than in the article by Ray Stannard Baker in the January number on "A Southern Lynching." There is no denying the fact that an unprejudiced Northerner on going South gets a very different idea of the Southern question from what he had at home. Before we can be thoroughly united as a nation this better understanding must become general. It is folly to suppose that all the errors are confined to the South. Mr. Baker sets forth facts that demand the attention of all who wish for the best things for our common country.

In *Everybody's Magazine* Theodore Waters continues "Six Weeks in Beggardom." This is an attempt to solve the question, "Shall We Give to Beggars?" He shows that if the beggar were not able to collect one cent from the passer-by, he will not necessarily starve, as the various missions are always ready to give to the "honest wayfarer." He describes certain resorts in the lower Bowery, the specialties of the different beggars. His final conclusion is that promiscuous charity is always harmful. If the money that is given on the streets of New York to professional beggars were distributed from a central fountain, there would be no such thing as an honest beggar left in New York.

The *Harper's Bazar* has two articles on women that will interest everyone. One is "Japanese Leading Women and the War," by the wife of an Admiral of the Japanese navy. Both she and her husband were educated in America. The intense loyalty of the Japanese is well portrayed. She says that many a Japanese soldier loves his country better than his home. The other article is on "Helen Gould," by Anne O'Hagan. Miss Gould is described in her personal appearance and as hostess, but she is most important as Lady Bountiful. She has added modern improvements to the old type, but hers is the old-fashioned charity with its sweetness and its immediate helpfulness. Sick children smile at her from cots in the hospital, lame children drop their crutches through her beneficence, soldiers in far countries read books of her sending. She is—in the main—a timid woman, not in

the sense of dreading danger; but of fearing initiative."

Among interesting articles in the *Strand* is "Ghosts in Art." "Paintings by Lenepveu, Boughton, Schweninger, Besnard, Frederick Remington, Hogarth and many others. Superstitions are depicted by these artists, and many interesting stories and legends are given.

The *World's Work* has for one of its instructive articles, "A Great Farmer at Work," by Harry Hodgson. This tells the story of Colonel James M. Smith of Georgia, whose first year in farming brought a loss of $400. But he knew that nothing is so generous as nature, so he kept on at the task and, to-day, has a net income of $100,000 from his farms. Another interesting article is "Freeing a City from Railroad Control," by John L. Cowan. This is really the story of Pittsburgh's growth. The biographical articles are on John W. Alexander and George Westinghouse.

Munsey's Magazine opens with "Every Day Church Work": day nurseries, boys' drill, dramatic parties, various industries, employment for the unemployed, all these are features of this work. "The Problem of Panama," by William Remington Rodgers must interest everyone. He thinks that the sanitary problem can be managed easier than the yellow fever was at Cuba.

The *Booklover's Magazine* opens with "After the War—What?" by N. F. Bacon. The author believes that something must be done either by the people or the Czar when the war with Japan ends. "A Vindication of American Art" mentions the excellence of many American painters in a recent exhibit. "The New Westminster Cathedral" is an article on the new church to be erected in London. The corner-stone was laid June 29, 1895. It is to be of Byzantine architecture.

In the January number of the *Atlantic Monthly* Thomas Wentworth Higginson discourses on "American Audiences" and the old-time lecture bureau and gives some interesting experiences of his own. "Hans Breitman," by Elizabeth Robins Pennel recalls a comic poem of other days that we had almost forgotten. The author of this poem was her uncle, Charles Godfrey Leland. Charles Moreau Harger discourses on the country store and the change free delivery and telephones have made in country life, and the danger of annihilating the country store in ordering by catalogue. The strongset article in the magazine is the continuation of the last number on "Hugo Grotius," by Andrew D. White. He shows Grotius as the peacemaker of the ages. In the new palace of international justice, the monument of Hugo Grotius should stand as the supreme figure.

The *International Studio* for the Autumn of 1904 is devoted to Daumier and Gavarni. "Honoré Daumier," by Henri Frantz, occupies the first place. Daumier was the Michael Angelo of caricature. His works are so numerous that the catalogue forms a large volume. Daumier was born February 26, 1808. The father

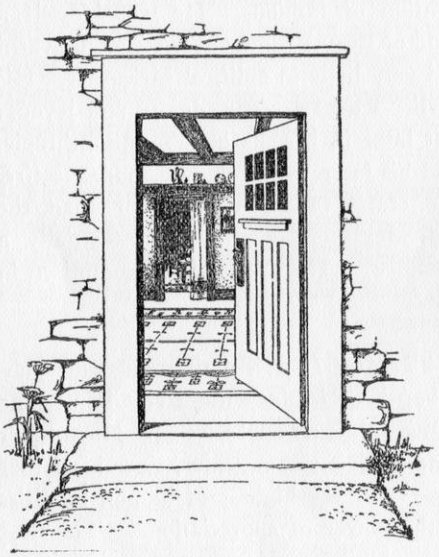
tried to make a lawyer of him, then a bookseller. In both places he simply drew pictures—these were caricatures. When Louis Philippe came to the throne of France, Daumier had become a revolutionist, he had also become a Titan of laughter. He caricatured the king and his satellites. The consequence was that he was imprisoned for six months in Ste. Pélagie. This incident, placing him as it did on the martyr's throne, was his great advertisement. When laws were made under the new king curtailing the press, Balzac spoke his indignation, Daumier pictured his. Both had their effect. The drawings of Daumier are improvisations, but with a brutal force that reminds us of the very great in art. His drawings show marks of the transitory and the eternal. Often the grandiloquence of Balzac, the magnificence of Hugo and the biting sarcasms of Molière are shown in these drawings. His most active period was from 1850 to 1866. In spite of the multitude of his works, Daumier did not make money. In his last years, he was cared for by friends, particularly Corot, who gave him a house at Valmondois. Here he was happy in the midst of friends. Here he died in 1879. Guillaume Sulpice Chevalier Gavarni was born January 13, 1804, in Paris. He is the Raphael of caricaturists and forms a contrast to Daumier. His works are numerous, 2,700 original lithographs with 2,000 on wood and stone and steel. Besides he did much writing and published many papers and poems. He almost surpassed the tailors and modistes in the invention of fashions. He was himself a kind of Beau Brummel for style. Gavarni did very little in political caricature. His earlier works are gay, dainty and joyous; but later in life, he became misanthropic, and his later works show a morose satire. He clung to the type rather than the individual. Gavarni was essentially a creator. He died of consumption in 1866.

The Oak-Leaf is a tiny magazine published by the Nashville Art Club. One paragraph is on appreciation. No wonder that Millais was a genius, since his father possessed "the highest of human qualities —the power of appreciation." The next is on environment. Art pervades life as light pervades the air. Art is a process of selection. Some advice on city decoration is excellent, an appeal to Nashville for its own decoration is more excellent.

The Southern Workman has a valuable article, "Teaching Farming in the Philippines," by the supervisor of schools in the Island of Cebú. The vast possibilities for farming in the Philippines are given and the need of instruction in their farming.

THE OPEN DOOR

"There's a new foot on the floor, my friend,
And a new face at the door, my friend
A new face at the door."
—*TENNYSON.*



THE abiding purpose to make the Open Door department increasingly attractive, from month to month, is strengthened and helped by the cordial favor and courtesy of The Craftsman's natural allies in the arts, crafts and industries represented in its business pages.

These informal and friendly home-messages are also welcome at the fireside and offices, as we have good reason to know, and we hope the readers will not hesitate to avail themselves of further information, by writing for the booklets and catalogues issued by the advertisers, and also, that they will not forget to mention THE CRAFTSMAN.

Meanwhile The Open Door will continue wide open to the enterprising advertising patrons of THE CRAFTSMAN, free of charge, and with a cordial welcome to all suggestions that will help to make these home-messages more interesting.

HOME TRAINING IN CABINET-WORK

In THE CRAFTSMAN for January and February, 1904, we presented some of Mr. Stickley's simpler designs of chairs, benches, tables, etc. It was our intention, at the time, to continue the series, but the press of other things compelled the turning aside from our purpose.

Since then we have received so many requests to continue this work that we have now made plans for a more thorough series, under the above title, going from the simpler to the more difficult forms, in a natural evolution of structural integrity, in both design and workmanship.

Mr. Stickley's views of construction and decoration will be useful to the cabinet-maker, the layman and the beginner, and will be fully illustrated with plans and measured drawings, plainly described for practical guidance.

These practical lessons in wood-working will be of special interest to the young folk, as well as all parents and teachers who appreciate the need of encouraging boys and girls in the training of both the head and the hand.

With very little assistance on the part of their elders, the taste and instincts of the young for things mechanical, as well as the ability to execute properly, can be fostered

to advantage, affording helpful companionship and occupation during leisure in their homes all the year around. The new series will begin in the March number.

HOME-MAKING HANDICRAFT

In addition to the friendly home-messages which the Open Door carries from its business patrons to its thousands of readers this month, the editor has a special message to the "gentle reader," in calling attention, in a neighborly way, to its next door neighbor, Our Home Department. This special home feature, begun in the January number, has already won its own recognition as a welcome and helpful friend of the family wherever the home decorative instinct prevails.

The educational value of its practical suggestions and illustrations for artistic home-crafts will commend itself to home-making readers and we trust, incidentally, to our business patrons as enhancing the interest and value of THE CRAFTSMAN'S advertising pages, by affording a number of special position next or opposite reading matter, which our enterprising allies have not been slow to appreciate.

FOUR COZY COTTAGES

In addition to the regular Craftsman House series, but entirely independent of that proposition, THE CRAFTSMAN will prepare and publish designs and descriptive plans for four Cottage Homes in the near future, limiting the cost of each below $1,500. Two of these cottages will be given in the March number.

This special feature has been called forth by earnest requests from many readers interested in the Homebuilders' Club, seeking low-cost but comfortable homes. THE CRAFTSMAN gladly welcomes these frank expressions and is always willing to learn.

A CRAFTSMAN'S BUNGALOW

In anticipation of the coming season at the shore and mountains, the next in order of The Craftsman House Series for 1905 will be in an original design, with accompanying plans, for a comfortable, modest, and practical Bungalow, adapted to the general landscape features and requirements of such temporary or permanent homes by the shore, the forest, or the stream, where Nature revels and man may rest. These plans will appear in the March number—in season for the spring building.

A DEN IN LEATHEROLE AND SANITAS

A wall that can be kept clean,—what a boon to the thrifty housewife! Until Leatherole and Sanitas were made and sold for wall covering, no other material for this purpose combined beauty of design and of color with the qualities of durability and cleanliness,—common sense qualities which appeal alike to the home-maker, the business man, the hotel proprietor, to every one in fine, who has to face the problem of wall decoration.

There is no need of the modern household which can not be filled by one or the other of these wall stuffs; from the kitchen, where above all places Sanitas is appreciated, to the handsome drawing-room where either Leatherole or Sanitas may be used with more ornate effect. And every wall will present a surface which can be kept clean.

On another page of this issue of THE CRAFTSMAN, is reproduced a corner of a Den done in both Leatherole and Sanitas. The color is terra cotta, the woodwork "bog oak," a rich yet subdued combination which forms an excellent background for the collection of curios and souvenirs which rightly find a place in this essentially masculine portion of the house. Both the walls and ceiling of this room are paneled; the Sanitas panels being defined by half-round wood mouldings, and bordered with a seven inch band of Leatherole in a raised conventional pattern particularly suitable for just this purpose.

The ceiling, too, is paneled in the same way, but with larger spacing.

On the walls of this room, the tobacco smoke dear to the masculine heart, has no effect whatever. They shed dust, and the accidental soil of every day usage leaves behind no trace after an occasional rubbing off with soap and water.

Neither sunlight nor time will fade the colors, and here it is possible to bring about that happy compromise between comfort and cleanliness once considered so impossible in the well kept home that the very existence of the Den itself is a tacit acknowledgment that these two desirable elements could never before agree.

NEW DECORATIVE POSSIBILITIES

Sanitas, the new washable and germ-proof wall covering, especially commends itself as a basis of individual decoration. The decorator who has original ideas for wall adornment, and whose patron may not care to incur the expense of fresco work, will find in Sanitas, a material peculiarly suited to his need. It has a cloth foundation which is prepared for the final decorating by a number of oil coatings. It has an oil painted surface, the colors set by the baking process of its finish. On this material, it is possible without any additional preparation to do every sort of fresco decoration. It takes oil paint like any of the specially prepared canvases, and so becomes capable of affording an infinite variety of interior effects. Stenciled borders, single stenciled units, even more elaborate pictorial decoration may be done upon its surface.

Then, too, it is made in a variety of beautiful tints which save the decorator the work of preparing a ground for his after ornament, whatever it may be. Since the ground is oil and since the colors used in the decoration are also oil, the whole surface then becomes dust-proof and water-proof, and can be kept clean with soap and water, a factor which will preserve the colors against the dinginess and decay necessarily brought about by the accumulation of dust under old-time conditions.

The tidy housekeeper will also appreciate the force of the clever illustration of the little finger-prints on the immaculate wall—which "will come off"—as shown in the account of the Standard Table & Oil Cloth Company in our business pages.

TIN ROOFING FACTS

Any statement made by the well-known firm of N. & G. Taylor Company is entitled to confidence and we quote with pleasure their opinion of the proper quality of the blackplate that should be used for roofing tin. "Manufacturers are getting a good deal of advice upon that subject which might be exceedingly dangerous to follow. Because some roofing tin is badly made by the quick acid flux process, and because so much trouble has resulted from the use of the treacherous Bessemer Steel for the blackplate base, is not a good reason for condemning standard practices. The material composing the blackplate is really of not such importance as the way the roofing tin itself is made. It is well enough to bear in mind that almost all the brands of roofing tin imported over the very active period of ten years from 1880 to 1890, millions upon millions of boxes were made of soft steel, and that roofing tin exists on the roofs of the United States to-day just as good as when it was put on, with a prospect of lasting for a long number of years ahead. That is because the roofing tin itself was properly made irrespective of the blackplate base employed. We do not say this in defense of the use of mild steel (so called) for the blackplate base, but we simply give it as a fact without further comment."

BEAUTIFUL FLOORING

"Parquet Floors and Borders" is the title of the catalogue issued by The Interior Hardwood Co., Indianapolis, Indiana, whose exhibition of beautifully designed and well made flooring carried off first prize and gold medal in this material at the St. Louis World's Fair.

Their catalogue, containing over forty-five pages, has many of the floor and border designs exhibited at the Fair. Over one hundred different designed borders are shown in the catalogue and about sixty large illustrations with combinations of Fields and appropriate Borders. These run from the simplest patterns of oak carpet with red cherry borders, to those of the most elaborate and beautiful designed work in many different kinds of woods.

Parquetry Floors have been made in Europe for centuries and the American home owner has long since learned that he is taking up no experiment when he selects this kind of flooring.

It is not only exceedingly attractive but very sanitary. There is no beating of carpets every spring or oftener, where "Wood Carpet" is used. No matter how tastily furnished or how beautiful the wall adornments of a room may be, the effect will be improved if a Parquetry Floor and Rugs are used. There is a tone of refinement and an air of cleanliness about a room which has the Hardwood Flooring, which can not be gained by other methods.

In selecting Parquet Flooring, it is always well to mention to the manufacturer the color of the wood in the doors, mantels and furniture in the building, so that the border and field of the floor may correspond and harmonize in each room.

The Interior Hardwood Co.'s French designs Nos. 802 and 803 shown in their

catalogue is something very appropriate in flooring for rooms of considerable size and these are reasonable in price as well.

The company will be pleased to send their catalogue to parties who contemplate building, on request.

IMPORTED WALL HANGINGS

Decorators and dealers in artistic wall hangings will find in our business pages two very attractive illustrations of imported wall papers in the announcement of The W. H. S. Lloyd Company, importers of fine English, French and Japanese wall hangings, at 26 East Twenty-second street, New York.

Long experience and rare taste in selections and artistic combinations have given Mrs. Lloyd great prestige among decorators and dealers all over the country. Her portfolios of hand colored landscapes and figured friezes, grass cloth, fiber paper, salamander and anaglypta relief decorations make an interesting art collection well worth a leisurely examination and study.

A HOMEY HOTEL

Mr. Milton Roblee, the proprietor of Hotel Belleclaire, Seventy-seventh street and Broadway, would have been a success in almost any calling in life, by virtue of the rare combination of gifts which make him the model manager of a model hotel. Always original, alert, affable and up-to-the-almanac, he has made this magnificent up-town hotel one of the homiest, most restful, best conducted hostelries in the great metropolis. Mr. Roblee also excels as the publisher of the bright little weekly "Hotel Belleclaire News," which not only forecasts the musical and social hotel features of the week, but is usually brimming with bright and original "Prescriptions for Happiness," two of which we will crowd in here: "Upon rising in the morning, resolve that this day shall be the best of your life; that you will lay aside all selfishness, impatience, hatred, malice, avarice and covetousness. Instead you will acquire peace, joy, patience, love, harmony, opulence and truth." And the second is like unto it: "Don't tell your troubles. It doesn't do any good, and besides it takes up the other fellow's time who wants to tell his." Selah.

NOVELTIES IN FLEMISH POTTERY

Mr. Edwin A. Denham, sole importer and representative of the Céramiques de Flandres, from the Belgium Potteries, has on exhibition a rare display of these novelties at his place of business, 430 Fifth avenue, New York. In rare gracefulness and originality of form and design, beauty and depth of coloring, these comparatively inexpensive potteries are surpassed by few of American or English products. These wares have but recently been introduced into this country. Each piece is made by Flemish artists and craftsmen and is turned, inlaid and decorated by hand, no moulds or mechanical contrivances being used. Mr. Denham will take pleasure in showing art connoisseurs and others interested a choice variety of these potteries, freshly imported.

OPEN DOOR

MOSAIC GLASS DECORATION

The Decorative Glass Company of Philadelphia invites correspondence and will promptly furnish special designs and estimates for memorial or other stained or mosaic glass work for churches, public buildings and private dwellings. Mrs. E. D. Sweeny, the proprietor, enjoys a well established reputation in both her art and methods, the latter differing materially from the commonplace results produced by stained imitations of real glass color schemes. Some notable designs have been produced in American mosaic glass windows and also very successful portraits on glass by this company whose studio is at 43 North Seventeenth street, Philadelphia.

KIMBALL'S PEQUOT RUGS

At the recent exhibition of the Norwich (Conn.) Art School an interesting exhibit was made of artistic rugs which were woven by Charles H. Kimball. The rare coloring was obtained from vegetable matter and the principle of the weaving is much the same as in the rag carpet, yet different entirely in effect from anything produced in this country, resembling more closely some of the weavings done by the Filipinos in their native land. People who have traveled in distant lands and stood in wonder before some Western Indian while he wove his wonderfully colored blanket or have seen produced the incomparable Scotch plaid or have admired the pretty straw weaving of Central Japan, have come home and in their own city found in the weaving of Mr. Kimball something quite as artistic and ingenious. These rugs are called Pequot rugs and are advertised in THE CRAFTSMAN'S business pages.

INEXPENSIVE HOMES

The attention of the members of the Homebuilders' Club, and other readers, is especially called to the inviting suburban home, Craftsman House Series 1905, No. II, the illustrations and plans of which are given in this issue.

This artistic and cozy home, with its air of substantial comfort and thrifty content, is intended to meet the demand for homes of moderate cost, the plans and specifications in this instance calling for an outlay of about $2,600.

It is the purpose of the Homebuilders' Club Department to present several of these comparatively inexpensive designs during the 1905 series, having been led to this decision by the multiplying requests from the membership for modest homes, ranging in cost from fifteen hundred to three thousand dollars.

In this connection it should be remembered that the annual subscription to THE CRAFTSMAN carries with it full membership in the Homebuilders' Club, which entitles the subscriber to receive, free of charge, any one set of these plans and specifications during the life of the subscription—a practical saving, when utilized, of several hundred dollars in professional skill in the preparation of plans ready for the builder.

OPEN DOOR

A CONSULTING ENGINEER'S APPROVAL

From Edwin M. Perrott, Contracting Engineer, Philadelphia, Pa.: "Your plans for House No. 7, 1904 series, arrived safely and permit me to congratulate you upon the fullness with which you kept your promise made upon the organization of The Craftsman Club. The plans are exceedingly good and correct in every detail. An assertion which my profession of Mechanical Engineer enables me to make with some slight authority."

A PRACTICAL HOME BUILDING SUGGESTION

The following comunication, from an esteemed correspondent, is in the same keynote as many other, received from widely scattered members of the Homebuilders' Club, including professional architects, engineers and others whose opinions are entitled to careful consideration.

As emphasizing and illustrating the announcement made in the Open Door in regard to plans for homes of moderate cost, we welcome the sensible and well defined suggestions made by Mr. Pitt, and as previously stated, THE CRAFTSMAN will give during the current year special prominence to plans coming within the limits of from fifteen hundred to three thousand dollars, and worked out along the lines so intelligently suggested by Mr. Pitt and others interested in home-building.

From Mr. E. V. Pitt, Architect, Niagara Falls, Ontario: "I have been an appreciative reader of THE CRAFTSMAN since its birth, and, during the last year or two, have been especially interested in the house designs which have appeared therein. The development of these designs has much appealed to me, more particularly upon their exemplification of simplicity outside and in.

"To my mind, this simplicity of line and purpose is evidence of the highest and most satisfying art; but, I regret to say, with the exception of perhaps three or four designs, their comparatively high cost makes it almost impossible for the average man to build in accordance with these plans.

"It seems to me, that the essential thing in the work of the average architect, is the artistic, simple and satisfying house costing from $1,500 to $3,000, which is about the limit of the average artisan.

"Certainly previous to this, must come an educated appreciation on the part of the worker, for such artistic and simple developments. But I am inclined to believe that the solution of the question lies mainly with the architect.

"This is the question which I have before me here, in a wilderness of crude and awkward 'jerry-built' houses: How is it possible to design and build houses, which shall embody the Anglo-Saxon home element and low cost?

"It is particularly a hard question, as house-building here is at an artificially high cost with the ordinary wood, stone and clay materials; we being farther from timber markets, than perhaps any other point in Ontario, and our brick being very poor in quality.

"It is true, that an average client will ask for more of 'style' as they call it, than is possible for the proposed outlay; yet the time taken to educate, if possible, each individual client up to an acceptance of a simple home development, is always time well spent; and, moreover, causes much interest when the house is built by comparison with its ornate, inconvenient, awkward and characterless neighbors.

"Among the things which I endeavor to insist upon, is the cutting out of the 'parlor' as a useless room in a small house, developing instead a living room. Another point, is cutting out back stairs, which, in a small house, are a waste of valuable room.

"With the above two items cut out of our 'ideal' plan, we have got almost back to the development of the English cottage, with its atmosphere of 'home' and simple in all its purpose and expression.

"Now let us see what the requirements may be:

"First, a moderate sized vestibule or entrance hall.

"Second, the most important room in the house, the living room; this, in the smaller types, to be used also as a dining room.

"Third, the dining room of moderate size.

"Fourth, the kitchen, small, but with good-sized pantry adjacent, and, if possible, between kitchen and dining room.

"Fifth, stairway so situated as to be equally convenient to kitchen, or living room.

"Sixth, for this climate a veranda is essential, whether as a development of the old English porch or as a separate, and more private out-door room.

"These seem to be the minimum requirements of first floor, for an average family. For second story the bedrooms must fit the size of family, and necessarily have a good sized bathroom, and linen closet.

"This brings us to the point of considering the roof, which, preferably, should be kept low, and of decided effect on the final result. The average housewife will speak with horror of bedrooms cut into by roofs, little knowing that if a dormer is well placed and of suitable size, such a room has a quaintness and hominess of effect, quite impossible in the full height room. Such a room is never hot in summer, if properly ventilated.

"As I have outlined above, such the problem seems to me; and in the limits thereof, lies the salvation of the small house architecture of to-day and of the future.

"Let us turn back to the Anglo-Saxon home types, and give new life to the development of the Old World cottage types; that in this, as in all else, we may not forget the heritage which is ours, of the life and faith of a glorious Past.

"You have, Mr. Stickley, a tremendous field open to you, if you will work out for the average family new-old types of small houses consistent in their planning, simple in their aspect, convenient in all respects, united with the life of the Past and low in cost.

"Types that may have an intimate understanding of the plain and common life of the daily toiler, who may be ambitions enough to wish for what is right and good in homes.

"Low cost should not mean necessarily, difficulty of expression on the side of true art. It is essential that our art shall be human—intimate to the soul of man—if we would have it live; and if the foundation—the home—is made right at the start, it is inevitable that a widespread demand will be created for the adornments thereof, which you are working out with such perfection of design."

ANOTHER ARCHITECT'S ENDORSEMENT

Paul Fitzgerald, Consulting Architect, Washington, D. C.: "Your kind letter of the 24th was duly received, and I want to thank you for your courteous interest in our plans for a home. Whether it is merely an incidental frame of mind I do not know, but everyone seems anxious to add kindness to kindness, and your letter was very gracious indeed.

"A very artistic booklet of attractive designs in wrought metal has come to me from THE CRAFTSMAN. It is exceedingly interesting and I shall certainly indulge in as many of your fascinatingly beautiful productions as the means then at my command will permit. In the meanwhile I should appreciate heartily anything and everything you can send me at all connected with the artistic decoration of a home. And pray, who does your designing? It is more than able, and displays an exceeding discerning taste in taking the good from the old and leaving the purely clumsy . . . as well as creating some mightily attractive designs.

"Thanking you again for your sympathetic interest in our project for a home and trusting that the accomplished results will be such as to incite every young fellow 'to go and do likewise,' I remain."

A PHYSICIAN'S OPINION

From Dr. J. F. Prendergast, Philadelphia, Pa.: "I have received a 'deal' of pleasure and much food for thought from the pages of your magazine. I wish you and your journal every success. Might I suggest an article from your pen on the 'Harmony of Color,' or the why and the wherefore of your color schemes. Why I suggest this is, the intense ignorance of so-called educated people when it comes to selecting colors for a room or any decorative scheme. This applies to my own profession particularly, as I am satisfied the interiors of our houses, the awful colors and wall papers with which we surround ourselves, have a very depressing and disturbing influence on any sensitive, nervous person. And yet if a person was to ask one of us M. D.'s what colors to suggest as soothing and restful, I am afraid we would have to resign, or bluff."